

Billboard 75

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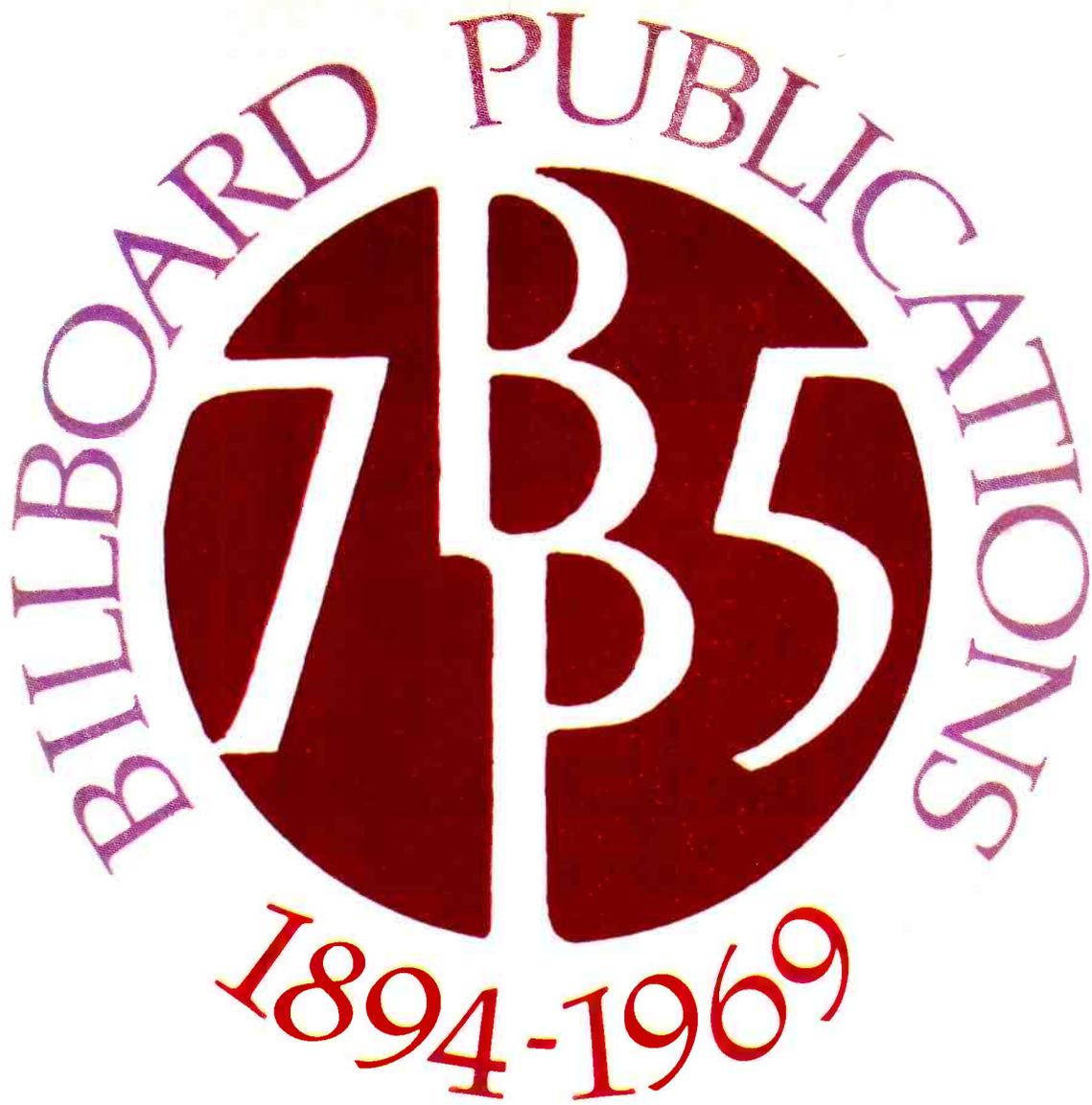
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10th Anniversary 1970



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The Spirit of 75

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 far-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 cliché 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 *élan vital*, in our own Billboard-ish style, to the

industry at large. Look through this issue. Page by page it is there for all to see.

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

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 Weilert'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 in the lithographing business and Bill Donaldson was a salesman for his father's company. Hennegan also worked for his father, at Hennegan Printing Company.

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

The first issue of what was originally called Billboard Advertising was published November 1, 1894. Across the front cover ran the slogan—"A monthly resume of all that is new, bright and interesting on the boards." More to the point, Donaldson—who was editor of Billboard Advertising—explained that the publication would be "devoted to the interests of advertisers, poster printers, billposters, advertising agents, and secretaries of fairs."

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 for any publication.

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

Special editions began almost immediately. Two months after its founding Billboard Advertising published its first special—a New Year's number. This was followed July 1, 1895, by a mid-summer special and November 1, 1895, by a Thanksgiving edition.

By June 1, 1896, the publication was enlarged to include an agricultural fair department, and one year later, sensing broader horizons, the name was changed to The Billboard.

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

During 1901, Donaldson reshaped the editorial direction of his publication. In March, he published a street fair number. By October of the same year, he had departments or columns for street fairs, carnivals, stock and repertoire, parks, music and opera, minstrels, burlesque, and vaudeville.

As early as 1901, Billboard signed an agreement with The Cincinnati News Company under which the news company supplied copies of the publication to all newsstands, news agents and train agents.

Approaching its tenth anniversary in 1904, The Billboard's logo-type 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 full color cover. By that time, the Company had 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.

THE

BILLBOARD  ADVERTISING

THE BILLBOARD

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BILLBOARD
MUSIC WEEK

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STORY

A Brief History of Billboard Publications, Inc.

By DICK SCHREIBER



George Richard (Dick) Schreiber is currently vice president and editorial director of Billboard Publications. He is also a member of the board of directors. He was named to this position in 1968 following 23 years as editor and publisher of *Vend*, a publication he helped to found in 1946 and part of Billboard Publications.

While teaching in the Humanities Division of the University of Chicago, Schreiber joined Billboard Publishing in 1946 as executive news editor. One year later, in 1946, he was named editor of *Vend* at its inception, the first publication to concentrate exclusively on merchandise vending.

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 ought to want his publication enough to pay for it. In 1920, six years after the Audit Bureau of Circulations was founded, Billboard applied for membership in ABC, and was accepted.

Under Donaldson, Billboard's editorial was imaginative and bold. During the last half of this Twentieth Century editors of both businesspapers and special 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: "Might never makes right, hence the victories of violence are vain. We hope and trust, however, that none of our readers will overlook the opportunity of beating up a procuring pimp whenever and wherever chance offers."

Or consider this message which ran in 12 point bold-face type in the September 13, 1913, issue of Billboard: "One of the surest ways you can adopt to get yourself most cordially despised in the office of the Billboard is to send in malicious attacks on other members of the profession, coupled with a request that the article be published but your name withheld.

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

"In our estimation, a man who will not assume responsibility for his utterances is only a little—a very little—better than the cowering cur who resorts to anonymity or the fictitious signature."

From its first edition, Billboard put heavy emphasis on news notes—but the news was really something less than newsy. In 1913, Donaldson took steps to make Billboard truly timely. Using the show business slang title for his publication, he announced: "We are speeding Billy Boy up," and went on to explain that his reporters and correspondents would now use a telegraphic news service. Within months, Billboard was publishing reviews and accounts of events which took place a scant four to five days before the issue appeared on the newsstands. At the same time, Donaldson said the publication would tighten up on its reporting and writing to take what he called "the heaviness and sameness" out of its editorial columns. "We hope," Donaldson said, "to make every department interesting and appealing to the reader of every other department."

Once in an editorial Donaldson explained to his readers, "Yellow muck is the cheapest and easiest stuff in the world to write. Rumors, lies, misstatement, exaggeration and hysterical rot. A spoonful of brains and 5 cents worth of beer is all the equipment needed."

Looking through old files of Billboard it is obvious that the editorial page was well read. 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 May 1, 1907, 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 paper renders this step imperative. We can no longer sell space at the present rate and derive an adequate profit. Without an adequate profit we cannot go on growing. The present rate which is without doubt the biggest bargain in the advertising world obtains only up to and including April 30, 1907."

Bill Donaldson was no shrinking 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 muck is the cheapest and easiest stuff in the world to write.

Rumors, lies, misstatement, exaggeration and hysterical rot. A spoonful of brains and 5 cents worth of beer is all the equipment needed."

William H. Donaldson



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

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

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

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

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

Fascinating as it is, there simply is not sufficient

space in this brief chronicle to tell the Billboard story between Donaldson's death and World War II. During that period, in the early years of the Great Depression, Billboard came dangerously close to financial failure. In those dim, dark days, Billboard sometimes barely met its weekly payroll. That the Company survived, never missed a weekly payroll, and indeed entered a new period of growth in 1932, is testimony to the creative, hard-headed successors to Donaldson.

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

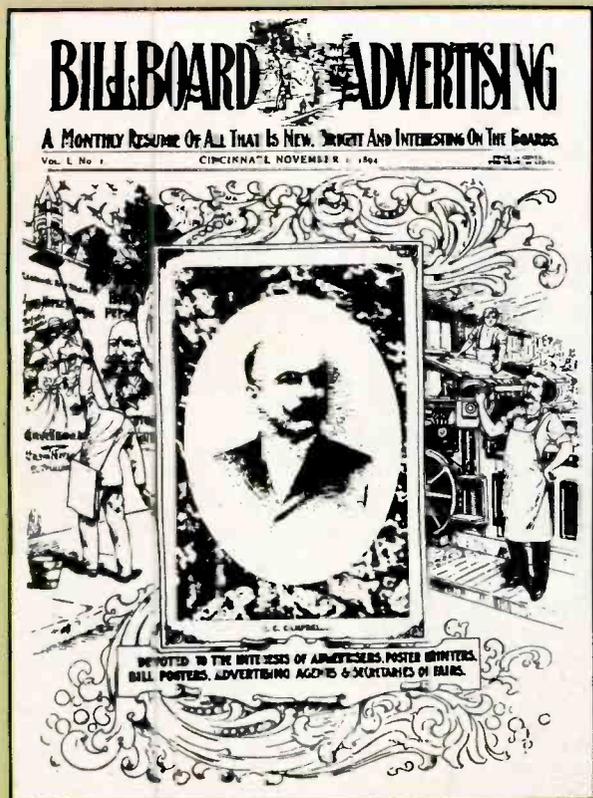
Evans retired in 1957 and Littleford died in 1959.

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

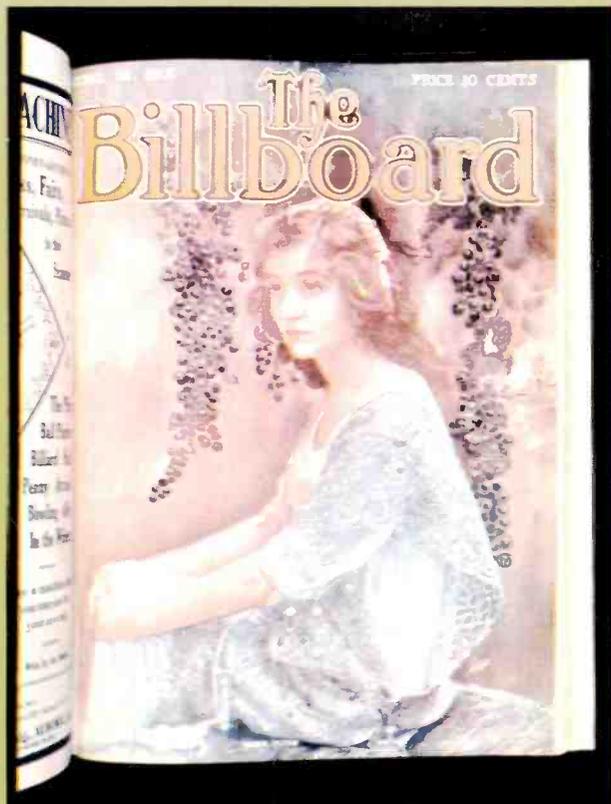
Major Roger S. Littleford Jr. rejoined Billboard late in 1945 in Chicago, and a year later came to New York as the Company's chief editorial officer, which post he held until November, 1966, when he suffered a near-fatal accident which severely curtailed his activities.

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

(Continued on page 8)



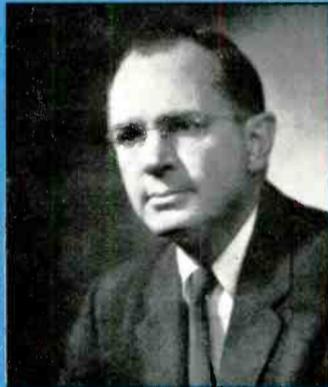
Cover of Billboard's First Issue, November 1, 1894



Billboard's First Full Color Cover, June 1913



Billboard's First 4-Color Cover on Glossy Stock, January 1963



William D. Littleford (above), president of Billboard Publications, Inc., examining business and consumer publications of the corporation. From left to right: Walter Evans, president, 1940-57; Roger S. Littleford Sr., president, 1930-1940, and Roger S. Littleford Jr.

THE BILLBOARD STORY

(continued)

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

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

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

Off and on since the beginning of the Twentieth Century, Billboard had taken note of a new kind of contraption that moved goods to people automatically. Some advertisements for vending machines, and some news notes of vending, appeared in Billboard as early as 1900.

Just as vending machines fascinated the staff of Billboard in its earliest days, the promise of a rapidly growing vending industry in the post-World War II era offered Billboard its first opportunity to become a multiple publication house. After several years of planning, the first issue of Vend, the magazine of automatic merchandising, appeared in November 1946. Vend had

the booming vending industry all to itself during its early years. Today, with a number of established and aggressive competitors, it remains the leading publication in its field.

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

An important element of the coin-operated entertainment industry was the automatic phonograph, or as it came to be known, the jukebox. As a service to its jukebox readers, to help them determine which records they should place on their machines, Billboard in its January 7, 1939, issue began a Record Buying Guide. Recording company advertisements appeared in the columns of Billboard that year for the first time. Providing editorial coverage for the flourishing, record-oriented jukebox business, the publication found itself

devoting more and more editorial coverage to the record industry. The introduction of the long-playing record in 1948 changed the focal point of the music-record industry from sheet music publishers to the record manufacturers, and Billboard was on its way to becoming the international communications center of the recording industry.

Billboard looked much the same until November 4, 1950, when it changed from magazine format to 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 newsprint to tabloid printed on a coated sheet of paper. This gave the editors an opportunity to take the paper into the field of photo journalism, and shortly thereafter into four-color halftones.

By 1957, with Vend well established, the Company launched a second slick paper monthly, called Funspot. In those days, Billboard had a sizable, prosperous department devoted to traveling show business—the "outdoor" market for which the publication was originally created. Funspot was designed to serve the needs of the non-traveling, permanent amusement enterprise. It continued to do this until 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

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 Jets.

In the fall of 1966, Merchandising Week was acquired from McGraw-Hill. Completely restyled, and with new editorial vitality, the publication is fast assuming leadership in the home electronics, appliance and housewares 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 newsstand consumer publication which complements Record Retailer. That same month, the Company began a joint venture with other investors in a British printing facility, Pendragon Press. In September, the Company purchased Gift & Tableware Reporter from Haire Publishing Corporation, and this twice-monthly tabloid for the gift market became part of the Businesspaper Division. At the same time, the Company acquired Discografia Internazionale, a fortnightly printed in Italian, Spanish, English and French for major record dealers on the European Continent.

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

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

"And there's a place for the eagle.

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

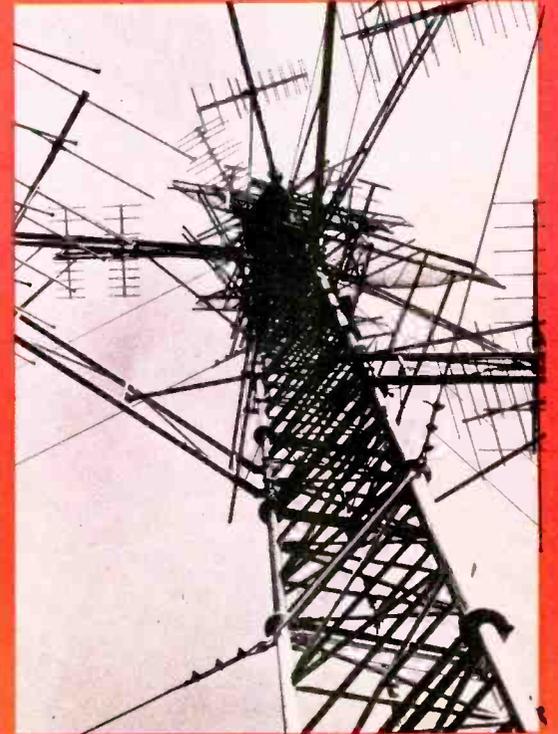
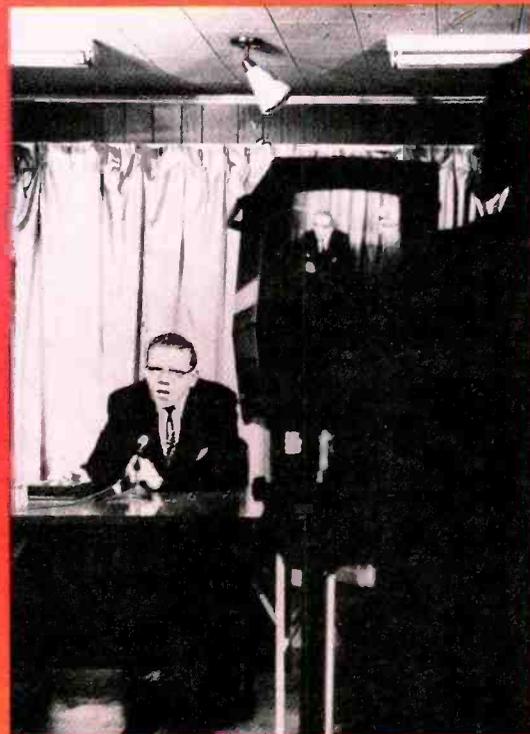
"Every one of us has a place in the world and a chance to fill it. The big department store has not killed all the little shops. The trusts have not crowded out all the wee manufacturers.

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

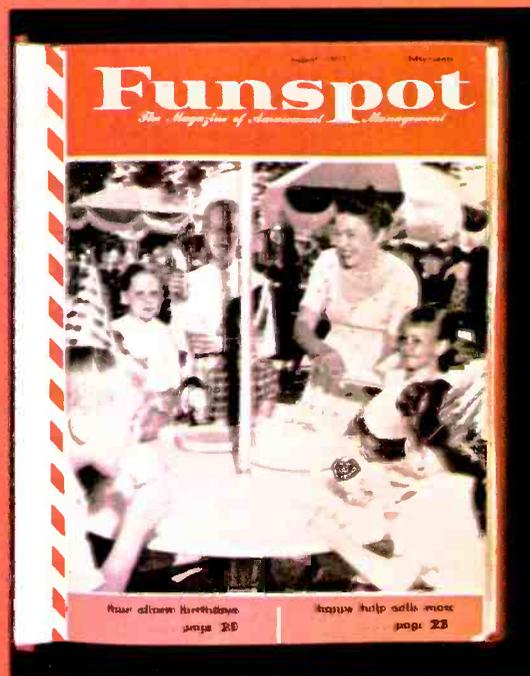
"One of these days, it will be twice as big, and fine, and informing and worthy as it now is."



Billboard Programs In-Flight Music For American Airlines; This Service Started in 1964



Further Diversification in the Communications Field: Billboard acquired a CATV Franchise in Great Barrington, Mass., in 1967



In January 1961 the Outdoor Section of Billboard Was Spun Off into an 8 1/2" x 11" Format named Funspot, Later to Become Amusement Business



As the Significance of Coin Machines Grew in the Total Entertainment Spectrum, Billboard Devoted A Special Department to this Field—Which it Still Retains



At Lower Right Corner are the old Billboard Offices in the Putnam Building, Overlooking Times Square

A Personal View

By BILL SACHS

Billboard Executive News Editor—1925-1969

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

Both Donaldson and 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 some time 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 launching 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, 1897, 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 Wielert's Concert Hall, their favorite watering place, in Cincinnati Over the Rhine district. It was here that their original agreement was solemnized. After a gourmet's repast, topped by several 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 him many friends among showfolk in all parts of the world.

Having ended a career of nearly 44 years as a member of The Billboard's editorial staff in Cincinnati, I have been urged to reminisce on some of my experiences during that period. During the many years I had covered virtually every branch of the amusement and entertainment field, save grand opera. But to cram 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 performer via a special section conducted by one J. A. Jackson. He covered the miniature all-black musical comedies that played the Negro sectors in the major cities from coast to coast. These black tabloids 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 Winchell and White. Winchell had just started to dabble in column writing and in the early 1920's, asked permission from the then-Billboard editor, Al C. Hartmann, if he might submit a weekly column made up of news picked up on tour. He was given the go sign, and that kicked off Winchell's career.

A number of years ago, when another newspaper man claimed credit for giving Winchell his start as a 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 '19's (or was it the early Twenties) I might never have landed a job on a gazette. I want your staff and others to know again that it was The Billboard and you that first published my stuff when it was called 'Stage Whispers' and signed 'By the Busy-body.' Only once—the last I did for Billboard—was signed W. W. I am really grateful to you and The Billboard for helping so much to give me the start I hungered for when I was 'looking for next week' in the vaudeville that is hardly anymore."

While Winchell was writing his column, W. H. Donaldson was wintering in Sarasota, Fla. Upon his returned to Cincy, he inquired of Hartmann: "Who is this guy doing the column and signing it W. W.?" Hartman explained that it was an actor named Walter Winchell. "I think his stuff stinks," was Donaldson's reply. "Fire him."

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

When Tabs Flourished

One cannot write of old-time show business without bringing up the era of the tab shows, which flourished in this country from around 1915 until late in the 1930's, at which time the advent of talking pictures had taken its toll and knocked many tab show operators out of the business. As the name implies a tab show is a tabloid version of any-type of stage presentation. The average tab was actually a cross 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 soubret, 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 Eviston, Curley Burns and Howard Paden, Halton Powell, Jack Van, the Dalton Brothers, Rex Jewell and Don Lanning. None are active in show business today.

The smaller units numbered in the hundreds and covered the country like a blanket. Chief among the tab show bookers at the time were the Gus Sun Booking Exchange, Springfield, Ohio; Larry Hyatt, Minneapolis; Lawrence Leon, Chicago; Ensley Barbour, Muskogee, Okla.; Amy Cox, Kansas City, Mo.; Bentley & Corrigan, St. Louis, and Joe Spiegelberg, Atlanta. Bookings were usually on a week or split-week basis. The granddaddy of them all was the veteran showman Gus Sun, who at one time booked some 180 houses, largely



Billboard's Cincinnati Plant, Home of the Magazine

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 vaude circuit, among them such names as Chic Sale, Bob Hope, Joe Penner, the Marx Brothers, Sophie Tucker, Ted Lewis, Eddie Cantor, Moran and Mack, Fannie Brice, W. C. Fields, Mae West, Burns and Allen, Eva Tanguay, and countless others. The tabloid field also nurtured its share of stars. Among those who got their start in tabdom were Rae Samuels, Bob Hope, Joe Penner, James Barton, York and King, Roberta Sherwood and Marie Dressler.

Hope Started

All biographies we've ever read on Bob Hope had him starting his showbiz career as a comedian in vaudeville. Such was not the case. His start in show 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 played a number of small club dates in the Cleveland area with a lass he had met at a local dance school. On the Hurley opry, Hope was cast as a hoofing, sax-tooting juvenile.



BOB HOPE is snapped here with the man who put him in the business, Fred Hurley, veteran tab and burlesque manager and producer. Hurley, the smiling gentleman in the center, hired Hope as a hoofing, sax-tooting juvenile at \$40 a week back in 1923, when the Hurley tab was appearing in stock at Luna Park, Cleveland. Others, left to right, are Norma Phillips, Ralph Canton and Hazell Chamberlain, all of whom appeared with Hope on the Cleveland date and later toured with him over the Gus Sun tab circuit. The photo was taken at a reunion 25 years ago. Canton and Hope are the only ones still living.

Following the stock stand at Luna Park, Hope continued with the Hurley company on the Gus Sun tab circuit. It was in his second season with Hurley that Hope realized his life's ambition—to be a comic. His idol with the Hurley tab was Frank Maley, a putty-nose, baggy pants funny man who, when we last heard, was still alive and kicking in Sebring, Ohio. Hope got his first opportunity to display his comedy talents at a theater in a small Indiana town. In addition to the tab show and a movie, many theaters on the circuit featured a country store, wherein lucky ticket-holders were awarded a basket of groceries. The show's comic usually drew the winning tickets and awarded the groceries. On this occasion, comic Maley decided to throw Hope into the brink, 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 pressed to dispense with his tap shoes and saxophone in favor of a comedian's garb.

In later years, Hope told us: "I used to stand in the wings at every show to watch Frank Maley work, and I'd say to myself 'if I could only make people laugh like that I'd be the happiest guy in the world.'" Fred Hurley, who hailed from Iola, Kan., and whose right name was Fred Funkhauser, in a reception for Bob at the Wright-Patterson Air Force Base, Dayton, Ohio, many years later said: "I paid Hope \$40 a week and still think the guy was vastly overpaid."

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

An Unforgettable Character

This toying with nostalgia rekindles fond memories of the days of 40 years ago when we used to traipse aboard every floating theater that tied up at Constance, Ky., just across the Ohio River from the western end of Cincinnati. In reviewing the many pleasant hours spent on these venerable craft, there stands out in our memory one old-time specialty artist who can be stamped as one of the most unforgettable characters we've ever met (with apologies to Reader's Digest).

Vic Faust, who in the more than a quarter of a century that we knew him always looked as though he was between 50 and 60 years of age, came to America from Australia in the early 1920's with his family billed as the Faust Family of Swiss Bell Ringers. Vic, himself, was a swiss bellringer on his own, and no mean fiddler to boot. Even in those old days, Vic's turn was corny and old-hat enough to be branded a distinct novelty.

When Faust's family returned to Australia after several years of playing the lyceum and chautauqua circuits in this country, Vic elected to stay behind to cast his lot in this land of opportunity. Our first introduction to Old Vic was on Billy Leicht's "Teddy Bear Girls Revue," tab show, backstage at the old Hippodrome Theater in Newport, Ky., back in 1926. We found him in his dressing room deeply engrossed in the Racing Record, while mulling over numerous newspaper race selections, tip sheets and a little black book which I found later contained the code to his latest secret to beat the bang-tails. I was to learn still later that Vic could cook up a new system at the slightest 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 nip occasionally but never to the extent to interfere with work or his handicapping to beat the ponies. Vic didn't make friends easily and it was only after someone had told him I was a 50-cent bettor of no mean tact and ability that we really became bosom pals. It was shortly thereafter that Vic confided to me that he was homesick for his native Australia and that he was planning to return there for a visit. And to finance the trip to Down Under, Vic was taking the easy route—beat the bookies. He had set his sights at \$1,000, and once he had taken the bookies for that sum, he was taking off.

He Never Gave Up

From Bill Leicht's tab, Vic shifted to other shows on the Gus Sun Circuit and around 1930 or thereabouts joined Capt. J. W. Menke's Golden Rod Showboat for an extended engagement in Pittsburgh. A bit later he shifted to the Bryant Showboat, piloted by Capt. Billy Bryant, and for years up to the beginning of World War II, Vic divided most of his time between those two crafts. Always, by mail, I was kept abreast 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 went into a financial tailspin, he'd always come up with a new system to beat the nags to put him back into the running. At one time he succeeded in amassing something like \$940. With only 60 more bucks to go, his hopes soared and he already had visions of applying for a passport, when some-

(Continued on page 12)

THE BILLBOARD

CINCINNATI, JULY 1, 1897

The following is a list of the names of the performers in the various shows and circuses which are advertised in this issue of the Billboard. The names are given in the order in which they appear in the advertisements. The names of the managers and owners of the shows are also given where known.



J. CHARLES GREEN, of San Francisco, Oakland and Alameda Counties.

Billboard Adopted a New Cover Concept July 1, 1897; The Name Was Changed from Billboard Advertising to The Billboard

THEATRES - CIRCUSES - FAIRS - MUSICIANS

The Billboard

America's Leading Theatrical Weekly

Volume XVI No. 29 CINCINNATI, JULY 6, 1904



On July 16, 1904, The Billboard Again Changed the Logotype to a Design Which Was Retained Until the Middle of the Twentieth Century

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 entre 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, alack and alas, he never reached his goal. Suddenly, one day, Vic left the Bryant Showboat and disappeared to parts unknown. I never heard from him again. A few months later came word that Old Vic had passed on.

One day shortly after that, as I strolled into the 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 piecemeal 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. Tebbetts, Harold J. Ross, S. M. Fox, Ray C. Alvis, Harry Fitzpatrick, Guy Schwartz and countless other promoters in the era from the mid-1920's to the late 1930's. These shows which ran on location anywhere from two weeks to several months, depending upon the traffic, enjoyed a bonanza over the years. The walkathons chalked up some of their biggest years during the depression days of 1929 and 1930, when show business as a whole was suffering box office cramps. By the late 1930's some 36 States outlawed the endurance contests by legislation, bringing to an end a most unusual form of entertainment.

One of the most ambitious and aggressive of the pioneer walkathon operators was Harold J. Ross, who operated widely in this country but who also booked his contests on extended engagement in such spots as Mexico City, Paris, Brussels, Belgium, and Frankfurt, Germany. A story which made the rounds at the time was born during the run in Frankfurt. German law at the time prescribed that no money could be taken out of the country. Ross, however, had anticipated that obstacle and was all set to beat the Germans to the punch. Accompanying Ross on the Frankfurt date was his wife. He soon passed the word to all and sundry that Mrs. Ross was pregnant, a gross exaggeration. Ross had his wife fitted with a corset-like affair that gave her the pregnant image and she played the role to the hilt. She was seen frequently in public and progress of her pregnancy was the frequent topic of discussion. In the meantime, each night's receipts from the show were systematically exchanged from Marks to U. S. 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' 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 Demise

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, Haberkorn and Denton, Blackface Eddie Ross, Garner Newton, Charles (Slim) Vermont, Hi-Brown Bobby Burns, Norman Brown, Al Tint, Roy Francis,

Charles Van Ruska, Billy Adams, Jack (Hard Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Healey. 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 opra. Arriving at the theater, I found the show's paper down and the house dark. Inquiry brought the information that the show had been sloughed 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 despaired of finding any of the stranded show members when, quite by accident, late that afternoon I spied Al Tint, the show's tenor, walking down a country road toward Luna Pier some 15 miles west of Toledo. Tint, 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, Tint advised, had been rescued by one of Toledo's leading bootleggers, 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 'til you win. Nocturnal visits to neighboring garden patches and hen houses kept the wolf from the door for the nearly two weeks the boys housed there.

The real salvation, however, were the three 15-gallon homebrew crocks 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 minstrel comics together, with plenty of brew and everybody in the act, and you can get what we mean. We spent most of the week visiting with the boys and never have we had so many laughs crammed into such a short period.

PRICE 10 CENTS.

SIXTY-FOUR PAGES.

THEATRES ~ CIRCUSES

PARKS ~ FAIRS

The Billboard

America's Leading

Amusement Weekly

REGISTERED IN UNITED STATES PATENT OFFICE

75th Anniversary Souvenir Section

Aug. 7, 1915 Pg. 6

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 for years refused offers to appear in vaudeville, have finally decided to heed the call of the two-a-day, and will open a week engagement next Monday at the Palace Theater.

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-

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 one man many hours of sleep. But

July 27, 1929 Pg. 3

Ethel Barrymore Scorns Talkie Offers

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

Dec. 16, 1922 Pg. 29

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 same linear speed to all the convolutions of the record. It has long been known that a greater length of track passed under the phonograph on the outer convolutions than on the inner ones, and the British device is designed to make a given length of track pass under the needle in the same

time, whether it is on the outer or inner tracks. By this equalization the greater length of playing time is obtained.

The average phonograph record, operating at the rate of 80 turns to the minute, has an average linear velocity of about fifty inches on the outer compass under the needle in the same

(Continued on page 201)

April 2, 1938 Pg. 3

Siamese Twins Panic Union as Membership Raises Big Problem

SAN FRANCISCO, March 26.—The AFA had a tough time signing up the Hilton Siamese Twins, now appearing at the Club Tivoli.

When asked to join Daisy said "yes" but Violet said "no." Al Smith, local

AFA representative, had to give Violet a long talk before she agreed, too.

NEW YORK, March 26.—When queried as to the policy on Siamese Twins the AFA's Ralph Whitehead hem and hawed and admitted that he was stumped.

"Now when the Godino Twins joined a couple of years ago they joined as two members, paying double initiation fees and double dues," Whitehead recalled. But when Mary and Margaret Gibbs joined while they were with the Ringling Circus last spring they caused a lot of trouble.

"The Gibbs twins refused to pay two initiation fees and double dues, claiming one was enough," Whitehead said. "Their insistence gave us all a laugh."

March 17, 1906 Pg. 31

DEMAND

Growing For Men Who Do Not Drink.

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

THE New York Sun replies with moderation to the sensational charge of a minister that wise and spirits consumption is on the increase in fashionable society by declaring that the

Aug. 2, 1924 Pg. 9

AMBROSE, TRICK DOG, DIES

Asheville, N. C., July 26.—Ambrose, famous English bulldog, which has appeared in many motion pictures, died here this week. He was known to thousands, having performed in the training camps during the world war and at one time was the mascot of the Brooklyn National League Baseball Club. He was ten years old and was the companion of Clarence Hobart, former national tennis champion.

Sept. 13, 1919 Pg. 5

Though devoted primarily to the business end of the profession and functioning chiefly and more or less usefully in that modest capacity

The Billboard

not only aims but contrives to be something more than a mere trade paper—something bigger and broader, in deed, than a class publication—because it serves no special interest, possesses convictions and the courage that springs from them and never distorts, bends, colors or edits the news to fit anyone's purpose, its own least of all.

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Published weekly at 25-27 Opera Place, Cincinnati, O. Subscription, \$3.00 per year. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.

EQUITY'S VICTORY

A Triumph of the loftier Aims and Nobler Impulses of

THE PLAYERS

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

THE PRODUCERS

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

THE FINEST RESULT OF ALL,

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

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

The actors' strike was won—not settled—on Saturday, September 6, along about 3 o'clock in the morning.

It lasted 31 days—one long month.

It was won because the Actors' Equity Association secured all of its original demands, and more—ALL, IN FACT, THAT THE PRODUCERS OFFERED THE RUMP LEAGUE, and

these were many and important.

It was won in a remarkably clean fight by the actors and their loyal supporters, the stage hands, the musicians, billposters and a handful of guerilla radical vaudeartists against as unscrupulous tactics and methods as men can well stoop to.

It was won decisively.

There must be no mistake about that. It was a victory—a triumph for the players.

They deserved it, moreover. Their magnificent solidarity—their oneness—their singleness of purpose deserved it.

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

Their grit and determination deserved it.

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

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

But the theater must prove itself a sensitive and highly efficient safety valve. Americans

are self-restrained, but if they have small patience with the prehistoric and pigheaded men of the privileged and predatory classes, who shall blame them?

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

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

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

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

(Continued on page 118)

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.

Stage hands or musicians will not ask the actors to go on sympathetic strike during the five years.

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

All lawsuits growing out of the strike shall be dropped.

There shall be an open shop on the stage. Managers shall make no blacklists.

Chorus girls shall receive a minimum of \$35 a week on the road and \$30 in New York. The Chorus Equity Association also comes in for recognition.

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

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

Eight performances shall constitute a week's work. All extra performances to be paid for at the rate of one-eighth of the actor's salary. Full pay for the week prior to Christmas and for Holy Week, heretofore treated as "half pay weeks."

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

Last Week's Issue of The Billboard Contained 1,404 Classified Ads, Totalling 6,431 Lines, and 695 Display Ads, Totalling 26,554 Lines. 2,009 Ads, Occupying 32,985 Lines in All

The Edition of This Issue of The Billboard Is 51,000

MILLER NEW CAMPUS KING

Jan. 20, 1917 Pg. 3

25,000 PEOPLE PAY HOMAGE TO THE MEMORY OF BUFFALO BILL

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

Many Prominent Men of West and Showmen Present

Body Placed in Crypt Until Decoration Day Next

Denver, Col., Jan. 14.—The West said a reluctant farewell to its best 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 talent sales. Increase over 1933 was approximately \$185,000. Exclusive of the commercial program talent sales, which do not include band, theater or night club bookings, individual increases were noted in net commission profits. Band-booking department of the Artists' Bureau did a net of \$50,000 over the year before; vaude (private entertainment) bookings showed an increased profit of \$2,000. The band policy of CBS has been one of the special drives of the Artists' Bureau and in the past year additional men were taken on and each concentrated on a different booking angle.

Offsetting the reports that the advertising agencies were doing about all of the commercial program talent bookings is the fact that CBS, which had six people in its Artists' Bureau a little over a year ago, now has a staff of 27 employees. As recently reported in these columns Columbia Artists' Bureau is now supplying special exploitation and sales promotion material with its band bookings. New brochure is under way now entitled *Best Spots in Town* and will be brought out in the usual CBS sales promotion style of spiral binding and well illustrated in colors. All CBS artists will be listed as well as the rapid strides made by the Artists' Bureau in supplying talent not only to its own chain, but that of competing networks and various hotels and night spots as well as theaters.

It is pointed out that every CBS sustaining act has at least one commercial, many have several, the only unsold sustainer being "Fats" Waller. Waller, incidentally, has been booked for the Cotton Club in Los Angeles, opening there March 16. The NBC commercial show, with Ruth Etting and Red Nichols for instance, is paying commissions to the Columbia Artists' Bureau, which sold the program.

Average commission received by CBS runs around 12 per cent, which would indicate that the CBS bureau's net booking fees must have hit the \$350,000 mark

Nov. 8, 1941 Pg. 3

EDITORIAL

An Obstacle To Good Will

There is a lot of talk nowadays about a Good Neighbor policy aimed at nations south of the border. "Good-will ambassadors" have been appointed, many committees set up, and the American press is full of editorials and stories about our love for Central and South America. Floorshows, radio programs, films and the stage contain an ever-increasing pro-Latin American flavor.

But there is one serious obstacle to the perfection of good-will relations between the United States and Latin America: The virtual impossibility of Latin American musicians entering our nation. Knowing that Latin music was gaining in favor in the United States, Cuban, Mexican and South American musicians and bands have attempted unsuccessfully

Bowes Amateur Hour Almost Set for NBC

NEW YORK, March 2.—Negotiations were practically completed this morning between Standard Brands, Inc., and Major Edward Bowes for the latter to step into Standard Brands' 8-9 p.m. Sunday spot on NBC and conduct an amateur hour. Major Bowes' amateur show on WHN was the beginning point in the current amateur craze. Starting date will probably be March 24, a week after the Chase & Sanborn opera condensations end. WHN will continue its own Tuesday night amateur show, but without Major Bowes as m. c.

NBC has been offering the WHN show to prospective clients for some time, but nothing came of it. Chase & Sanborn was satisfied with its opera series, but had to popularize its offering to meet competitive broadcasts.

J. Walter Thompson Company is the agency.

CBS Signs Phil Harris

NEW YORK, March 2.—Phil Harris, orchestra leader and baritone singer, has been signed by the Columbia Artists' Bureau and has been booked to open March 12 at the Netherland-Plaza Hotel, Cincinnati. Leah Ray will be heard with the orchestra as feature soloist, as usual. The Harris dance programs will be broadcast twice daily via WLW.

May 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 27.—For the third consecutive year, *The Billboard* applies a stethoscope to the musical heart of collegiate America and finds out what makes it tick—what puts Joe and Jane College in a fever of excitement, what makes them delirious with joy, and what gives them a pain in the neck, musically speaking—in a survey that takes in 108 colleges and universities in 40 States from Maine to California. Acting as spokesmen for the schools polled were the editors of campus newspapers, magazines and humor publications, delegated to

July 1, 1933 Pg. 12

Tony Wons Is Sold On CBS Commercial

NEW YORK, June 26.—Tony Wons has been sold for a commercial by Columbia Broadcasting System, which definitely renews his contract with the chain.

Wons, along with the piano duo of Keenan and Phillips, will be sponsored by the Johnson floor wax company, with the starting date on an extended hook-up not definitely set. Tentative date is around the first week in August, however.

Program will be a daytime proposition, with Wons doing his philosophical stuff.

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 own 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 managerial mentors 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, and in subsequent issues of *The Billboard*, Mr. Wide Parts and his prom date will give their unbiased views on established bands, up-and-coming bands, and old favorites; on vocalists and the important part they play in the box-office lure of the orks with whom they appear; on swing and on sweet music; on the importance of phonograph records, not only in building the popularity of a band but also to what ex-

May 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 choice was divided between two bands.

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

Orchestra	First Choice	Second Choice	Third Choice	TOTAL
GLENN MILLER	219	26	6.5	251.5
KAY KYSER	36	34	12.5	82.5
TOMMY DORSEY ..	9	29	19	57
BENNY GOODMAN .	18	24	7.5	49.5
ORRIN TUCKER ...	5	12	12	30
Jan Savitt	—	17	6	23
Guy Lombardo	9	8	4	21
Sammy Kaye	6	6	2	14
Hal Kemp	—	10	3.5	13.5
Jimmy Dorsey	—	7	5	12
Artie Shaw	—	7	3	10
Glen Gray	—	4	4.5	8.5
Dick Jurgens	6	—	1	7
Fred Waring	—	4	1	5
Bob Crosby	—	4	—	4
Russ Morgan	—	4	—	4
Del Courtney	3	—	—	3
Louis Armstrong ...	3	—	—	3
Horace Heidt	—	2	1	3
Count Basie	—	2	1	3
Eddy Duchin	—	2	1	3
Duke Ellington	—	—	3	3
Woody Herman	—	—	3	3
Jimmie Lunceford ..	1.5	—	.5	2
Erskine Hawkins ...	—	2	—	2
Ray Noble	—	2	—	2
Matt Bettton	—	2	—	2
Wayne King	—	2	—	2
Andy Kirk	1.5	—	—	1.5
Charley Barnett	—	—	1	1
Blue Barron	—	—	1	1
Ace Brigode	—	—	1	1
Larry Clinton	—	—	1	1
Skinny Ennis	—	—	1	1
Chuck Foster	—	—	1	1
Vincent Lopez	—	—	1	1
Ted Weems	—	—	1	1
Gene Krups	—	—	.5	.5
Freddy Martin	—	—	.5	.5
NO CHOICE	2 schools	2 schools	3 schools	

The Billboard

Endeavors ever to serve the Profession
honestly, intelligently and usefully

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March 13, 1920 Pg. 5

FIRST EFFORT

Of John Barrymore in Shakespearean Role Stirs
Audience to High Pitch of Admira-
tion and Enthusiasm

SPLENDID PORTRAYAL

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

New York, March 8.—Arthur Hop-
kins' initial effort as producer of trag-
edy 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 pre-
sentation of this classic at the Plymouth
Theater Saturday night a memorable
event to theatergoers. Mr. Barrymore's
originality and his convincing inter-
pretation of the cunning, misshapen
king was an achievement that riveted
the audience in its seats and evoked a
storm of applause at the end, which
was not until nearly one o'clock in the

New York, March 8.—Helen Keller,
who proved to be a great success in
vaudeville when she played the New
York Palace the week of February 22
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,
announcing that the best they could
do was \$1,750.

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

June 29, 1918 Pg. 3

APPALLING DISASTER BEFALLS SHOW FOLK

HAGENBECK-WALLACE TRAIN IN COLLISION

SCORES KILLED AND INJURED

FIRE ADDS TO HORROR

EMPTY TROOP TRAIN

RUNNING AT HIGH SPEED

CUTS THRU

Cooches on Rear of Show Train En-
tering Siding—No Attention Paid
to Warning Signals by Engi-
neer of Troop Train

Folks of the Hagenbeck-Wallace Cir-
cus, early last Saturday morning just
as the train was passing thru Gary,
Ind., en route from Michigan City to
Hammond, the next stand. Just as
the first streak of morning light was
creeping thru the black of night, when
all were sound asleep in their berths,
the ruthless hand of death swept down
and "with his sickle keen he reaped the
bearded grain at a breath, and the
flowers that grew between."

The first section of the circus train
got 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 sig-
nals. 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 un-
conscious of the horrible 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 al-
most immediately broke out and con-
sumed the wrecked coaches, while
nearly 150 others sustained injuries
of a more or less serious nature.

There seems to be absolutely no
doubt as to what caused the dreadful
calamity. Both officials and employees
of the road agree that the engineer
must either have been asleep at his
throttle or too flustered to heed signals,
as his heavy train of steel Pullman cars
crashed 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
dash by when all danger signals ahead
were set properly. He threw his lan-
tern into the engine cab in an effort

to attract the engineer's attention, but
without avail. Also by the statement
of the towerman at Ivanhoe, 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 the
main line of the Michigan Central to
the Gary & Western, as that road
would place the show closer to the lot
at Hammond, and he noticed that the
block signals had been properly set,
many years. The engineer in charge
of this empty equipment train, accord-
ing 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 surround-
ing it, both the engineer and his fire-
man 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 Jack-
son, 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-

Jan. 26, 1929 Pg. 21

Voice Culture Fad Having Bad Effect

Film Artistes Talking Unnaturally, Sounding Broad "A"
and Causing Chieftains To Tear Hair—Real Problem
Threatens—Steps Planned

NEW YORK, Jan. 21.—Voice culture on the West Coast, affectation of talk
by motion picture stars and an idea that all the men must talk like John Barry-
more and the women like sister Ethel or Katherine Cornell, is having a decidedly
unsatisfactory effect in their talking picture work.

With the talkie boom that came last summer, nearly every star and player
of any note in pictures immediately took
up voice culture to prepare themselves
for the new field. It became a very
definite vogue, film production men re-
port, for actors and actresses not skilled
in stage work, to employ experts to teach
them dialog.

The result has been that everyone is
speaking in a high-hat, affected voice,
sounding broad "a's", whereas in most
cases their natural voices would be far
more desirable and useful.

Pictures are coming back east with
the actors and actresses, no matter what
role they play, speaking their parts in
the grandest Park avenue fashion, which,
when affected, sounds far more terrible
than when an Englishman tries to
imitate a Southern gentleman.

Producing and distributing chieftains
back east are tearing their hair when

Jan. 7, 1933 Pg. 13

NEW FILMS

No Man of Her Own (Paramount).
Clark Gable, Carole Lombard and Doro-
thy Mackall. Strictly a Gable picture,
and he will carry it. He gives a fine
performance as the slick and manly
lover. However, the story is spotty. It
starts off so slowly that it really bores,
but it picks up gradually and mounts
nicely to a pleasant climax. It will
please the Gable fans. For the others
it's just another picture.

The Son-Daughter (MGM). Helen
Hayes, Ramon Novarro, Lewis Stone,
Warner Oland and H. B. Warner. Miss
Hayes lifts this one above program rat-

THEATER HONORS ITS OWN

May 4, 1929 Pg. 15

New Acts

IRVING MILLS
—Presents—

Duke Ellington
—and his—

Cotton Club Orchestra

Reviewed at the Palace, New York
Style—Band with specialties. Setting—
In three (cyc.). Time—Twenty-nine
minutes.

They don't come hotter in vaudeville than Duke Ellington's congeries of dark-town bandsters, but they come lots better technically. Duke has attained quite a rep. in the farther reaches of Harlem with his 11 frenzied instrumentalists, and this was reflected in the simultaneous applause accorded each tidbit of the routine at this viewing. The act is dedicated, as the subbiling, *The Last Word in Heat*, indicates, to the raising of audience blood pressure. This it does—and even proceeds several paces further by providing a 29-minute interlude of pleasing entertainment.

Besides the irregularly timed but peppy ensemble work there are obligato-totes of more than average merit by several of the saxes, the corking drummer who also warbles nicely and the trio of cornetists. Specialty bits are offered by Letha Hall, blues singer, who has been with colored band acts before; Georgie Carey, of bleached countenance, who carols in a boyish alto, and Henry Wesal, who has an original style of kicks and does a daring piece of ballroom panto with an understuffed lady dummy.

Ellington is set at a steady ivory position, leading with head movements and ogle gestures. He's the kind of leader we like, practicing the balancing restraint appropriate to the boy at the throttle of a heat-producing engine.

Oct. 26, 1929 Pg. 15

Ben Turpin

Reviewed at Proctor's 58th Street.
Style—Comedy. Setting—In one. Time—
Fourteen minutes.

There is no doubt about the "name" appeal of this film comedian of the awry lamps. Altho just like many of his flicker colleagues gone vaude, he is using a poor brand of material. Peculiarly, tho, he was able to keep the patrons laughing consistently, but probably due to their memories of him in pictures. He knows his comedy and with some sure-fire material would be a knockout. He met with heavy pre-en-

Oct. 26, 1929 Pg. 15

Milton Berle

—in—
GET HOT

Assisted by Lon Diaz, Harry Johnson, Al Willis, Hazel McFarlane, Marita, Dorothy Olive, Viola Evans and Fay and Bobbie Moes

Reviewed at Loew's State. Style—Flash revue. Setting—In one, two, three and full stage (specials). Time—Fifty-five minutes.

Distinguished by a cast of talented artists and a beauty-packed troupe of terpsichorean gillies, *Get Hot*, the 22-people unit starring Milton Berle, raises the appeal for that type of entertainment several notches higher than good. The loquacious Berle is both witty and talented and genuinely worthy of stellar billing. He assumes the role of m. c. in wisecracks and gags, but unlike the usual m. c., mixes in with the routine offering and comes near shouldering the entire comedy burden of the unit to good results. The line of stepping maidens, facetiously monickered "The 12 (See NEW TURNS on page 31)

Violet Besly At Liberty

Song and Dance. Change. All Acts. All musicals. Responsible managers only. Address 190, East 73d St., Cleveland, O.

April 27, 1929 Pg. 16

New Acts

The Marx Brothers

Groucho, Harpo, Chico and Zeppo
In "The Du Barry Scene"
From *Animal Crackers*

Thru the Courtesy of Sam H. Harris

Mme. Du Barry.....Margaret Irving
Major Dojo.....Albert D'Anato
Benjamin Franklin.....Frank L. Hall
The Queen.....Helen Fowble
Lady-in-Waiting.....Annette Davies
The Musketeers.....The Marx Brothers
Reviewed at the Palace, New York.
Style—Comedy and musical. Setting—In
three (special). Time—Thirty-eight
minutes.

It's been many seasons since that four of a kind, the Marxes, have been in vaude. One begins to realize how much the big time has missed since the Marx frefes stepped out into the heavy "name" class with their legit. debut in *I'll Say She Is*. RKO appears to be learning from the fox passes of K-A and K-A-O and as a result we have the Marxes back, if even for two dates or thereabouts, and others not too numerous, but too risky to mention.

This vehicle fits into vaudeville because it has the pep, dash and smartness required of big-time material. Technically it's as much an honest-to-goodness act as *Chi. Is the City of Quiet*. Who cares about such minor details, tho, when such a comedy conglomeration as this packs houses and stirs up long, dormant belly laughs? The affair is labeled as the "Du Barry Scene" from *Animal Crackers*, but it eventuates as something bigger and better. The delicately fashioned Du Barry nonsense is preceded by the contract-bridge bit. One would think they'd bill it; surely it's noahing to blush about—and we're never known Mark Luescher and his underlings to be overmodest.

Those who know their legit. also know the whereof and wherefore of the two aforementioned Marx Brothers' bits. Our task is but to enlighten that they fit into the ace-house atmosphere as well as Pit Leader Lou Forman, and that's saying loads. If there is anything as funny in its way as the "Du Barry Scene"—and as glove-fit for vaude.—it's Smith and Dale in their *Hungarian Rhapsody*. But the Marxes have the advantage in numbers. With Groucho

Robeson, Martin, Sullivan, Clark, 'Carmen,' 'Turtle' Tops

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

By Robert Frances

NEW YORK, July 1.—The official returns are in. Legit's own poll has chalked up its first winning slate for outstanding achievement in the theater. By the time this issue of *The Billboard* reaches your newsstand you likely will have caught the results when the "Donaldson Awards" are presented to the winners on CBS's "Fun With Dunn" program, Monday (3) and Tuesday (4), over a Coast-to-Coast hook-up. However, ladies and gentlemen of the theater, in case you missed the broadcasts, here are your choices for 1943-1944 season's honors. They represent a consensus of something over 1,000 opinions, stemming from every branch of legit.

April 9, 1927 Pg. 21

Geo. N. Burns and Grace Allen

—in—
LAMB CHOPS
By Al Boasberg

Reviewed Monday matinee, March 28,
at the Palace Theater, New York. Style—
Comedy, chatter and dancing. Setting—
In one. Time—Fifteen minutes.

This is an act that should register anywhere. The cross-fire banter is mostly original and delivered with a punch. Miss Allen has a winning personality of the ingenue brand; she takes the middle course of the quiet girl who knows her way around, altho she inclines toward lamb chops as her "piece de resistance". She interprets the role of the sophisticated Dumb Dora—if there could be such a combination—in such manner that Burns gets most of his laughable bits successfully. The girl is a neat stepper and the man has several attributes that help make the act click. The turn opens with the trite "Didn't I see you in Atlantic City?", but diverges from that point into something really interesting in chatter and comedy. For a closing bit Miss Allen brings on a book which she proposes reading—it will take only a matter of 5 or 10 hours—and Burns brings his rug and pillow and reclines on the stage while the girl gets off some wise cracks which Burns sends home with a good wallop.

One of the smartest teams in this



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 first in each category, but runner-up mention tabs Lillian Hellman's *The Searching Wind*. *Tomorrow the World* is third on showbiz's preferred list.

Moss Hart is named the season's top director for his handling of *Winged Victory*, with Margaret Webster taking second place for her *Othello* and *Cherry Orchard* stagecraft. John Van Druten rates third for the staging of his own *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' chores, and Jose Ferrer's Iago carries off the crown for supporting roles. In the fem department, *Turtle* scores again, with top acting honors awarded to Margaret Sullivan and supporting (See DONALDSON AWARDS on page 5)

July 8, 1944 Pg. 5

First Annual Donaldson Awards

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

By "they" is meant the actors, actresses, press agents, critics, stagehands, producers, treasurers, ticket sellers and managers who worked on the Main Stem during the past season.

Play Division

CLASSIFICATION	FIRST	SECOND	THIRD
Best Play	<i>The Voice of the Turtle</i>	<i>The Searching Wind</i>	<i>Tomorrow the World</i>
Best Direction	Moss Hart	Margaret Webster	John Van Druten
Outstanding Lead Performance (Male)	Paul Robeson	Jose Ferrer	Elliot Nugent
Outstanding Lead Performance (Female)	Margaret Sullivan	Elizabeth Bergner	Ruth Gordon
Outstanding Supporting Performance (Male)	Jose Ferrer	Montgomery Clift	William Wadsworth
Outstanding Supporting Performance (Female)	Audrey Christie	Joyce Van Patten	Georgia Burke
Best Scenic Design	Stewart Chaney	Corp. Harry Horner	Howard Bay
Best Costume Design	The Motleys	Aline Bernstein	Robert Edmond Jones

Musical Division

CLASSIFICATION	FIRST	SECOND	THIRD
Best Musical Play	<i>Carmen Jones</i>	<i>One Touch of Venus</i>	<i>Mexican Hayride</i>
Best Musical Direction	Hassard Short	Ella Kazan	Charles Friedman
Best Lead Performance (Male)	Bobby Clark	Kenny Baker	Jan Klepura
Best Lead Performance (Female)	Mary Martin	Gertrude Niesen	June Havoc
Best Supporting Performance (Male)	Kenny Baker	Melville Cooper	George Givot
Best Supporting Performance (Female)	June Havoc	Paula Lawrence	Vera Elen
Best Dancer (Female)	Sono Osato	Vera Elen	Jane Di Gatanos
Best Dancer (Male)	Paul Haakon	Jere McMahon	Val Valintinoff
Best Book	<i>Carmen Jones</i>	<i>One Touch of Venus</i>	<i>Mexican Hayride</i>
Best Score	<i>Carmen Jones</i>	<i>One Touch of Venus</i>	<i>A Connecticut Yankee</i>
Best Lyrics	Oscar Hammerstein II	Ogden Nash	Cole Porter
Best Choreography	Agnes DeMille	Eugene Loring	Jack Cole
Best Scenic Design	Howard Bay	George Jenkins	
Best Costume Design	Raoul Peine DuBois	Mary Grant	Miles White

Jan. 13, 1923 Pg. 11

SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL

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

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

Coming on the heels of the usual predictions for a prosperous 1923, and followed by the hushing by Will H. Hays of the hullabaloo he caused by the announcement of his variously interpreted Christmas message of goodwill to Roscoe ("Fatty") Arbuckle, the Smith stand was a rift in the censorship cloud that for so long has covered the film sun. Exhibitors not only from New York State but from all parts of the country have joined organizations opposed to censorship in messages of gratitude to New York's reinstated Governor.

In his message to the Legislature Governor Smith kept his pre-election promise by saying:

Film Exodus From East Seen in Selznick Move

New York, Jan. 8.—The announced intention of the Selznick Pictures Corporation to move its distributing organization, Select Pictures Corporation, its general offices and its Eastern producing companies from New York to Los Angeles is causing no end of comment along Broadway. That other important film companies, with interests widely divided, will watch the outcome of the Selznick plan to have all of its business activities in one place may follow suit is freely predicted. Selznick officials argue film buyers will go as far as Los Angeles for good pictures.

March 18, 1922 Pg. 23

PASTOR WARNS THAT PUBLIC MUST RID STAGE OF FILTH

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

New York, March 18.—The Rev. Dr. John Haynes Holmes, pastor of the Community Church here, and admittedly a "passionate lover of the theater" and an opponent of censorship, has issued a statement in which he warns that conditions in the theater today "are a stench in the nostrils of every decent citizen" and urges that managers, actors, public and press unite to mitigate these conditions. His statement in part follows.

"How long do the people of New York propose to stand for the present indescribable situation in our theaters? Have we actually become so utterly demoralized in thought and sentiment that we are going to permit a continuance of conditions which are intolerable to every decent-minded man and woman? Have we got to come to the desperate remedy of a censorship in order to rid the city of the filth which now encumbers and pollutes its life?"

"I hesitate to state what I really feel about many of the New York theaters lest my opinion be confused with that of certain other critics with whose methods and ideas alike I have not the slightest sympathy.

"To guard myself against such misjudgment, may I say that I am a passionate lover of the theater and believe that it is incomparably the noblest as it is the most influential social institution that we have. I cannot remember a time when I was not a regular attendant at the theater, seeing the finest plays and the greatest actors. Today the theater, along with the opera house and the symphony hall, is my chief source of recreation and inspiration.

Respects Some Managers

"I know some of the theatrical managers and have great respect for them. I have the honor of acquaintanceship with prominent actors and actresses and know them to be ladies and gentlemen who are an honor to the great profession which they adore. It is these very interests and relationships which hold me fast to the theater and make me jealous of its name. Indeed, it is just because I love the theater so much that I am impelled to declare my conviction that the theatrical situation in New York today is an unmitigated scandal, a stench in the nostrils of every decent citizen.

"If such conditions continue it is, of course, certain that a censorship will come, and if it comes let me say this: Do not blame the ministers and the churches. Do not talk about the blue stockings and Puritan fanatics. Put the blame for a censorship where it belongs—on the theatrical managers who put these filthy plays on the boards for the sake of the dirty money they can make and invite the public to come in and see them.

Opposed to Censorship

"I am opposed, however, to a censorship, and it is because I am opposed that I want the present situation cleaned up before we have the censorship imposed upon us. A censorship has no place in a democracy because it involves the substitution of a government of persons for a government of law—an opinion for a principle in social order. Furthermore, a censorship, however well administered, is an intolerable interference with the free activity of the creative spirit.

"What we must have today is not a resort to censorship but to the common law. This common law, as Chief Magistrate McAdoo says, has broken down, but this means not that the law is defective but that public opinion for some reason or other is demoralized or indifferent. What we need at this moment is a quickening of public sentiment, and every teacher in this city, in church or school, in pulpit or platform, should bend his every energy from now on to stir the public mind to a consciousness of what is going on today and to an expression of outrage and action against this poison forced upon us."

WOULD ANNUL CONTRACT

St. Paul, Minn., March 10.—Mr. and Mrs. Ray A. Briggs agreed to buy the Oak Theater for \$24,500, paying \$1,000 cash and giving a deed to their home to Merchant P. Buzzell, of Minneapolis, in part payment. Now they are suing to recover the money and property given in payment and for an annulment of the contract, claiming the theater is a losing proposition instead of a "little gold mine" as represented.

July 28, 1917 Pg. 90

FILM CENSORSHIP GIVEN BLOW BY CHICAGO JURY

Mary Pickford Picture, The Little American, Will Be Shown in Western Metropolis Despite Funkhouser Decision—New Board of Ten Censors Is Now Proposed

Chicago, July 21.—This city is going to see Mary Pickford's great patriotic picture, The Little American. A jury selected to pass upon the picture in Judge Joseph Sabath's Court found that Major Funkhouser, the Chicago censor, exceeded his rights and acted in an arbitrary manner in denying the Artercraft Pictures Corporation a permit to exhibit it.

Judge Sabath issued a writ giving Artercraft the right to exhibit the picture at once, and arrangements have been made to open the production at the Studebaker Theater, beginning tonight. Frank Ayres, assistant corporation counsel, representing Funkhouser, notified the court he intended to appeal the case, but lost a legal battle with Charles P. Schwartz, attorney for Artercraft, in an attempt to prevent the exhibition of the picture pending the appeal. The writ was promptly served upon Major Funkhouser and Chief of Police Schuetter.

From the time the court opened in the morning until the writ was served it was a hard day for the "militant Major." The fact that the only witnesses who testified against the picture were Germans was the subject of derisive comment by attorneys for Artercraft.

As a result of the decision censorship in this city has received a powerful blow, which is backed by public sentiment. On turning down the Mary Pickford-Artercraft picture, Funkhouser stated what is expected to result in his final downfall if what the local publications print is any criterion.

In an editorial The Chicago American last week said: "The Council will find that public sentiment is back of censorship reform along the lines of the ordinance introduced by Ald. Walter P. Steffen. The proposed law eliminates Funkhouser from the censorship situation. It provides that the chief of police shall issue permits for the exhibition of all moving pictures, provided that the pictures are not immoral or obscene.

"A film can not be branded immoral or obscene except on a majority vote of a board of ten censors, who shall not be members of the Police Department. The Steffen ordinance approaches the situation from the right angle. Its theory is that to show a picture is not a privilege; it is a right—a right closely related

to the constitutional guarantee of free speech and a free press.

"Under the Steffen plan pictures would not be subject to the whim and caprice of one man; they would meet the unbiased judgment of a board, free and independent of police dictates. It would take a majority to condemn, not to pass; the presumption would be in favor of the picture.

"No picture is obscene or immoral about which there can be a division of opinion among a body of reputable, fair-minded persons. The Board of Censors, as now constituted, is not a free agent. It is dominated and ruled by Funkhouser. It has no ordinance rights of its own. It presents not its own conclusions, but is compelled to present and enforce the Funkhouser view.

"The community has lost patience with Funkhouser. The rejection of the stirring, patriotic picture, The Little American, on the ground that it might hurt the feelings of the German soldiers, was the last straw. The Council Judiciary Committee can perform a distinct, important public service by conducting a thorough, intelligent investigation into censorship conditions during the summer vacation, and recommending to the Council for immediate action in the fall an ordinance which will give Chicago a sane, rational censorship or supervision of moving pictures."

Oct. 5, 1929 Pg. 3

\$1.25 Top, Says Shaw

LONDON, Sept. 28.—In a newspaper discussion with C. R. W. Nevinson, famous painter, who said he would be willing to attend George Bernard Shaw's plays provided he could do so for 6 pence (12 cents), Shaw replied: "I agree with Nevinson as regards theater seats being expensive. Nothing written by Shakespeare or his successor, myself, is worth more than 5 shillings (\$1.25) for one night's entertainment."

Feb. 21, 1914 Pg. 7

THE SIN OF SUGGESTIVENESS

Last week, in a review of the bill at Keith's Cincinnati Theater, I criticized Anna Held for resorting to the pornographic Parisian piffle she has relied on for years. The Billboard's staff of writers has a strong conviction that suggestiveness in any form is not for the theater, especially theatres which cater to ladies and children.

So, in reviewing Miss Held's act, I used words more forceful than elegant.

Then Anna Held called at The Billboard office with her manager, Mr. Gene Buck.

No, nothing of the kind.

She did not call to resent the criticism.

She just called.

Anna Held is a regular fellow. She is the quintessence of charm, and the personification of magnetism. She is pleasant, affable, democratic. She has winning personality and she has the open mind. She is an artiste to her finger tips.

And as we discussed generalities and sparred for an opening, I saw these characteristics plainly. I sensed her artistry, and acknowledged it.

There was no reference to my review—no battle. But had there been, I should not have been worsted. I was armed.

Suggestiveness doesn't belong on the stage. No artiste is justified in using it. In the bar-room, perhaps, it is excusable—no ladies and children go there. But in the theater, where a big percentage of the patronage is made up of young girls, it is out of place. It jars the finer sensibilities. IT MAY EVEN EXCITE DANGEROUS CURIOSITY.

Anna Held is a great artiste. She has international fame. She has wonderful ability. She is capable of better and infinitely greater stuff than the sex-appeal thing.

Her success in vaudeville depends not upon singing risque songs, and simulating the movements of the Ghawawee.

Neither orally, nor by gesture, is it necessary for her to enact the animated aphrodisiac.—THE MAYER.

May 29, 1948 Pg. 3

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-grooved vinylite 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 33 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 (two sides).

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 lower speed, complete with a special head

May 19, 1917 Pg. 67

WANTED AN ATHLETE

For Motion Pictures

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

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

NATIONAL FILM CORP. OF AMERICA
Steger Building, Chicago

OR

MR. W. A. SEITER
The Billboard
No. 1405 Broadway, New York City

July 27, 1929 Pg. 18

HUSTON THRU IN TALKIES?

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

Huston, it is understood, after his excellent work in both *Gentlemen of the Press* and *The Lady Lies*, was to be given a long-term starring contract with Paramount. His stage experience, excellent voice and fine personality seemed ideal for talking films. The actor is known as a strong Equity man and recently gave \$500 to the emergency relief fund. It is not known if his Equity status had anything to do with his decision to appear on the Broadway stage in the Hopkins opus.

Arthur Hopkins, who will produce *Commodore Trunyan*, said he signed Huston more than three weeks ago when both met on the West Coast.

Nov. 2, 1929 Pg. 4

PUGILIST IN PLAY

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

Jan. 8, 1910 Pg. 5

MARY GARDEN'S OPINIONS.

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

Mary Garden, the creator of Massenet's "Sapho" in this country, differs from Sarah Bernhardt on the question of soul union.

Jan. 4, 1930 Pg. 37

Radio Entertainers

By JOSEPHINE M. BENNETT

(Communications to 1560 Broadway, New York)

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 powerful branches. Five years ago a hybrid form of entertainment and frowned on by show business in general, the radio infant has grown within record time to the point where today it is second only to motion pictures as a gigantic industry in the entertainment business. And it is growing bigger all the time.

During the past year the strides made by radio have been more forward than those made by any other branch of show business since the beginning of amusements. With most other branches of the amusement industry weakening, with the exception of motion pictures, which like radio owes its renewed strength to the mechanics of talkies, radio's future is rosier than ever before.

Besides the advances made in programs over the air, radio is stepping ahead in equipment, with 1930 likely to offer new improvements over the screen-grid tubes brought out during the past year, and

the electro-dynamic loud speakers the year before.

Altho not expected so soon, 1930 may get television under way for the home. Definitely planned by the leading manufacturers, according to reports, is the popularization of the combination radio and phonograph sets, with radio recently claimed to have stimulated the sale of records thru plugging of popular songs and others over the air.

Amateurs, who made radio at the beginning, are out almost entirely now. Radio, during the past year, has introduced the various forms of entertainment to the air that its guiding geniuses have found are in demand, and which entitle the industry to closer recognition as a genuine branch of the show business. Comedy had been demanded and received, and all material on leading chains has had to pass an acid test, whereas before anything went.

The improvement in radio programs has been such within the last 12 months, with audience appeal catered to, and the chains signing only the best of talent, that radio has settled itself as one of the biggest parts of show business now.

It and motion pictures are, apparently, the only two branches of the industry that are forging ahead. Both, with radio having the edge, are seen as the future forces of entertainment. Both are already big monopolies.

Feb. 22, 1919 Pg. 3

FINE TRIBUTE TO E. F. ALBEE

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

By WALTER J. KINGSLEY

Reconstruction—the world's greatest post-war problem—has reached the theater. In vaudeville a revolution has taken place so quietly and so successfully accomplishing its aims that the outside world is only just beginning to realize what a splendid stroke of pioneering in community life it really is. In a word the artists have been organized for collective bargaining and collective action under treaties with the managers organized for the same protective purpose. The relations of the 15,000 vaudeville artists now in the National Vaudeville Artists' Association with their employers in the Vaudeville Managers' Protective Association have undergone a profound change. No longer does a minority of employers rule a majority of artists subject to individual whim or caprice and without a court of competent jurisdiction to pass upon the quarrels, grievances, breaches of faith, dereliction of contract on both

conduct of their profession, and, acting collectively, the weakest opening act is guaranteed the same measure of fair dealing as the most expensive headliner.

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

Artists had made many complaints about managers, and managers in their turn found fault with artists. Mr. Albee began the propaganda of reform and one by one convinced his fellow vaudeville managers that the entire profession should be organized upon ultra-modern sociological lines, that the artists should be placed in such a position that their rights would be automatically protected and that

Jan. 12, 1907 Pg. 54

AL. JOLSON,

Black Faced Comedian with the Operatic Voice.
NEVER IDLE. Address BILLBOARD, Cincinnati, O.

RCA TO PRESS ALL SPEEDS

Jan. 7, 1950 Pg. 11

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 disks 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.

The diskery decided to press 33 1/3 in order to serve a "vociferous minority," according to one company executive. It was stated, however, that the company's major emphasis will continue to be 45, which it considers the best on the market, not only for pops but also for classical music on the basis of selectivity and fidelity.

July 8, 1944 Pg. 3

Lili Marlene Now Property of U. S.

WASHINGTON, July 1.—Lili Marlene may have been turned out by German tunesmiths 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 authoritatively reported that Lili Marlene is around the top of the Nazi hit parade, and it is just as authoritatively 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.

June 3, 1939 Pg. 7

NBC Can't Buy Film for Tele

NEW YORK, May 27.—National Broadcasting Co. has been unable to purchase feature films from any of the major film producing companies for use on NBC's television programs, according to reliable sources. While the network has not been given a flat no, film firms are said to be playing cagey and, by demanding rentals "about the same as the Music Hall would pay," place the costs of the pic far beyond NBC's allowances for tele fodder. Music Hall usually buys its pictures on a high percentage of the gross arrangement.

Radio trade naturally takes the picture attitude as one indicative of fear of what television may do to the picture trade. Producers and exhibitors have a number of theories on tele; among them one that it will help and another that it will hurt. Most agree, however, that the required mass production will be Hollywood's strongest lever into tele. Since Courtland Smith made his report on television to the Hays office several months ago, in which he said that television might parallel the upheaval sound films caused, pic producers have been very cagey.

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

March 13, 1920 Pg. 32

Going Doggy

NEW YORK, March 30.—Lou Costello, of Abbott and Costello, and his representative, Edward Sherman, are the co-owners of a racing greyhound. The whippet, now six months old, will be named *The Billboard* and will be entered at the dog track in Florida as soon as he is eligible. The hound is now being trained at Costello's

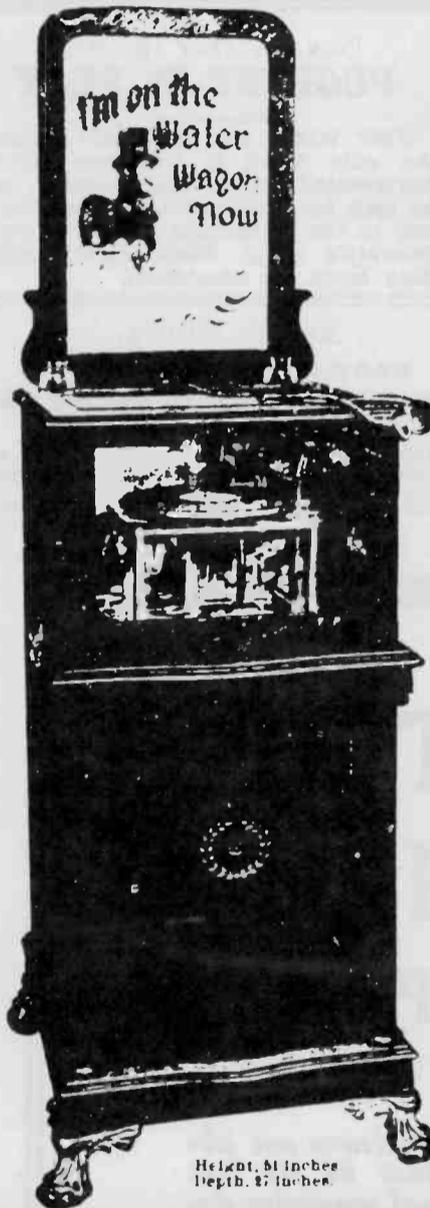
Radio City Is Finally Finished

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, was completed Thursday (28), with the Metropolitan Opera absent. The Rocke-

June 30, 1906 Pg. 35

THE NEW MILLS PHONOGRAPH

Reproducing 10-inch Records.



Height, 51 inches
Depth, 27 inches

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

MADE ONLY BY
MILLS NOVELTY CO.

11-23 Jefferson St., CHICAGO.



AL JOLSON ALWAYS PICKS WINNERS
HE IS SINGING

SWANIE

BY I. CAESAR AND GEORGE GERSHWIN

THE MOST SENSATIONAL VOCAL, INSTRUMENTAL AND DANCE-NUMBER RELEASED FOR PROFESSIONAL USE IN MONTHS

T. B. HARMS & FRANCIS, DAY & HUNTER, 62 WEST 45TH STREET, NEW YORK

GET YOUR COPY

July 23, 1949

MUSIC

The Billboard

17

Communications to 1564 Broadway, New York 19, N. Y.

CAP FIRST MAJOR ON 3 SPEEDS

July 22, 1933 Pg. 13

Hill Billies' Air Popularity

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

NEW YORK, July 17.—Indications are that the fastest growing type of entertainment in radio 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 signs of letting down. Hill-billy acts have been getting the breaks lately, most of them leaving vaude 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 stations report heavier fan mail than ever 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 Grundell, Dwight Butcher and Bob Allen's Mountaineers—alho 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 quite a few have landed sponsors. CBS and NBC have both been giving increasing attention to mountain music.

Nov. 23, 1929 Pg. 15

Bob Hope

Reviewed at Keith's Jefferson. Style—Comedy, singing and dancing. Setting—In one. Time—Sixteen minutes.

Discovered here recently by Lee Stewart when he was with the WLS Showboat Revue. Bob Hope, youthful entertainer, showed great promise to the RKO bookers, 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. He stepped 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

July 23, 1949 Pg. 17

Editorial

Three Speeds Ahead!

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

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

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

Aug 27, 1949 Pg 1

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

33 1/3 (see other stories page 15) combined to make this week a landmark in the rock-ribbed establishment of LP as an item of accepted contention in record business.

Decca Prexy Milton Rackmil, in unveiling the diskery's LP plans to *The Billboard*, stated that the firm's move to the medium will be backed up by the marketing of LP players and microverters bearing the Decca trademark. Decca, at one time in the phono set business, will not produce the players but will have them made by outside set manufacturers. Decca will sell these players and microverters via the firm's regular distributing channels. They will retail at \$9.95, which is the price tag on the machines which Columbia has

July 22, 1933 Pg. 13

"Radio's Loveliest Lark"

JANE FROMAN

FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.

March 21, 1914 Pg. 54

SOPHIE TUCKER

The Mary Garden of Ragtime

The Biggest Box Office Magnet
in Vaudeville

THE GIRL WHO PUT "POP" IN POPULARITY

FRANK C. WESTPHAL,
Accompanist.

MAX. E. HAYES,
Agent.

July 23, 1949 Pg. 17

Telefunken's Longhair on 33 1/3 by Sept.

Price in Line With Columbia

By Lee Zhitto

HOLLYWOOD, July 16.—Capitol Records will produce 33 1/3 long playing microgroove pressings of its classical Telefunken catalog in addition to the 45 and 78 r.p.m. diskings now being released, thereby becoming the first major label to straddle the speed fence to make its product available in all three forms. Initial long-playing release will be sometime in September, by which time the Coast major intends to have all its Telefunken releases to that date available in 33 1/3 r.p.m. form. This will amount to approximately 25 long-playing 10 and 12-inch platters.

Capitol will keep its microgroove price structure in line with Columbia's, asking \$3.85 and \$4.85 for 10 and 12-inch long-playing platters. Coast major will use 33 1/3 r.p.m. to supplement 78 and 45 r.p.m. only for its classical library, keeping pop, Western and all other wax categories on 45 and 78 r.p.m. Capitol factories are currently being converted for microgroove production. Bill Fowler, Cap veepee, is now in Scranton, Pa., to supervise changeover of the diskery's major plant.

Dec. 14, 1927 Pg. 3

Test Case of Record on Air

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

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

DECCA SUING STATIONS?

Record Film Monitoring Dial Preparatory to Legal Action

NEW YORK, Sept. 10.—Decca Record Co., preparatory to bringing suit against broadcasters broadcasting its disks, is now collecting evidence against those stations which are not abiding by a Decca letter, sent out last February, ordering broadcasters not to use the platters. Suits when filed may throw a monkey wrench into the music industry

and clog the machinery set into motion by the American Federation of Musicians and National Association of Performing Artists.

Basis of the Decca suit will be that the wax company has a property right in its recordings, in that it contributed "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 Decca platters. Decca has been receiving special requests from broadcasters, but wax firm's legal department feels that to grant permission would only weaken the Decca case in court.

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

With AFM licensing broadcasters and using the disk threat to bring recalcitrant broadcasters into line, the Decca move takes on added significance. With the AFM sanctioning radio's use of disks under controlled conditions, the Decca gesture is regarded in some quarters as indicating its belief that such a step is not within the province of the musicians' union.

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

April 20, 1929 Pg. 15

New Acts

"Kate" Smith

Reviewed at the Palace, New York. Style—Blues singer. Setting—In one. Time—Eleven minutes.

"Kate" Smith has other qualifications that are more substantial, but there's one feature of her act which places her in vaudeville stardom. She's stingy on routine and that's a falling common with some of our best singles. At this show she did three numbers—all corkers—but that's hardly enough for a girl booked on the sheer merit of her work. The buxom and surprisingly graceful feature of Honeymoon Lane and the Eastern company of *Hit the Deck* has one of the most resonant deliveries it has been this reviewer's pleasure to catch in vaudeville. She's the topnotcher of the coon-shouting mammas. She's not a comedienne, so there's no chance of Sophie Tucker and others of her stamp taking any offense. Miss Smith is a warbler plain, but not so simple.

Besides an incomparable delivery, Miss Smith has a great method of selling a song. When reviewed, she opened with *Carolina Moon*. In her hands this pop bit sounds like the hit of hits, which we know it isn't, having formed our opinion when hearing it put over by artistes of lesser merit. She next carols the *Hallelujah* number from *Hit the Deck*, leaving the apron to her capable male pianist, who does a medley. Out again, Miss Smith walloped a homer with her version of *I'll Never Ask for More*, doing something of a Charleston dance toward the finish. They applauded vigorously not following but during the stepping, an indication of their admiration for the heavy girl's litheness. She stopped the show cold. The hand was among the heaviest in the show. It all happened in the sixth spot, starting the second half. Miss Smith is as big time as they come. E. E. S.

March 11, 1939 Pg. 17

OUT-OF-TOWN OPENINGS

"Five Kings (Part One)"

COLONIAL
(Boston)

Condensation by Orson Welles of Shakespeare's chronicle plays. Presented by the Mercury Theater. Directed by Orson Welles, technical supervision by Jean Rosenthal, scenery designed by James Morcom, costumes by Millia Davenport, incidental music composed by Aaron Copland.

The cast: Robert Speaight, Burgess Meredith, Guy Kingsley, John Emery, Eustace Wyatt, William Mowry, Edgar Barrier, Erskine Sanford, Orson Welles, Gus Schilling, Fred Stewart, Lora Baxter, Alice John and others.

Orson Welles is again attempting to improve upon the standards set by William Shakespeare. Whether or not he has done so must be left to the judgment of a critical public.

Welles has undertaken to condense into one evening's entertainment, albeit a long, long evening (the opening night audience saw the curtain rise promptly at 8 and the final curtain descend some

July 26, 1924 Pg. 49

D. W. GRIFFITH SIGNS PARAMOUNT CONTRACTS

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

New York, July 17.—Paramount today confirmed the report current for some time that D. W. Griffith had signed a contract to begin work under the Famous Players-Lasky banner during the coming fall. Griffith is now in Germany beginning work on his last film for the United Artists, "Dawn". The affiliation of Griffith with Paramount, negotiated by Adolph Zukor, president, has been unanimously approved by the board of directors of D. W. Griffith, Inc.

With no time limit set, the contract contains only the barest terms, it having been agreed between Griffith and Zukor that all details be settled by them verbally during the duration of the engagement. According to Zukor's announcement: "Every resource of this organization will be placed behind the master director. When Mr. Griffith hangs his hat in the Famous Players-Lasky studios he will have the benefit of the most efficient amusement organization in America. Therefore Griffith, the poet of the screen, for the first time since he became a world figure will have the benefit of organization, a clear mind unburdened by business or distribution worries

current regarding unfriendly relations existing between Thomas Meighan and his producers, the information being that the popular star had renewed his contract for a long term of years. Meighan has just completed "The Alaskan" under the direction of Herbert Brenon, with "Tongues of Flame" soon to take him back to work. He is at present on the Coast.

Dec. 12, 1936 Pg. 15

Cohan, Harris Partners Again

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

NEW YORK, Dec. 5.—George M. Cohan and Sam H. 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 Fennelly's *Filton of Oak Falls*. Play, which has been rewritten by Cohan, goes into rehearsal soon, to be followed by a two-week run at the Plymouth Theater, Boston. Direction will be handled by Sam Forrest, who acted in a similar capacity under the old Cohan-Harris partnership. Fennelly, author, is a radio and stage actor who had a couple of plays tried out last summer at Skaneateles.

Last production by Cohan-Harris, *The Royal Vagabond*, ran head-on into the Equity strike, and Cohan retired shortly thereafter from the partnership. Harris, who favoring the managers' view of the battle, nevertheless fell in with the group which came to terms with the players. The men took different tack, but remained friendly.

Plays produced under the joint auspices of the two included *Little Johnny Jones*, back in 1904; *Forty-Five Minutes from Broadway*, *George Washington Jr.*, *Fifty Miles from Boston*, *The Talk of New York*, *The Man Who Owns Broadway*, *The Little Millionaire*, *Seven Keys to Baldpate*, *Get-Rich-Quick Wallingford* and many others.

July 22, 1933 Pg. 12

Morton Downey Returns

NEW YORK, July 17.—Morton Downey and his wife, the former Barbara Bennett, returned from Europe last week.

April 29, 1916 Pg. 3

CHAPLIN SUES ESSANAY FILMS TO PROTECT HIS NAME AND FAME

He of the Funny Feet Invokes Aid of Law

Asserts "Padding" of Carmen Burlesque Injures Reputation

Contents Had No Right To Release Without O. K.

New York, April 22.—Alleging that the photoplay burlesque on *Carmen*, in which he is featured, and as released two weeks ago by the Essanay Film Manufacturing Company is not

March 18, 1939 Pg. 17

Hepburn Socks "Story" In Philly; Others Fair

PHILADELPHIA, March 4.—Katharine Hepburn provides the bright spot on Philly's legit business. *The Philadelphia Story*, catapulted by rave reviews, turns in a sizzling 26G for the second week at the Chestnut with a \$3 top. First week garnered a nifty \$23,500. The show closes tonight because of previous commitments.

Grosses at other houses are only fair. The Yiddish community turned out to pay \$7,500 at the Locust to see *Three Cities*, Maurice Schwartz's drama display in a one-week stand, with a \$2 top. Engagement closes tonight.

Estimated grosses for *Golden Boy*, with Betty Furness and Phillips Holmes, is \$7,000, with a \$1 top; *The Importance of Being Earnest*, with Clifton Webb, Estelle Winwood and Hope Williams, opens Monday.

The Women at the Forrest, also with a \$1 thruout the house, closes a nine-week stint here with an estimated \$8,000. The D'Oily Carte troupe in a Gilbert and Sullivan repertory opens Monday.

A 75-cent top netted *Spirochete*, the WPA offering at the Walnut, \$2,500.

April 20, 1929 Pg. 14

Rooneys on Fox Time

NEW YORK, April 15.—The Pat Rooney family is taking on some of the choice Fox Time. It opened in Detroit this week and is due next week in Brooklyn, and Philadelphia the following week. Marion Bent and Pat Rooney III are included as per usual.

CHAIN BROADCASTING WAR

Jan. 17, 1942 Pg. 4

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 for \$10,275,000 damages against the Radio Corporation of America and the National Broadcasting Company. The action, taken under the Sherman Anti-Trust Act, follows by one day the announcement of separation of the NBC Red and Blue networks and formation of a new company, Blue Network, Inc., announced yesterday by David Sarnoff, president of Radio Corporation of America.

The Mutual suit, filed in the United States District Court of Chicago by MBS; WGN, Chicago; WOR, New York; WOL, Washington; WGRC, Louisville; WHBF, Rock Island, and KWK, St. Louis, charges RCA, NBC and its officers with engaging in "conspiratorial conspiracy among themselves and with third persons, to injure plaintiffs by hindering, and restricting Mutual freely and fairly to compete in the transmission in interstate commerce of nationwide network programs." Plaintiffs claim damages of \$5,425,000 but seek a judgment for three times this amount, together with attorney's fees and costs. Plaintiffs also seek an injunction against the alleged restrictive

July 22, 1933 Pg. 13
Fred Allen's New Sponsor

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

NBC To Report Piccard Flight

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

July 28, 1934 Pg. 8

Television Set for Fall If New Firm's Plans Click

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

NEW YORK, July 21.—After two years of research and experimentation behind tightly locked doors, National Television Corporation is preparing to broadcast television shows and sell television receiving sets this September. Receiving sets are to be priced in the neighborhood of \$200. Firm is a subsidiary of the Sirian Lamp Company, which is also affiliated with other manufacturing outfits, including 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 business. Equipment is suitable for televising flesh acts, stills and films. At W2XAB, CBS' old television station, formerly the most active in the East, provisions were made for flesh only. NT, able to utilize all kinds of show material, will be in a good spot to develop television programs. Sending and receiving equipment has been developed by NT. Image is about 6 inches square.

Sale of receiving sets will be the chief source of revenue. It is hoped. Television advertising was banned by the late FRC, while the new Communications Commission hasn't had time to settle this point yet. One model to be marketed is of unique design, generally resembling, in appearance, a modernistic radio cabinet. The image, however, instead of being seen in the center of the set, is focused on the corner. This increases audience radius and enables a large group to see the flying pictures.

To the layman one of the most revolutionary features of the set is its ability to receive in broad daylight or in a brightly lighted room. Previously most sets for general sale required darkness. Cabinet also includes an all-wave radio attachment, which can be operated independently.

At first both flesh and films will be used, latter either to be rented or produced by NT. A separate studio for flesh programs has been built. Shows will probably resemble a combo of radio and vaude.

Technical aspects include mechanical scanning rather than the cathode ray tube. Altho RCA thru its chief television engineer, Dr. Vladimir K. Zworykin, has expressed confidence for cathode-ray television, NT prefers mechanical scanning as more practical. At first 60-line pictures using a mirror drum will be

Jan. 7, 1950 Pg. 11

Ink New B-VH Deal; Settling Morris Angles

NEW YORK, Dec. 31. — Tho attorneys for Johnny Burke and Jimmy Van Heusen and E. H. Morris stated emphatically that conditions of the severance of the writers from the pubbery had not yet been settled, the definite word as *The Billboard* went to press was that the team had made a deal with Famous-Paramount.

A spokesman for Famous-Paramount admitted that the deal had been clinched, tho some last-minute details had not been ironed out. He did say that the cleffers were not bringing any of the copyrights they had in Morris into Famous-Paramount. From all indications, Famous-Paramount is not setting up a special sub-firm for Burke and Van Heusen at present, but will publish future scores by them. First of these will be the tunes from the forthcoming Bing Crosby flick, *Riding High*.

Jan. 8, 1910 Pg. 5

ZIEGFELD AND BIGELOW MIX

Manager and Actor Use Fists in Dressing Room of Chicago Theatre Where Anna Held is Playing

SEATS ARE AUCTIONED

Charles A. Bigelow, leading man of the Anna Held Miss Innocence Company, has tendered his resignation.

The action of Mr. Bigelow follows a fist fight in his dressing-room in which F. Ziegfeld, Jr., played the "opposite" role.

"Report early tomorrow morning for rehearsal, everybody," came the order from Ziegfeld. "No rehearsal for me," declared Bigelow. "I'm tired out with them now."

"What's that?" screamed Ziegfeld, but Bigelow had entered his dressing-room and closed the door. He was leaning over his chair unfastening his shoes when the door was burst open and Ziegfeld, according to the story, "rushed" him. Bigelow received a blow on the chin. George, Mr. Bigelow's valet, rushed to the assistance of his employer and helped to mix things up.

Miss Held reached the room in time to see the valet grapple with Ziegfeld and throw him from the room. Ziegfeld is said to have pushed her from the room.

"I am through with Ziegfeld for good and all," declared Mr. Bigelow. "I shall return to New York as soon as I am feeling a little better. I have been ill for several days and was really in no shape to work. That is why I objected to the rehearsal."

The little affair had no effect on the business being done by Miss Innocence as all records for theatrical receipts in Chicago will undoubtedly be broken by this company.

Owing to the unprecedented demand for seats it was decided to auction those for New Year's Eve and the result was beyond the fondest dreams of those who conceived the plan. The demand was sharp, and the bidding for the choice sittings keen.

June 1, 1899 Pg. 19



July 22, 1933 Pg. 13

NOBLE SISSLE
And His INTERNATIONAL DANCE ORCHESTRA.
First Continental Tour Direction
CONSOLIDATED RADIO ARTISTS, INC.,
1619 B'way, N. Y.
Permanent Address After Tour:
NOBLE SISSLE & HIS INTERNATIONAL ORCHESTRA,
1560 Broadway, New York, N. Y.

TITO GUIZAR
TENOR ON WABC.
Mondays and Saturdays, at 5:45 P. M.,
Sundays at 9:00 P. M.
Also Hotel Pierre, Indef.

BABY ROSE MARIE
SOLE FEATURE TASTY YEAST PROGRAM.
Starting July 10, 7:15 P. M., WJZ, Mondays.
Direction EDWIN W. SCHEUING, Park Central Hotel.
Phones: CIRCle 7-3835-3836, New York.

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 Company, Inc., a wholly-owned subsidiary of RCA. Papers of incorporation were filed at Dover, Del. This company will operate the Blue network and will own and manage WJZ in New York; WENR, Chicago, and KGO, San Francisco. Affiliates will total more than 100.

Blue Network, Inc., will continue the programs and business of the Blue network division of NBC, and will be supervised by much of the same personnel. Mark Woods, heretofore 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 sales, as executive vice-president.

Niles Trammel, president of the National Broadcasting Company, continues in that capacity, and is also chairman of the new company's executive committee, which also includes Woods and Kobak.

After a conference of execs today (10), the board of directors and the operating personnel of the new company were announced. Board includes Woods, Kobak, Lunceford P. Yandell, George S. De Sousa, John Hayes Hammond Jr., Joseph V. Heffernan and Charles B. Jolliffe.

Personnel of the new company includes Phillips Corbin, vice-president in charge of the programs; Keith Higgins, vice-president in charge of the stations; Lunceford P. Yandell, 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 Braun, dramatic critic on The New York Tribune, has been decided in favor of Braun. Stein sued for \$10,000, alleging that a criticism of his acting in *The Awakening of Spring* contained libelous statements. The jury, after hearing evidence for two days, returned a verdict for the defendant.

Justice Dugro 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 Braun's signature, he charged the jury that if the article was confined to comment upon the plaintiff's acting, without attacking his moral character or professional integrity, he could not recover damages.

April 4, 1914 Pg. 16

Popular Songs Heard in Vaudeville Theaters Last Week

Guide to New York Publishers (see letters following titles):—
 M—Geo. W. Meyers, 145 W. 45. H-V—Harry Von Tilzer, 123 W. 43.
 S-B—Shapiro, Bernstein & Co., 1416 Broadway. F—Leo Feist, 135 W.
 44. M-I—F. A. Mills, 122 W. 36. J-S—Jerome & Schwartz, 1523 W. 45.
 W-H—Wenrick-Howard Co., 154 W. 45. W-B-S—Waterson, Berlin &
 Snyder, 112 W. 36. J-R—Jerome H. Remick & Co., 221 W. 46. A—
 Maurice Abrahams, 1570 Broadway. R—Will Rossiter, 145 W. 45.
 W-V—Will Von Tilzer, 145 W. 45. T-M—Theodore Morse, 143 W. 40.
 W—Witmark & Sons, 144 W. 37. K-P—Kalmár-Puck, 152 W. 44. J-K
 —James Kendis, 144 W. 45. H-W—Harry Williams, 154 W. 46. J-W-S
 Joseph W. Stern & Co., 106 W. 38. H-R—Harold Rossiter, 228 W. 46.
 J-M—Joe Morris, 145 W. 45. Pa—Paley Music Co., 145 W. 45. C-K-H
 —Chas. K. Harris Columbia Theater Building. T-T—Tell Taylor, 154
 W. 45.

SONG INFORMATION

SONG INFORMATION:—Readers of The Billboard can secure reliable information concerning popular songs and their publishers; suggestions for songs suitable to their 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.

PROFESSIONAL COPIES FREE To Professionals Mentioning The Billboard

Songs Heard in New York Vaudeville Last Week

Fox and Dolly (Palace)	Underneath the Cotton Moon (M): I Love the Ladies (W-B-S).
Grant and Hoag (Palace)	When I Get Married Today; After a While; I'm Strong For You.
Hines and Fox (Palace)	Off With the Old Love, On With the New (S-B); That Ever Lovin' Cello Man; Devil's Rag.
Nellie V. Nichols (Palace)	Tango Tea (M); I'm On My Way to Mandalay (F).
Miller and Vincent (Bronx)	Rebecca of Sunnybrooke Farm (J-R); Hesitate (H-V); Baby Mine; Where Can I Meet You Tonight (J-M); Answer.
Huasey and Lee (Bronx)	I'm On My Way to Mandalay (F); I Want to Dance (C-K-H); Where Was Moses When the Light Went Out? (F); He's a Devil in His Own Home Town (W-B-S).
Sam and Kitty Morton (Bronx)	That Old Sweetheart of Mine.
The Girl in the Muff (Hammerstein's)	Poppy Woppy; Camp Meeting Band (M); When the Angelus is Ringing (W-B-S); That Will Become of the Poor Little Girls?
Jimmy Flynn (Hammerstein's)	When the Angelus is Ringing (W-B-S).
Lightner and Jordan (Hammerstein's)	Down in Shenandoah Valley (W-B); They Can't Do a Thing Unless I'm Around; Bring Me Back My Lovin' Honey Boy (W-R); I'm Saving All My Lovin' For You (W-R); I Want to Hear That Lovin' Rag Again.
Trixie Frigansl (Hammerstein's)	Indian Suffragette; Everybody Has a Cabaret.
Hayden, Borden and Hayden (Hammerstein's)	Say, What Do You Mean; Pullman Porters on Parade (A).
Eva Shirley (Hammerstein's)	Dancing Around (W-V); Where the Red, Red Roses Grow (J-S); I'm Crying For You (W-V); Off With the Old Love, On With the New (S-B).
Lillian Lorraine (Winter Garden)	Wherever You Are (S-B); Kill Me With Love (S-B).

Songs Heard in Chicago Vaudeville Last Week

Marie Dreams (Hippodrome)	Off With the Old Love, On With the New; You Won My Heart; Dear Old Girl; I'm On My Way to Mandalay.
Bower of Melody (Hippodrome)	Melinda's Wedding Day; Robert B. Lee; My Hero; While the River of Love Flows On; Pullman Porters on Parade; Great Big Blue-Eyed Baby.
H. T. McConnell (Hippodrome)	Let Me See Your Rainbow Smile.
Cummings and Glading (Majestic)	I'm Thirsty All the Time; Arabia.
Viollinsky (Majestic)	Apache.
Palaquita and Brother (McVicker's)	I'm On My Way to Mandalay; Rebecca of Sunnybrooke Farm.
Edna Aug (McVicker's)	And the Villain Still Pursued Her.
Green and Parker (McVicker's)	Melancholy Baby; If He Looks Good to Mother, He Looks Good to Me.
Howard and Sadler (McVicker's)	Rebecca of Sunnybrooke Farm; Good Ship Mary Ann; Bring Me Back My Lovin' Honey Boy; Mine; You Won My Heart; Love Me While the Lovin' is Good.
Romans and Carne (McVicker's)	Good Ship Mary Ann; Chesapeake Bay; Camp Meeting Band.
Gant and Bosley (Colonial)	My Loving Honey Boy; You Made Me Love You; There's a Girl in the Heart of Maryland.
Stanley's Seminary Girls (Colonial)	Throw Up Your Hands My Little Darling; Hunting is a Great Old Game; What a Dreamy Night for Dreaming; The Beauty Doctor.
Bonwick and Howard (Colonial)	Annie Laurie; Has Anybody Here Seen Rover?; On the New York, New Haven and Hartford; This is the Life.
Kalahull's Hawaiians (Colonial)	I Was a Fool Who Believed in You; This is the Life.

Songs Heard in San Francisco Vaudeville Last Week

Fritzi Scheff (Orpheum)	Kiss Me Again.
Kaufman Bros. (Orpheum)	I Love Her, Oh, Oh, Oh. Chili Chili Bean.
Mindel Kingston and Geo. Eber (Orpheum)	Alexander's Ragtime Band (French); That Don't Care Dance.
Columbia Park Boys (Empress)	I Love You California.
Murray Bennett (Empress)	Do You Take This Woman For Your Lawful Wife?; International Rag (parody); Where Did You Get That Girl? (parody).
Weston and Lean (Pantages)	While They Were Dancing Around; What a Fool I'd Be.
Six American Rosebuds (Pantages)	This is the Life For Me; That Baseball Rag; Take Me Back to Alabama.

Feb. 18, 1922 Pg. 36

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLESQUE CIRCUIT

"WORLD OF FOLLIES"

ANNA PROPP—"Get Hot," Russian Dance, Dance D'Mania, "In Tennessee," Drunk Dance in Male Attire.
 NELL VERNON—"The Boys Won't Let Me Alone," "I'll Forget You," "Yoo Hoo."
 JOE BRISTOL—"My Mammy Knows," "Stolen Kisses," "What Are You Going To Do With Our Boys."
 "SLIDING" BILLY WATSON—"Number Ten," "Soft Coal."
 LILLIAN HARVEY—"Gin-Gin, Gassy Shore;" Singing Speciality.
 JACK CAMERON—"Prohibition," "Down in Midnight Town," Specialty.
 ROY PECK—"Ten Little Fingers."
 PRINCIPALS—"In the Old Town Hall."
 ENTIRE COMPANY—"This is Main Street."

AMERICAN BURLESQUE CIRCUIT

"GIRLS FROM JOYLAND"

ROSE LEE AND SIDNEY PAGE—"Lassie Without You."
 NELLIE NELSON—"Just It."
 HAZEL DOUGLAS—"Once Again, Once Again;" Specialty.
 BOB WILLIAMS—"Sunday, When the Church Bells Ring;" "Songs of the Past," "Our Beautiful Girls."
 SIDNEY PAGE—"I've Got Everybody's Number," Singing and Dancing Specialty.
 ROSE LEE—"Mandy 'n' Me," "Moonlight."
 MASCULINES—Comedy Singing Quartet.
 SHOW GIRLS—"Wine, Wine."
 FLOWER GIRLS—"Please Buy a Flower."
 ENSEMBLE—"So Come, Yes, Come."
 IRVING SELIG AND NELLIE NELSON—"Sometime."
 ENTIRE COMPANY—"The Labor Marseillaise Songs."
 MISS NELSON—Dance La Fantastique.

THE GAYETY THEATER—Philadelphia, Pa.

BURLESQUE STOCK COMPANY

MABEL McCLOUD—"Full of Jams," "Sunny Tennessee."
 MARY McPHEARSON—"Jays," "Down Yonder," "Too Mean To Cry."
 GRACE HOWARD—"Ma," "Frances Dances," "Mandy and Me."
 HOWARD WRIGHT—"I Wonder."
 HARRY SMIRI—Specialty.
 COMPANY—"All for Fun and Fun for All."
 LOUIS WEBER—Musical Director.

TROCADERO THEATER—Philadelphia, Pa.

BURLESQUE STOCK COMPANY

BUSTER SANBORN—"Dapper Dan," "Melen Time," "When Frances Dances With Me," "Leave Me With a Smile."
 ALPHA GILES—"Martell," "I Am From Dixie," "If I Can't Have You."
 RHINE VIVIENNE—"Sweetheart," "I Got Mine," "Remember the Ross."
 SID ROGERS—Specialty.
 MLLR. DABELL—"The Dance of the Vamp."

Jan. 14, 1922 Pg. 30

SONGS BY AMERICAN COMPOSERS

PRESENTED IN NEW YORK RECITALS RECENTLY

The Odelette	John Alden Carpenter.
Slumber Song	John Alden Carpenter.
The Great Awakening	A. Walter Kramer.
May, The Maiden	John Alden Carpenter.
Retreat	Frank LaForge.
Song of the Open	Frank LaForge.
I Hold Her Hands	Alexander Russell.
Serenade	John Alden Carpenter.
Bring From the Craggy Hamlets	H. F. Gilbert.
Iris	Harriet Ware.
At the Fountain	Harriet Ware.

April 15, 1916 Pg. 12

THE BILLBOARD'S SONG HINTS

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

Doubles

HOLD ME IN YOUR LOVING ARMS (Witmark Pub. Co., 144 W. Thirty-seventh St., New York, N. Y.).—The big hit from the Follies of 1915; just released.
 LET'S GO BACK TO BROADWAY (Ernest A. Rork, Paducah, Ky.).—Some Broadway song.
 PRETTY PLEASE (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—Hit of them all.
 THE LIGHTS OF MY HOME TOWN (Chas. K. Harris, Columbia Theater Bldg., New York, N. Y.).—One of the season's hits; a most excellent number.
 I'M AT YOUR SERVICE, GIRLS (Bernard Granville Pub. Co., 144 W. Forty-fifth St., New York, N. Y.).—Song hit from Julian Eltinge's Cousin Lucy.
 LOVE IS A QUEER, QUEER CREATURE (Red Star Music Co., Fayetteville, Ark.).—Bright, snappy movement.

July 27, 1940

MUSIC

The Billboard 11



The Billboard

WEEK ENDING JULY 20

MUSIC POPULARITY CHART

Records Most Popular on MUSIC MACHINES

Recordings listed below are currently the biggest money-makers in automatic phonographs...

Number of weeks recordings have appeared in "Going Strong" is indicated in parentheses following titles in that section.

GOING STRONG

- THE WOODPECKER SONG. (15th Week) Glenn Miller Andrews Sisters, WH Globe, Kate Smith.
PLAYMATES. (10th Week) Kay Kyser, Mitchell Ayres.
MAKE BELIEVE ISLAND. (6th Week) Mitchell Ayres, Dick Todd, Dick Jurgens.

COMING UP

- I'LL NEVER SMILE AGAIN. Tommy Dorsey.
I CAN'T LOVE YOU ANY MORE THAN I DO. Benny Goodman, Mitchell Ayres.
SLOW FREIGHT. Glenn Miller.
FOOLS RUSH IN. Glenn Miller, Tommy Dorsey.

National and Regional List of BEST SELLING RETAIL RECORDS

This compilation is based upon reports from the following retail stores, of their 10 best selling records of the past week.

NATIONAL

- 1. I'LL NEVER SMILE AGAIN - TOMMY DORSEY
2. THE BREEZE AND I - JIMMY DORSEY
3. IMAGINATION - GLENN MILLER
4. PLAYMATES - KAY KYSER
5. FOOLS RUSH IN - GLENN MILLER
6. WHERE WAS I? - CHARLIE BARNET
7. PENNSYLVANIA 6-5000 - GLENN MILLER
8. IMAGINATION - TOMMY DORSEY
9. SIERRA SUE - BING CROSBY
10. MAKE BELIEVE ISLAND - MITCHELL AYRES

EAST

- 1. I'N Never Smile Again - Tommy Dorsey
2. The Breeze and I - Jimmy Dorsey
3. Playmates - Kay Kyser
4. Imagination - Tommy Dorsey
5. Make Believe Island - Mitchell Ayres
6. Imagination - Glenn Miller
7. Pennsylvania 6-5000 - Glenn Miller
8. Sierra Sue - Bing Crosby
9. Six Lessons from Madame La Zonga - Jimmy Dorsey
10. The Woodpecker Song - WH Globe

MIDWEST

- 1. I'N Never Smile Again - Tommy Dorsey
2. The Breeze and I - Jimmy Dorsey
3. Fools Rush In - Glenn Miller
4. Pennsylvania 6-5000 - Glenn Miller
5. God Bless America - Kate Smith
6. Imagination - Glenn Miller
7. Playmates - Kay Kyser
8. Sierra Sue - Bing Crosby
9. I Can't Love You Any More Than I Do - Benny Goodman
10. Six Lessons From Madame La Zonga - Jimmy Dorsey

WEST COAST

- 1. I'N Never Smile Again - Tommy Dorsey
2. The Breeze and I - Jimmy Dorsey
3. Where Was I? - Charlie Barnet
4. Fools Rush In - Glenn Miller
5. The Breeze and I - Charlie Barnet
6. The Nearness of You - Glenn Miller
7. Imagination - Glenn Miller
8. Playmates - Kay Kyser
9. Make Believe Island - Sammy Kaye
10. Imagination - Tommy Dorsey

SOUTH

- 1. I'N Never Smile Again - Tommy Dorsey
2. Friendship - Artie Shaw
3. The Breeze and I - Jimmy Dorsey
4. Where Was I? - Charlie Barnet
5. Imagination - Glenn Miller
6. Playmates - Kay Kyser
7. When the Swallows Come Back to Capistrano - Ink Spots
8. Fools Rush In - Glenn Miller
9. Devil May Care - Glenn Miller
10. Make Believe Island - Mitchell Ayres

National and Regional List of SHEET MUSIC BEST SELLERS

This compilation is based upon reports received weekly from Music Dealers' Service, Inc.; Ashley Music Supply Co., of New York; Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Co.; A. O. McClurg, of Chicago; St. Louis Music Supply Co., of St. Louis; Jenkins Music Co., of Kansas City, Mo.; Grinnell Brothers, of Detroit; Volkwein Brothers, Inc., of Pittsburgh; Southern Music Co., of San Antonio, Tex.; Ault Music Co., of Fort Worth, Tex.; Dawson Music Co., of Phoenix, Ariz.; G. Schirmer, of Louisiana, New Orleans; Cable Piano Co., of Atlanta; Pacific Coast Music Jobbers; Sherman, Clay & Co., of San Francisco; Morse M. Freeman, Inc., of Los Angeles; Capitol Music Co., of Seattle; Sklare Music Co., of Portland, Ore.

NATIONAL

- 1. MAKE BELIEVE ISLAND
12. I'LL NEVER SMILE AGAIN
3. PLAYMATES
4. THE BREEZE AND I
2. IMAGINATION
8. SIERRA SUE
5. THE WOODPECKER SONG
6. GOD BLESS AMERICA
7. WHERE WAS I?
9. FOOLS RUSH IN WHERE ANGELS FEAR TO TREAD
10. BLUE LOVEBIRD
11. I CAN'T LOVE YOU ANY MORE THAN I DO
13. THE SINGING HILLS
15. I'M STEPPING OUT WITH A MEMORY TONIGHT
14. DEVIL MAY CARE

EAST

- 1. I'N Never Smile Again
2. Imagination
3. The Breeze and I
4. Fools Rush In Where Angels Fear To Tread
5. Where Was I?
6. Make Believe Island
7. Sierra Sue
8. God Bless America
9. You're Lonely and I'm Lonely
10. When the Swallows Come Back to Capistrano
11. I Can't Love You Any More Than I Do
12. All This and Heaven Too
13. Playmates
14. I'm Stepping Out With a Memory Tonight
15. Hear My Song, Violetta

WEST COAST

- 1. I'N Never Smile Again
2. The Breeze and I
3. Imagination
4. Make Believe Island
5. The Woodpecker Song
6. Sierra Sue
7. Playmates
8. Where Was I?
9. Fools Rush In Where Angels Fear To Tread
10. I'm Stepping Out With a Memory Tonight
11. God Bless America
12. Devil May Care
13. The Singing Hills
14. The Nearness of You
15. You're Lonely and I'm Lonely

SOUTH

- 1. Make Believe Island
2. Playmates
3. I'N Never Smile Again
4. Sierra Sue
5. Fools Rush In Where Angels Fear To Tread
6. Imagination
7. Where Was I?
8. The Woodpecker Song
9. When the Swallows Come Back to Capistrano
10. The Breeze and I
11. Blue Lovebird
12. I Can't Love You Any More Than I Do
13. God Bless America
14. Devil May Care
15. Where Do I Go From You?

List of Songs With MOST RADIO PLUGS

Songs listed are those receiving 10 or more network plugs (WJZ, WEAF, WABC) between 5 p.m.-1 a.m. week days and 8 a.m.-1 a.m. Sundays for the week ending Friday, July 18. Independent plugs are those recorded on WOR, WNEW, WMCA and WHN. Film tunes are designated as "F," musical production numbers as "M."

This compilation is based upon data supplied by Accurate Reporting Service.

Table with 4 columns: Position, Title, Publisher, Plugs. Lists songs like 'I'M NOBODY'S BABY', 'NEARNESS OF YOU', 'I CAN'T LOVE YOU ANY MORE', etc.

March 24, 1956 Pg. 19

NEWS REVIEW

'Fair Lady' a Palpable Hit,
16 Records in the Making

NEW YORK — Staged with impeccable taste by Moss Hart, "My Fair Lady" opened at the Mark Hellinger Theater here Thursday night (15), and is undoubtedly the season's hit musical to date.

The Alan Jay Lerner-Frederick Loewe score is appealing and the musical numbers are handsomely staged, but the show has such a good book (an admirably faithful adaptation of one of George Bernard Shaw's wittiest plays, "Pygmalion") that it would probably be almost as big a hit if stars Rex Harrison and Julie Andrews ignored the score and played it straight.

Harrison, of course, has always been a fine actor, but his easy mastery of the musical media is a revelation. Altho he can't sing, he "talks" a song with enough tender perception and brilliant timing to satisfy the most exacting lyric writer.

Julie Andrews, who won superlative reviews for her performance in a musical "The Boy Friend" a season ago, comes thru with an equally surprising performance as an actress in the difficult role of Eliza Doolittle. As the cockney Calatea, the 20-year-old Miss Andrews makes a skillful, entirely convincing transition from slum girl to lady, and her vocal interludes are absolutely bewitching.

CBS completely financed the musical (reportedly to the tune of around \$400,000) and the deal includes rights to present the show on TV at the end of its run. Meanwhile, the web's subsidiary Columbia Records is set to cut an original cast album on the show Friday

(23) and Chappell Music has lined up some 16 records on its three most commercial tunes—"I Could Have Danced All Night," "On the Street Where She Lives" and "I've Crown Accustomed to Her Face." Rosemary Clooney, Dinah Shore and Charlie Applewhite have cut the first song, Vic Damone the second, and Gordon McCrea, Frances Wayne and Miss Clooney, the third.

"I've Crown Accustomed to Her Face" is a poignant ballad (sung by Harrison), while "On the Street Where She Lives," another lovely ballad, has the most commercial possibilities. However, the score is essentially designed to complement the wonderful book, and on wax will undoubtedly lose a great deal of its present effectiveness, unless the listener has seen the show or read the play. June Bundy.

March 11, 1939 Pg. 17

Todd Posts Bond
For Swing "Mikado"

NEW YORK, March 4.—Michael Todd is posting additional bond with Actors' Equity and going ahead with his plans for a commercial production of a swing Mikado following expressions of sympathy in his dispute with the FTP unions, one of which protested to President Roosevelt, asking that the project pay regular commercial salary scales if its production continues as a competitor to regular ventures. Gustave A. Gerber, Todd's attorney, requested the stagehand and musician unions to repeat the protest filed by Theatrical Managers, Agents and Treasurers' union.

Todd had applied for membership in the League of New York Theaters but withdrew. The League had considered protesting against the manner in which FTP was allegedly operating against commercial enterprise but has not been able to get a quorum expression from its board of governors.

Oct. 2, 1926 Pg. 8

\$2,627.28 Verdict
Against Al Jolson

NEW YORK, Sept. 25.—Unable to convince the jury he was a "rotten film actor", his chief defense in the \$500,000 suit brought against him by David Wark Griffith alleging breach of contract, a verdict for \$2,627.28 was returned against Al Jolson this week after voluminous testimony from both sides had been given.

Featuring in the evidence presented was the intimation by Arthur E. Driscoll, counsel for Griffith, that Jolson refused to carry out his film contract with the motion picture director at the behest of the Shuberts, who were presenting him at the time in *Big Boy*. Jolson insisted this was not so.

Jolson's defense, presented by Nathan Burkan, counsel, was that he feared injury to his popularity because he did not screen well and that the impression might be gained that he had lost his voice.

March 19, 1938 Pg. 22

Paramount, New York

(Reviewed Wednesday Evening, March 9)

Cab Calloway band show this week hits a couple of high spots, but band itself is a trifle below its usual sending power. Calloway, still a cagey showman, carries on in front of band with the same flair for wild nonsense and deliveries in his vocals. Among the tunes were *Mississippi Mud*, *Paradise*, *Oh, Boom*, *Bugle Call Rag*, *Minnie the Moocher* and the *Scronch*, the last a dance in the Cotton Club's new show.

April 22, 1922 Pg. 47

D. W. GRIFFITH—THE THINKER!

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

By ELMER J. WALTERS

AFTER David Wark Griffith felt he had served his apprenticeship to a country newspaper where he solicited subscriptions for the munificent sum of one dollar a week, his ambitions got the better of him and he determined to forsake his home town, LaGrange, Ky., to seek a more lucrative center for his talents—he wished to write, for he was poetic, and while the editor of the religious weekly for which he sought subscribers, willingly set in type some of the youthful Griffith's sentimental effusions, the poet had become inoculated with the wanderlust germ; he had designs on more extensive pastures that would afford him a bigger opportunity than he saw awaiting him in La Grange. In short, Mr. Griffith resolved to "get there" as others have done. Just how he was to ascend to conspicuous heights and to fortune with his meager start and his little knowledge of the fast moving world was not altogether clear to him at that time, tho the indescribable "something within", which silently urged him on, caused him to save his small wage and study time tables.

As the silent drama gradually "urged" a skeptical public to support it, so was it to open a field of endeavor to this master craftsman of the tobacco fields.

Through Mr. Griffith's early struggles he looked straight ahead, he followed the "sky-line", so to speak, and by so doing he "held his head up and his chin high", as Elbert Hubbard has expressed the wont of successful men.

Mr. Griffith's Welsh-English father had

Jan. 10, 1942 Pg. 8

"Kraft Music Hall"

Reviewed Thursday, 9-10 p.m. Style—Variety. Sponsor—Kraft. Agency—J. Walter Thompson. Station—WEAF (New York, NBC-Red Network).

Kraft show has undergone some fairly extensive talent changes; Mary Martin has replaced Connie Boswell, who left for a tour of personal appearances; in addition, comedy side has been hypoped by the addition of Victor Borge, Danish comic. It is a tribute to Bing Crosby, program's highlight, that the Music Hall seems to survive all talent changes—these changes simply pointing up the fact that the show is completely dependent on Crosby.

Debut of Mary Martin was not particularly auspicious. She engaged in comedy sketches and warbled a few tunes. Delivered fairly well—but she is no Connie Boswell and is not likely to fill the gap. Miss Martin did her warbling both solo and in duo with Crosby, her best tune being the oldie, *Ta-Ra-Ra Boom De-Ay*. Even this was somewhat spoiled by an over-elaborate arrangement, part of the tune being done in conga rhythm.

Borge, a regular after a couple of auspicious guest shots, presents a style of comedy new to American listeners. It's rather intellectual, a bit on the screwball side, and definitely worth while. Borge has been in the country only about 10 months, still speaks with an accent, but is very easily understood. His best bit on Thursday's show was his delivery of "phonetic pronunciation," a nut rendition preceded by a pseudo-scholastic explanation.

Rest of the show was par—which is good. Crosby in usual good voice and manner. John Scott Trotter superbly handles the musical direction, and Jerry Lester okay with the gags. Guests were Wingy Mannone, who has been a frequent visitor on Kraft lately, and Dusolina Giannini, opera star. They gave out with their diverse talents, Miss Giannini warbling beautifully and Wingy blowing his horn. Best use of the guests, however, was a sketch allegedly tracing the life of Mannone. Crosby was narrator for this piece, with Mannone chiming in with five talk. A very clever script. Paul Ackerman.

livered to location in a basket of vegetables and returned in the same romantic camouflage in the evening. New producing companies were often started by inducing the camera man of one company to leave under conditions which the Volstead Act would not recognize as legal.

Cooper-Hewetts Were Yet Undreamed Of

"We worked in the sun, artificial lighting being unthought of. All the sets were defined by painted drops, altho painting is a generous, indeed prodigal, word to use. When we paid thirty dollars for a drop painted by a "regular scenic painter" from one of the theaters I was accused of insanity bordering on criminal.

"When we put the first love story in the films we received a visit from that dear fellow, Sigmund Lubin, of Philadelphia, a great character and a delightful raconteur. He said, 'Griffith, you spoil this business entirely. Here every one wanted to buy Lubin's pictures to see Lubin's white horse eat hay or feed in the pasture, and now you have these boys and girls making love, and no one cares about Lubin's horse. You are killing the business, Griffith.'

March 19, 1938 Pg. 22

Chicago, Chicago

(Reviewed Friday Afternoon, March 11)

A swell stage bill for the kids, topped by Judy Garland, of the films. The starlet gets a streamlined introduction by the Evans Ballet, house line, outfitted in snappy air hostess costumes, emerging from a plane that makes a realistic "landing" on the stage.

Judy, with the presence of a veteran, is a natural show-stopper. Her voice has a sound quality that carries well and makes a pleasant and impressive ring in the ears. Gracious delivery ups her winning chances from the beginning. Opens with a *Chicago, I Love You* ditty and continues with the *Love Letter to Gable* and *Melody Farm* from her recent pictures. For her third selection she gambled with another version of *Bei Mir Bist Du Schoen*, a little different if that's possible. Begged off with a natural "thank you" speech.

The line opens the bill with a moody fantasy, the modernistic postures bathed in varicolored spots. A slow opening, but it is short-lived, thanks to the Four Franks, who follow with a speedy and energetic musical and tap routine. Two boys and two girls, flashily costumed, strut thru a hodgepodge of nonsense, sax tooting and a downpour of taps that sets a terrific pace for the succeeding turns. Ambitious workers and capable entertainers.

Bob Williams and his amazing dog, Red Dust, are a pushover in the next spot. Few other canines display as eye-popping an exhibition of muscle relax and control as this animal and few trainers develop as entertaining an act around it. A number of good wholesome laughs frame the turn.

On screen *Romance in the Dark* (Paramount). Business reached the roping stage end of first show opening day.

Sam Hontigberg.

Jan. 14, 1922 Pg. 30

STOKOWSKI

And Philadelphia Orchestra Give Brahms' Symphony and "Fire Bird"—Elena Gerhardt Disappoints

New York, Jan. 4.—Famous Carnegie Hall has never held a more appreciative or better pleased audience than that which attended the fifth one by the Philadelphia Orchestra, under Leopold Stokowski's superlative direction. As usual with him, he used no score and devoted his entire attention to his men and the bringing out the perfections of his splendid program, Brahms' Symphony No. 3 was exquisitely read

Feb. 18, 1922 Pg. 36

PLUGGING BY RADIO

It looks as if radio may become a good thing for song publishers and a bad thing for song pluggers. Radio is gradually becoming a national pastime, and at present there are something like 250,000 licensed operators. There are five thousand active stations in this country owned and operated by men, women, boys and girls. Some radio clubs have as many as a thousand members.

About two weeks ago Bide Dudley of The New York World, Eddie Cantor, Vaughn De Leath, Louis Breaux, Nat Sanders and Harry Garland gave a concert at Roselle Park, N. J. They sang and talked to listeners at hundreds of receiving stations, which means that numerous persons discussed what they did.

The radio concert is becoming quite a fad. While it is a fad for the public, and an entertaining one in the bargain, it should become a big asset for the music publishers. Just suppose every worth while music dealer in the country owned a receiving station. If this were the case all a publisher would have to do would be to engage a first-class singer to introduce his new numbers by radio, with the dealers listening in, and then wait for his orders to come thru. With this method of exploitation in practice a publisher would not have much use for a traveling salesman. And it might be a good plan for the publishers to talk dealers into purchasing a receiving outfit, which may be had for about \$25. A dealer would not require any Government license to receive.

At the present time it takes a publisher weeks and months to cover the country with a new song, but via the radio method he could make thousands acquainted with a new number in an hour or so. Once the news got abroad that music publishers were giving free concerts at regular intervals there would be many new radio fans eager to obtain receiving stations. And it is not unlikely that the corporation that makes a specialty of manufacturing radio outfits would be willing to co-operate with publishers. Can you imagine a greater plug for a new number? Even performers near stations could listen to see what publishers had to offer. In any event, radio holds great possibilities for popular song publishers.

May 29, 1915 Pg. 3

THE NEW YORK TIMES WINS IN FIRST ROUND VS. SHUBERTS

Judge Hendrick Decides Theaters May Not Exclude Critics

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

The Shuberts Will Take an Appeal at Once

In the Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiff in the case of Alexander Woollcott, dramatic critic of The New York Times, against the Shubert Brothers, theater owners and managers. Following the publication in The Times of an unfavorable criticism of the play, Taking Chances, the Shuberts attempted to exclude Mr. Woollcott from their theaters, refusing to accept purchased tickets. Mr. Woollcott brought an action under the civil rights statute and Justice Nathan Bijur granted a temporary restraining order against the Shuberts, under the protection of which Mr. Woollcott saw and reviewed the play, Trilby. In the following week the case came before Justice Hendrick for argument on the question of making the temporary order permanent. Justice Hendrick at that time reserved decision, pending which he suspended the operation of the restraining order.

In his decision, announced May 19,

July 22, 1933 Pg. 13

Film Stars Doubt Telly's Future

HOLLYWOOD, July 15.—Commenting on television in a recent Coast interview, Merlin H. Aylesworth, head of NBC, said: "In connection with the RKO radio studio there will be an experimental laboratory for the perfection of television." Since then Hollywood film stars have been wondering just what effect the so-called development of this new science might have upon films and their present standing in show business.

A *Billboard* reporter caught a number of the film stars at the various studios and asked them what they thought of television, what bearing it might have on the theater and what effect it might have on motion pictures. Eddie Cantor thinks the theater will never be replaced by television because "people are gregarious." Jack Oakie and the Marx brothers laughed at the idea of television ever affecting pictures.

W. C. Fields, a veteran of stage and films, said with a twinkle in his eye: "Well, it's like this. People laughed at Galileo when he invented the telescope, people laughed at Columbus when he said the world was round, people laughed at Marconi when he invented wireless, people laughed at Philadelphia when it was last in the American League. And now we are approaching television! Ha! ha! I'm laughing."

Work is going ahead on the television experimental studios on the RKO lot and will be ready for use shortly. In building the studios here, it is the belief of NBC officials that Hollywood, with its vast array of talent of all descriptions, will be the home of television chain broadcasts to the entire country.

Nov. 5, 1932 Pg. 15

PROGRAM REVIEWS

Paul Whiteman

Reviewed Monday 9:30-10 p.m. Style—Orchestra and soloists. Sponsor—General Motors Corporation. Station—WEAF (NBC network).

Switching from Pontiac to Buick, eliminating hotcha and injecting more of his concert type of arrangements, Paul Whiteman again gives the folks something to talk about. He also puts out the reminder that there is only one P. W. Without being too heavy, the program trotted out one of the richest handfuls of modern jazz arrangements ever heard on any half-hour period unless it was on one of the maestro's own recent Sunday night concerts.

On this particular program none of the vocalists with the organization were used excepting Jack Fulton, Virginia Rea and Frank Munn, soprano and tenor, are guest artists, singing together as a team

April 27, 1935

Fibber McGee and Molly

Reviewed Tuesday, 10-10:30 p.m. Style—Comedy, orchestra and vocalists. Sponsor—S. C. Johnson & Company. Station—WJZ (NBC network).

Fibber McGee, aided by his wife and heckler, Molly, contributes a funny and enjoyable program, one, in fact, that is likely to send the name of the team into the higher bracketed radio field. In common with other radio acts, the Fibber isn't actually a new wrinkle—he is sort of an Irish Baron Munchausen—but the combination of a good delivery with good material insures success. First show was well paced and liberally sprinkled with laughs. Character involves Fibber's adventures as a tourist, etc., and his propensity for murdering truth. His monolog on the first show, on the question of when a red light is a dead light or a red light, was very good. Ditto his story about Ermintrude, the camel, altho not new.

Supporting are Ulderico Marcell's orchestra, a good group, and Ronnie and Van, duet. Kathleen Wells is soloist and on the first show handled her two numbers nicely. No fancy frills or boom-te-boom rhythm tricks, but straight singing. Voice is pleasing. Harlow Wilcox, announcer, doubled into foiling for Fibber, while the latter also delivered some gag commercials on the auto wax.

J. F.

Nov. 26, 1932 Pg. 15

Al Jolson

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

Colossal. And should anyone by chance question the gags, the singing is still phenomenal. Right off the bat the mike was playing into Jolson's mitt for the talk about the comedian being nervous, and all past references in the press of similar nature should have meant to all who know Jolson and his style of working that he would be doubly sure to put on a good show, was he really "nervous." For Jolson had his shortcoming when he first hit the stage in that he was not a naturally well-poised actor, and for that very reason used to take the bit into his mouth and desperately fight his audience. It soon became a regular part of his style to put his songs over regardless and paradoxically make him famous. There are many who, with or without intention, imitate his style, which goes for many well-known artists. But the daddy of the mammy singers has an inimitable something on the ball that convinces his auditors that here is a really great artist.

Broadcasting the first few programs from San Francisco, Jolson, of course, appeared before his local audience at 7 p.m. Judging by the tremendous ovation and applause, the hall was jammed. Ted Fiorito and an augmented orchestra, aided by Lou Silvers, Jolson's former musical director, drew an attractive assignment and the band's only fault seemed to be a too ambitious drummer. Opening talk with his straight man dwelled on

closed the program. Howard Clancy handled the announcement of the numbers, as well as the short, dignified commercial credits. A sock program from start to finish. M. H. S.

Fred Allen

Reviewed Sunday 9-9:30 p.m. Style—Revue. Sponsor—Corn Products Refining Company. Station—WABC (CBS network).

Fred Allen's comedy may have been the highlight in intimate type of stage revue, but he has yet to feel his way in handing out the required punch in radio entertainment. There is no doubt that he 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 resolves itself into a question of material. More programs such as these

March 28, 1931 Pg. 20

NVA Librarian Is Television Pioneer

NEW YORK, March 21. — Alice Remsen, the NVA librarian and radio contralto, is the first singer to become a weekly television feature in the East. She broadcasts from W2XCD of Passiac, N. J., every Saturday at 9 p.m. Her first program was last Saturday, having been chosen as a regular feature because of her expressive face.

May 4, 1901 Pg. 15

July 26, 1923 Pg. 49

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. Hoban, radio editor of The Philadelphia Inquirer, who was interviewed a few days ago by the local representative of The Billboard.

He believes that the influence will come largely thru the recent invention of Dr. Lee DeForest, radio pioneer, which makes possible talking motion pictures, and contends that the principles of Dr. DeForest's invention are to an extent not greatly different from those

Nov. 16, 1929 Pg. 9

Bob Hope Signed For Three Years

NEW YORK, Nov. 11. — Bob Hope, youthful Cleveland entertainer, who was "discovered" here by Lee Stewart when he appeared in the *WLS Show Boat Revue*, also fell in favor with RKO bookers in his own act, which had its showing the first half of last week at Proctor's 86th Street. With Arthur Blondell acting for 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 \$450 weekly, with a rising scale provided in the option clauses.

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

EDISON

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Sept. 18, 1915 Pg. 52

March 18, 1933 Pg. 3

Loew, 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 franchised agents will be requested that all acts holding written obligations for dates should take a 25 per cent cut. This move follows the cuts handed circuit employees and union musicians.

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

Fanchon & Marco, on the other hand, has not yet moved to put thru any blanket cut for acts with contracts, but may take action during the week.

218 Fox Theaters Bankrupt; Chase Nat'l Quits Fox Films

Fox Rocky Mountain and Fox Midland Theaters, operating 218 houses in Midwest, are bankrupt—four Chase National bankers resign from Fox Films board

NEW YORK, March 13.—The bankruptcy of Fox Rocky Mountain and Fox Midland Theaters companies, operating 218 theaters in the Midwest, and the withdrawal of the Chase National bankers from Fox Films were the major developments in Fox affairs the past week. Winthrop W. Aldrich, president of Chase National Bank here; Cornelius Vanderbilt, Mathew C. Brush and C. E. Richardson resigned as Fox directors Wednesday, and were succeeded by U. S. Senator Daniel Hastings, receiver for General Theaters Equipment, Inc.; Sidney Towell, controller for Fox; Felix Jenkins, of the Fox legal department, and Richard A. Rowland and E. P. Kilrow, Fox execu-

tives. There was a fifth vacancy on the board that had existed for months.

Richardson, however, continues as treasurer temporarily, while William Gossett, of the Hughes, Schurman & Dwight law firm, has been elected secretary. Harley L. Clarke, who, with Chase National, took over control of Fox Films in April, 1930, retired recently. General Theaters Equipment, Inc., in receivership now, has the voting control of Fox Films.

In the meantime, Chase National's move out of Fox is taken to mean that Sidney R. Kent, president of Fox, will have complete charge and that his board (See FOX THEATERS on page 55)

Bank Holiday Hits Business In Theaters Thruout Nation

Legit hit hardest—N. Y. circuit houses off 10 per cent small towns lose, with some spots holding up—big draws still pull them—"Scandals" stays in Ft. Wayne

NEW YORK, March 13.—Theater business in all phases was hit a terrific blow by the national bank holiday, with receipts falling off sizably everywhere, particularly in the outlying districts, and with some of the smaller-town houses reduced to playing for hardly anybody but the ushers. Badly as vaude and films were hit in the West and Midwest, legit comparatively has been the greatest sufferer, its higher admission charges keeping the customers away in droves. Reports of major circuits claim that New York was hit less than expected,

Reports of major circuits claim that New York was hit less than expected, with the attendance drop in picture houses and vaudefilmers averaging only about 10 per cent. In spite of the offers of New York houses to admit on checks, most of the city's business was done in cash, with the two houses in Radio City getting about \$110,000, and the Music Hall pulling in \$9,900 in a single day (Wednesday).

Legit in New York, however, was badly socked, with hits falling off an estimated 50 per cent, and merely fair shows down 80 per cent or more. With those that were just hanging on business was practically nonexistent.

Circuit houses out of town were hit badly during the week, with big losses red-inked in, especially in the smaller towns. New York suburbs, unlike the city, were very bad. In many instances houses failed to take in enough cash to pay off and had to give out their own checks. Acts in many spots had to be paid off with a combination of checks and cash, with the checks honored by the circuits when the acts reached New York.

Legit on the road petered out during the week. Several shows, bucking conditions, took in peanuts, and others have settled down in whatever spots they happened to be, waiting for the national crisis to blow over.

LOS ANGELES, March 11.—Bank holidays fell upon Los Angeles like a bolt from the blue, with telltale evidence at every box office in the city. Despite heavy campaigns carried by Fox, Warner (See BANK HOLIDAY on page 53)

Oct. 5, 1929 Pg. 6

Wynn Signs With Ziegfeld

Comedian Splits With George White—Slated To Star in "Ming Toy"

NEW YORK, Sept. 30.—George White, the producer, and Ed Wynn, comedian, have severed relations, and Wynn is set to be starred by Florenz Ziegfeld in *Ming Toy*, the next production the gloriifier will do.

White and Wynn, according to an announcement by White, split over a gag which neither one originated. The story is that Wynn told White the gag, and White used it in his *Scandals*. However, the gag is used in *Murder on the Second Floor*, the A. H. Woods piece which has been playing in London all summer.

The Wynn-White war has been threatening for more than two years. It started, according to reliable sources, when *Manhattan Mary*, Wynn's last musical, played Pittsburgh two years ago.

The Ziegfeld office has no comment to make on the alleged signing of Wynn, but it is reported on good authority that Ziegfeld, never given to such large salaries as Wynn commands, has altered his policy in this case, and taken on another comedian of the salary size of his ace, Eddie Cantor.

This fight dispels White's plans to star Wynn this season in *Crickets* and the production has been definitely called off. It is unlikely that White will continue with other productions this season

Jan. 5, 1929 Pg. 11

Agents' Greeting Cards Betray Spirit of Jocular Pessimism

NEW YORK, Dec. 31.—The William Jacobs Agency, Chicago, conducted by Jacobs and Miles Ingalls, has singled out the talkies—and Vitaphone in particular—as the sworn enemy of the vaudeville field. In their arrival at this conclusion they have coined a new cognomen for actors and agents. They call them V. V., Victims of the Vitaphone.

In place of formal Christmas greeting cards Jacobs and Ingalls sent to their acquaintances in the business a neatly-printed circular, carrying the heading, "Greetings From the Bread Line." Below this is a news photo of an actual bread-line delegation. "Actors and Agents - Every One a V. V." is the caption underneath the photo. An asterisk at the bottom of the layout, duplicating

one next to the V. V. designation, explains the V. V. designation.

A similar allusion to the talkies as bearers of evil to performer and agent is made in a cartooned greeting card sent out by Clyde Griffith, Buffalo booker. Griffith's pen-and-ink artist depicts vaudeville as a sinking ship, damaged by the talkie demon. Artists and agents are in lifeboats and they are being cautioned by Griffith not to give up the ship.

One agent wrote his greeting cards with a crude paint brush on discarded contract triplicates. Another used mourning stationery. Others adopted more significant and publicly unmentionable—means of expressing their laugh-it-off disgust with current conditions.

Nov. 8, 1941 Pg. 3

ASCAP Still Has Comeback Trail To Travel; NAB Sessions Show Continued Support for BMI

NEW YORK, Nov. 1.—Wind-up of contract negotiations between the American Society of Composers, Authors and Publishers and the two major chains Wednesday threw an aura of peace around the bitter radio-music struggle; but beneath the surface the radio music situation remains full of imponderables and loaded with dynamite as far as the future of the Society is concerned. With blanket contracts for chain music concluded, Society figures it now has about 300 radio contracts all told. This means the bulk of local programing thruout

the country is still unlicensed by ASCAP, and must be licensed before the Society can realize the estimated \$3,000,000 annually it figures it can take from radio under the present royalty rate of 2 1/2 per cent of commercial network business and 2 1/2 per cent on local business. This \$3,000,000 figure compares with approximately \$5,000,000 ASCAP received from radio in 1940, the last year of the 5 per cent pact, and compares to about \$8,500,000 which ASCAP might have received annually if it had been successful in licensing the chains and major stations

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July 27, 1929 Pg. 18

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

NEW YORK, July 22.—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 Swanson production, when he was able to photograph 9 and 10 sequences at one shooting. With sets constructed, actors up in their lines and as many as a dozen cameras at work Goulding says the two-hour picture is a certainty.

It is reported that *Fashions in Love*, the last Menjou picture, was completed in 11 days, while *The Doctor's Secret* took but nine to finish.

Making Music For Everyone

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 Curtom 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 Cauchi, 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, as 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 Circus are all works of Jerry Kasenetz & Jeff Katz.



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



Melanie Music That Is Truth

A quiet, shy young lady walks up onto the stage. She sits down, smiles at the audience, and begins to play. She's done it 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 experience meant to be shared with a happy laugh and 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 who loves a song sung especially for them a little farther down the road. Singing, "Beautiful People," sighing a bit about "Any Guy" riffing about her "Baby Guitar," it's all Melanie, everything she thinks, feels, and believes set into the forever experience of a new album.



Goldberg 'All Gets Down To The Blues'

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

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

New Soulful Freedom Sound

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

Setting up their own Buddah distributed record company, T-Neck Records, The Isley Brothers have proved themselves as businessmen, artists, and record company executives. Although the behind the scenes

activities of the Isleys running their own record company may not be of much interest to those two million people who bought T-Neck's first record, "It's Your Thing," such activity should be because that's how



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



Another artist who has set up his own record label and is really saying things is Curtis Mayfield. The lead singer, songwriter, and guitarist of The Impressions, Curtis' Curtom Records, which is distributed by Buddah, has such hits as "This Is My Country" and "Choice Of Colors" to its credit. The Impressions' most recent album, "The Young Mods' Forgotten Story," is an incredible example of how beautiful words and music can be put together to tell you something and entertain you at the same time. The Stairsteps, one of the top acts in the country record for the Curtom Label. The excitement of this group in person or on record is a "soulful" experience.



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 radio format boundaries from r&b to easy listening, "Oh Happy Day," by The 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, Blowin in the Wind" is one of the most inspiring albums you'll ever hear. The message of the Hawkins Singers is simple—peace and inspiration.

The First Generation Is Our Generation

Is 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, Jessie 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 artists of 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 getting 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.

Rock And Roll Revival Sha Na Na



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

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



In addition to Sha Na Na, Buddah is concentrating on bringing back the sound of goodtime, happy rock and roll through two artists: The Tokens and Lou Christie. Both of these artists enjoyed incredible suc-

cess during the rock and roll era and both are now back on the charts with Buddah singles. Lou Christie's latest, "Are You Getting Any Sunshine," follows his smash, "I'm Gonna Make You Mine." The Tokens, who introduced the concept of vocal harmonies to pop music with, "The Lion Sleeps Tonight" in 1961, are back with "She Lets Her Hair Down." Both The Tokens and Lou Christie herald a new era in popular music, led by Buddah, with their happy, enjoyable, honest music.



Good Music

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

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

Hot Wax

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

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

These are the new and old acts and more excitement building for 1970—The Buddah History—It's Just A Beginning!



Artie Ripp Phil Steinberg Art Kass Neil Bogart
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P. S.
**The Entire
Buddah Staff
Wishes You
A Merry Christmas
A Happy Chanukah
And A Happy,
Happy New Year**



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A SUBSIDIARY OF MARVIN JOSEPHSON ASSOCIATES, INC.

Billboard 75

DECEMBER 27, 1969 TWO SECTIONS • SECTION 1 \$2.00

Billboard

Published Weekly by
Billboard Publications, Inc.
2160 Patterson St., Cincinnati, O. 45214
Tel.: Area Code 513, 381-6450

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Subscription rates payable in advance. One year, \$25 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1969 by Billboard Publications, Inc. The company also publishes Record Retailer, Vend Amusement Business, High Fidelity, American Artist, Modern Photography, Merchandising Week. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214.

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Group Subscriptions: Rates on request—con-

tact dept. MSSO, N.Y.

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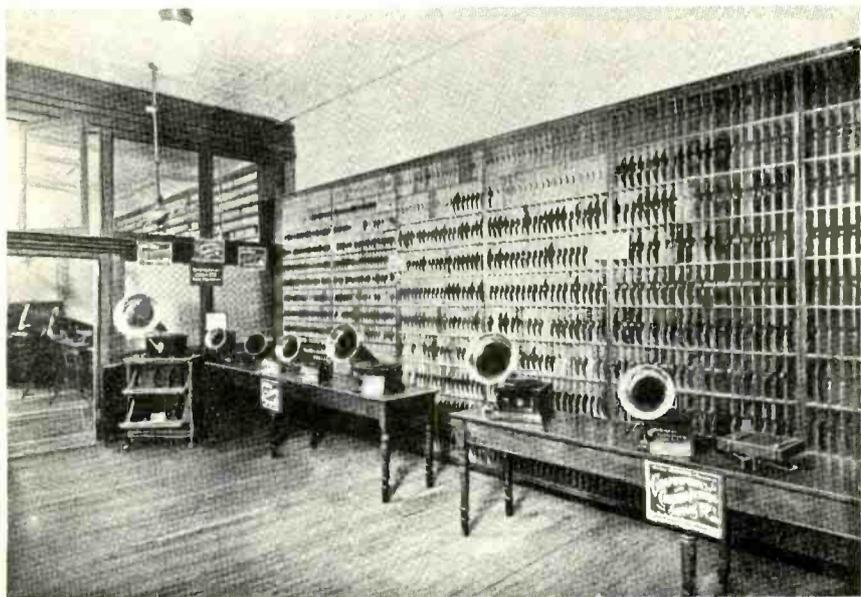


Caruso and C. G. Child, Director of the Victor Recording Laboratory, in Front of Our New General Offices. After An Important Recording Engagement Which Occurred in February.

CARUSO, left, and G. G. Child of the Victor Record laboratory—the front cover of Victor's March 1917 trade journal.



PHONOGRAPH—very early, flat disk, and hand driven.



MERCHANDISING BEGINS—the "graphophone" department at Bloomingdale Brothers' store.

1894-1969

World Wars, Depression, Indifference, Litigation,

Rivalry-

THE DISK SURVIVES

By ROLAND GELATT

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

Although the founding father could not possibly have known it, he started *Billboard* at precisely the right moment. The year 1894 saw the birth of the record business as well as of 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 1880s 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 cut-throat 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. Unlikely as it may seem today, when classical repertoire accounts for only a tiny fraction of total record sales, that supremacy was attributable principally to Victor's prestigious roster of Red Seal artists, among whom Enrico Caruso was the best-selling exemplar.

Across the land, in towns where opera companies had never set foot, a

growing clientele for standard arias and ensembles was to be found patronizing Victor's 10,000 authorized dealers. It would be hard to say how much of this trade derived from a genuine desire for good music. There was, aesthetic satisfaction aside, an unmistakable snob appeal attached to Red Seal Records. A collection of them established one as a person of both taste and property, and they became—along with the leather-bound sets of Dickens, Thackeray, and Oliver Wendell Holmes—a customary adjunct of the refined American parlor. But whatever the motivation, Victor's business soared on the wings of Red Seal, from assets of \$2 million in 1902 to \$33 million in 1917.

Dance Craze

By then the country was in the grip of a new entertainment craze. Everybody had begun to dance, and Victor and Columbia promptly took advantage of the countrywide disposition to shuffle about on a dance floor. Tangos, one-steps, 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 a 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 Vincent Lopez could be heard on the Okeh label and Leo Reisman on Brunswick. Lesser companies in the boondocks—such as Gennett (of Richmond, Ind.) and Paramount (of Port Washington, Wis.)—went after the so-called "race" market and recorded most of the accomplished Negro musicians from New Orleans, among them Kid Ory, King Oliver, Louis Armstrong, and Jelly Roll Morton.

"Canned" Music

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

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

Although Bell licensed both Victor and Columbia to employ the electrical recording process, it was the latter company—then under the dynamic leadership of Louis (later Sir Louis) Sterling—that initially made the most of it. On March 31, 1925, 15 glee clubs—850 voices in all—assembled on the stage of the Metropolitan Opera House to give a joint concert. High over their heads hung a microphone that picked up the entire proceedings for relay to Columbia's newly installed electrical recording equipment. A 12-in. record, Columbia 50013-D, was swiftly processed and demonstrated to the trade. The disk went on sale in June with an all-out promotion. Advertisements trumpeted customer reactions to 50013-D, such as the joy of the lady who exclaimed: "I thought I was tired of phonograph music—but that was because I never really heard any." To its dealers Columbia gloried: "This one record alone is bringing back customers who haven't bought records in months." It was staggeringly loud and brilliant (as compared to

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FELIA LITVINNE singing at the Gramophone Company's Paris studio—conditions for accompanists have improved somewhat.



ELDRIDGE R. JOHNSON—a picture taken around 1900 when he was organizing Victor.



FRANCI BARRAUD painting a copy of his famous "His Master's Voice" picture.



ELDRIDGE R. JOHNSON'S premises—Johnson headed an outfit called the Victor Talking Machine Co.



A 1925 Victor recording session—Mary Garden is the singer, Rosario Bourton the music director.



DANCING TO the music of the Victrola turned into a favorite pastime.



DR. PETER GOLDMARK, president, director of research, CBS Laboratories, left, with William Bachman, his chief assistant, checking the quality on a LP, which they perfected.



LEOPOLD STOKOWSKI listening to an early Orthophonic machine.

THE DISK SURVIVES

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

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

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

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

can phonograph and record business entered into its most doleful phase. Rigor mortis had all but set in. A total of 6,000,000 records were sold in the United States during 1932, approximately 6 percent of the total record sales in 1927. Is it any wonder that people spoke slightingly 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 Victrolas on which they had been played. The talking machine in the parlor, an American institution of redolent

(Continued on page 38)

A Pat on the back to you



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

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

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

Just completed the Dick Ross & Associates film

"THE CROSS AND THE SWITCHBLADE"
Starring PAT BOONE

To Be Released Early Spring 1970

THE DISK SURVIVES

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memory, had passed from the scene. There was little reason to believe that it would ever come back.

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

The Jukebox

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

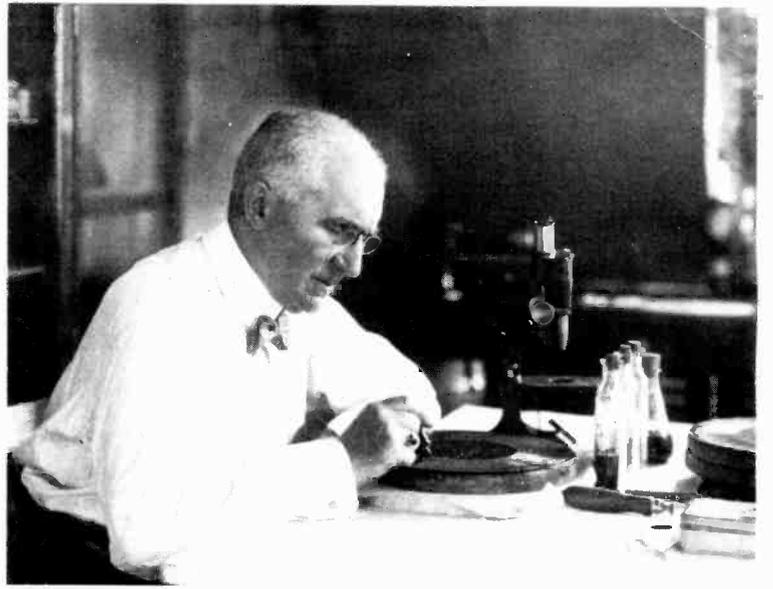
Columbia trailed far behind, a moribund and lackluster company waiting for someone to rescue it. That person turned out to be Edward Wallerstein, an RCA Victor executive prepared to quit his job in favor of revitalizing Columbia. All he needed was somebody to buy the old company, and in 1938 he found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

World War II

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

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

It is still climbing, thanks to racks and record clubs, to rock music and motion-picture soundtracks, to stereo sound and hi-fi playback equipment. Together they have propelled the record business into a billion dollar industry. All this is a far cry from those tentative beginnings in 1894. But there is at least one thing that has not changed. Despite a mounting challenge from tape (and Lord knows what else in the future), the preferred medium for recorded sound remains what it was 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.



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 Telephone Co. in 1877. The loose contact principal is still in use today in all the world's telephones.



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 gran-

ule system depends on the loose contact principal.

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

Berliner feels that his grandfather would be a bit piqued 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 "phonautograms," comprising recitations, lessons in elocution, songs, choruses, instrumental pieces or orchestral pieces of every variety.

- These disks are generally of hard rubber and will stand any climate, and practically last forever.

- A seven-inch disk will contain a two-minute letter in the speaker's own voice and may be mailed to friends all over the earth in a large envelope for a few cents postage.



B. Paul



Those were the days, my friend: Dig the bill at the Paramount Theater when it was a live talent showcase on Broadway, featuring Eddie Cantor; the billposters plug Leon Errol, Clara Bow, Barnum and Bailey's Circus and Walter Huston in "The Barker"; and upper left is that symbol of another day, the La Salle automobile.

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, Theiss (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 slide. These contained illustrations of lines in the song—"The Little Lost Child" of 1894 is remembered in this con-

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



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

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

Changes Made

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

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

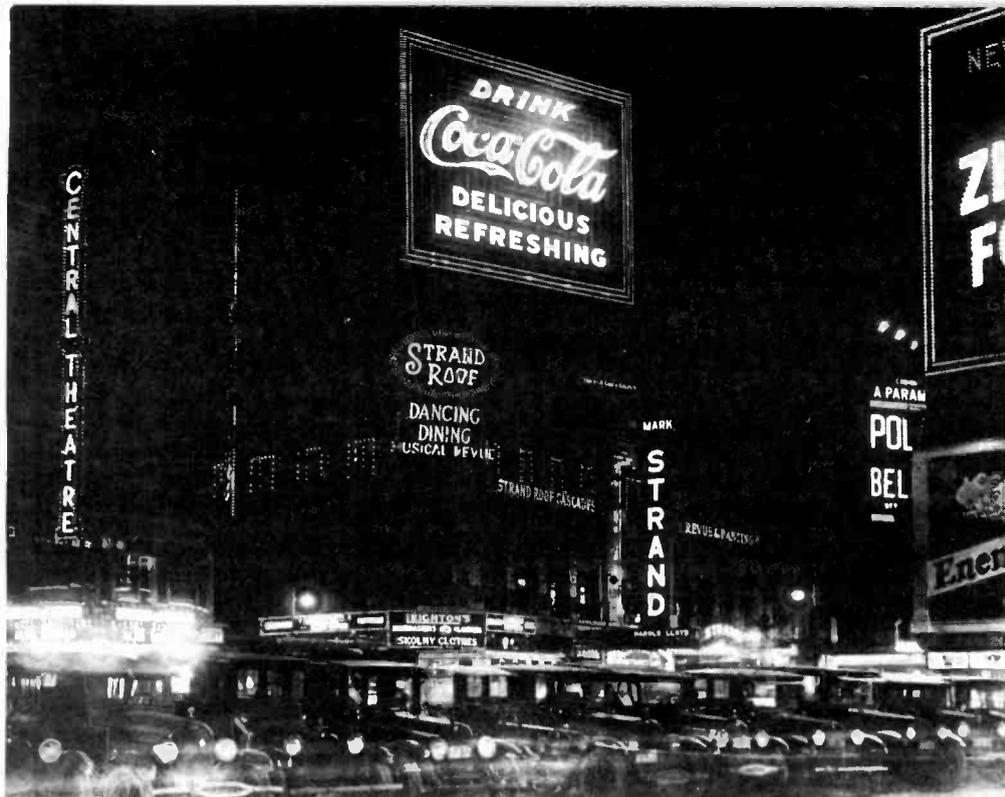
the leading two-a-day theater in the country. It was superseded by the Palace at 47th & Broadway up to the twenties. Just as the Minstrel Show served as the post-Civil War medium to introduce the works of Daniel Decatur Emmett ("Dixie"), James A. Bland ("Carry Me Back to Old Virginny") and Stephen Foster, 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. Jolson, 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.

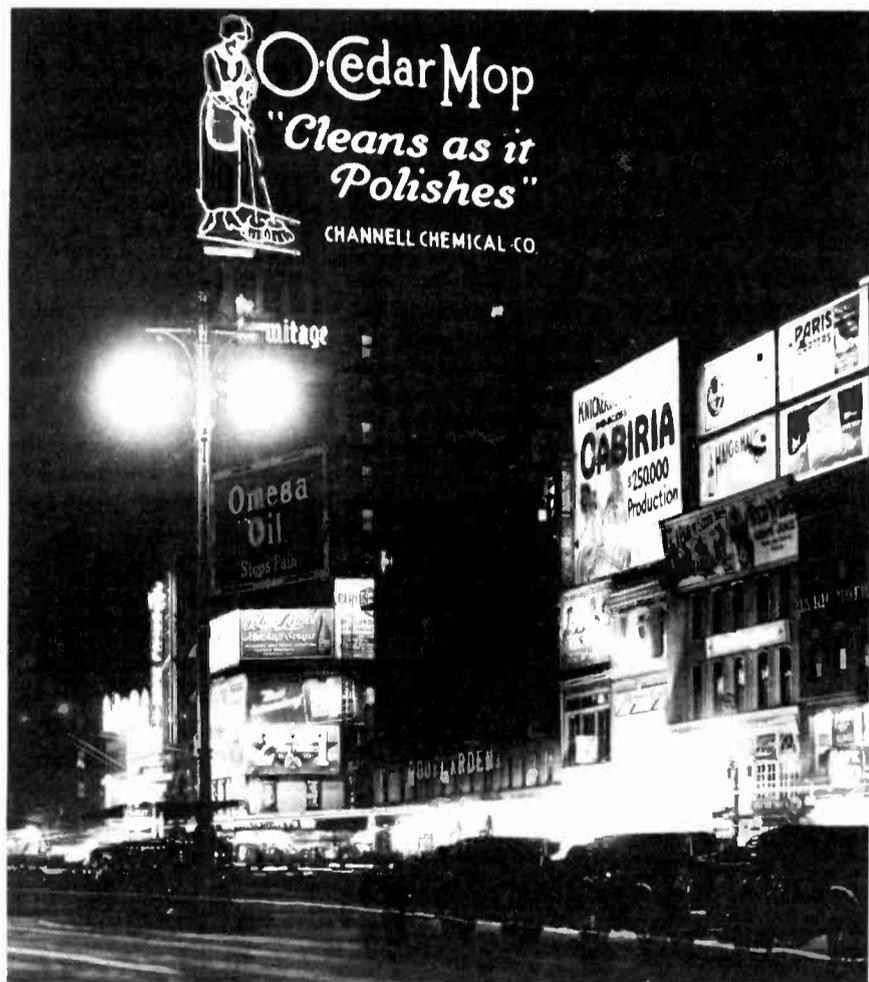
Gold Rush

"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 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 "Thanks for the Memory" by Robin & Ranger (1938).

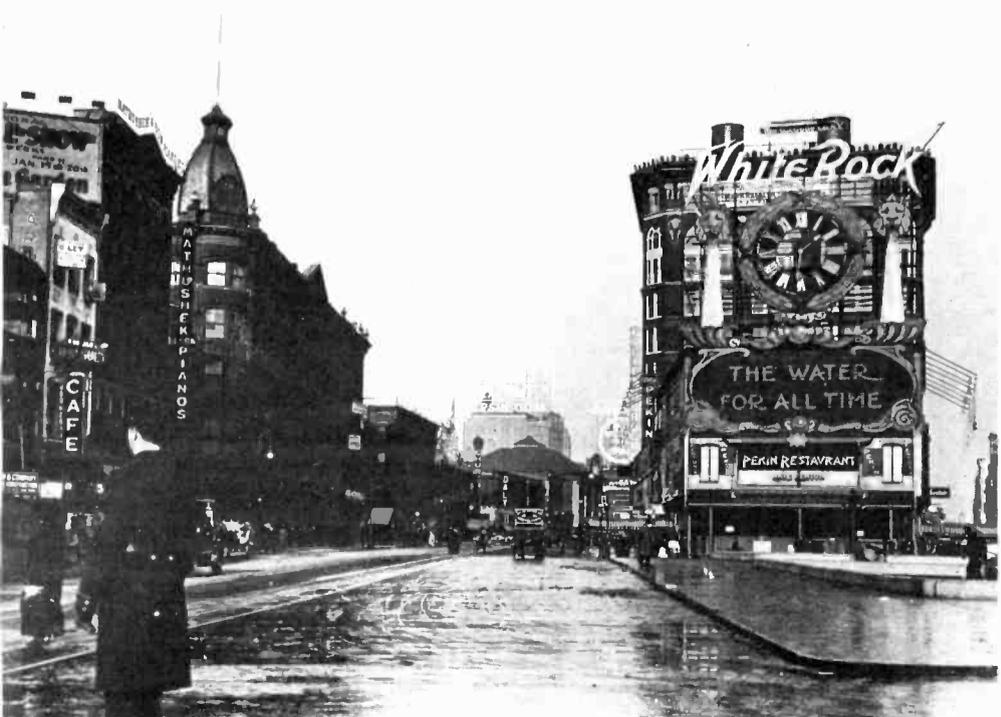
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Duffy's Square on an evening in 1915: The Strand Roof was a stop on every songplugger's itinerary. It was located above Leighton's, which today is still at the same location. The current fare at the Central Theatre was "Enemies of Women" starring Lionel Barrymore and Alna Rubens.



Hammerstein's Roof Garden, corner of 42nd Street and Broadway, an important gathering place for music publishers and songwriters seeking to plug their material during early Tin Pan Alley years. Note the touring cars, with high-pressure tires and wooden spoke wheels.



Another shot of Duffy's Square early in the century. Notice the horse drawn van moving uptown toward the Wrigley sign. The music era emphasized sheet music and pianos; and this is symbolized by the Mathushek Piano building at the left. A famous dining place was the Pekin Restaurant at the right.

The Changing World Of The Songplugger

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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, on the air until June 7, 1958, spanned the rise 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" (orchestrations), which were given away gratis to radio performers. The hitmakers now were the name bands of Benny Goodman, credited with launching the Swing Era on NBC's Let's Dance show in 1937; Glenn Miller, Tommy Dorsey, Sammy Kaye, Guy Lombardo and others. The demise of the big bands, hastened by the shortages and stringencies of World War II, brought the rise of the Big Baritones—Sinatra, Como, Dick Haymes—most of whom had started as band singers. After a time, the Big Belters, more muscular singers like Eddie Fisher, Frankie Laine, Georgia Gibbs, Teresa Brewer and Johnny Ray, accounted for the hits.

By this time, the location of the major networks had motivated New York publishers to move into the environs of the Brill, on 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 disk 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 Gallaher 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.

THE SUPERSTAR



MUSIC CITIES, U.S.A.

By DAVE DEXTER, JR.

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

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

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

What's behind the startling spread of the modern pop music profession that extends from New York's archaic Brill building to Muscle Shoals, Detroit, Memphis, Nashville, Houston, Los Angeles and even Sauk City?

Research reveals that almost every song enjoyed by those hardy pioneers of our nation's first 150 years were melodies brought over from Ireland, Scotland, England and, less frequently, the European nations. Even "Yankee Doodle" came from Scotland, carrying a 1782 publication date.

Nobody here made a dime off it.

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

The first 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 (Dan Emmett, Frank Brower, Dick Pelham, 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. Pelham never came back. Emmett, an Ohioan, just might still be remembered today. He composed "Dixie."

When you start scratching the past for real, you start with the music publishers. Just as they dominate the profession today, so did they prevail down through the centuries. A sensitive rube from Pittsburgh, Stephen Collins Foster, naively peddled his first two songs ("Oh! Susanna" and "Old Uncle Ned") to slick, big city publishers for not more than the price of a Delmonico's dinner and by 1848 both tunes were hits. He was then 22. A delicate, artistic young man who spoke French and German and favored water colors, Foster inexplicably affected a phony, unnatural Negro dialect in many of his lyrics, as "Old Black Joe," "Massa's in De Cold, Cold Ground" and "My Brudder Gum" plainly attest. He died, dead broke at 38 and an incurable alcoholic, in a Bowery flophouse in 1864. He was the first nationally prominent music man in America.

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

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

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, irate 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 Shanley's Restaurant for performance fees and, eventually, won the case in the Supreme Court.

How many of today's songwriters are aware of their debt to the talented, fiery, Dublin-born composer, conductor and 'cella virtuoso whose

music remains a favorite, after more than half a century, with uncounted millions the world over?

Unmistakable signs of the modern music profession were becoming evident in the booming turn of the century to World War I period. New York bullishly emerged as the capitol 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, Hoschna, 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, Stauch'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 Kresge and Woolworth five-and-ten stores throughout the nation were far more effective.

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

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

There were hassles, then, just as there are today.

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

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

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 Sal 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 imbroglios as the business grew. Whose needle was best? Which phonographs (Victrola? Panatrop? 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 5½-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 the aegis 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 Lada's Louisiana Five and the all-black Original Creoles had been playing the new "jass" in New York even earlier). The ODJB with Nick LaRocca's punching trumpet saw their "Livery 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. Grigsby-Grunow, the manufacturers of Majestic radios, took over Columbia. Warner Bros. somehow wound up owning Brunswick. RCA acquired Victor. Old Tom Edison out in Jersey simply tossed in the towel. His pioneering National Phonograph Co., first to make records, folded. In retrospect, Edison, an undeniable genius, deserved better.

New Era

Still another new era of the music business was born.

Chicago had a start on other cities outside New York in building its own little world of music. It was a growing, sprawling center under Mayor Big Bill Thompson in the turbulent twenties. Al Capone and his henchmen (whose headquarters were in nearby Cicero) ran the illegal booze, girls and merchant "protection" rackets 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 conventioners. 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-Trianon 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



ONE OF THE moguls of the San Francisco music scene in the 1930's was the late Anson Weeks, whose "Let's Go Dancin' With Anson" orchestra prevailed for two decades as one of America's top attractions. Does anyone in 1969 remember Anson's "Magic Carpet" network broadcasts for Lucky Strike cigarettes with Walter Winchell?

powers, with numerous hits) and hundreds of aggressive agents, bookers, publicists and trade paper writers. All the major New York publishers maintained offices in the crowded Loop. Jimmy Petrillo's musicians' union was almost as large as New York's 802. Look back now and the toddlin' town's importance as a music center at the time Charles Lindbergh flew his little silver Ryan Brougham from Long Island to Paris is indisputable; Isham Jones composed a long string of hits that became standards and his dance band was one of America's most favored. 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.

Jimmy McPartland recalls one night at the Friar's Inn when a drunken Capone bodyguard shot Jim Lannigan's bass full of holes. "I was petrified," he recalls, "but I asked that the triggerman pay for the damage. When he was quickly handed \$850, Lannigan laughed, went out and bought a new bass and sold the old one as a Capone curio. He ended up about \$500 ahead." The late drummer, George Wettling, once described to us another incident when some of Dion O'Bannion's mob shot it out with Capone's men in a nightery. 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, and some of the better attractions working in and out of the Windy City included Ruth Etting, the Dionne Warwick of her day; Ben Bernie, Abe Lyman, Zez Confrey, Victor Young, Charlie Straight, Joe Sanders, Tiny Hill, Danny Russo, Ted Weems, Lawrence Welk, Wayne King and (via North Carolina) Kay Kyser, Hal Hemp and Jan Garber.

Paul Ash, later to become a fixture at New York's Capitol Theater, took a new song every week and presented it on stage in various forms; as a ballet number, as a waltz sung by a soprano, as a dance band feature, in bolero, 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, Egbert Van Alstyne, Abe Olman, Milton Ager, Will J. Harris, Joe Howard, Charles K. Harris, the Von Tilzer 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 pop market like an Apollo rocket blast; Chess with its Chuck Berry, Gene Ammons, Willie Mabon and Bo Diddley almost cornered the national blues field. That was in 1948. It remains a well-operated organization since Leonard Chess' death just a few weeks ago. Mercury has ranked as an undisputed major for 20 years, and is now owned by the Dutch Philips cartel.

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

Philadelphia

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

Yep, it was Philadelphia.

Philly's Barney McDevitt, the lovable maharajah of music press agents who worked with Tom and Fred Waring's Pennsylvanians as far back as 35 years ago, is now a long-time Hollywood resident. He declares the center of Brotherly Love was a good music hive chiefly because of its hectic RCA activity. For 69 years some of the world's most salable records have come out of the Philly-Camden axis, and more recently, McDevitt adds, there have been Swan (which issued the Beatles right after Vee-Jay in 1963 and

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couldn't sell them either), Al-Teen, Jamie and the potent Cameo-Parkway parlay sparked by energetic Al Rosenthal. Today it's a sedate, less vital center.

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

Voyle Gilmore, the veteran drummer and Hollywood producer, insists that San Francisco won renown because of the sterling dance bands it spawned back in the 1920's and 1930's.

"Art Hickman became a big name even before Paul Whiteman," Gilmore claims.

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

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

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

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

Kansas City

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

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

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

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

Motown's Music

Detroit? Now there's a music town. We cut heavy masters there more than 20 years ago (Sugar Chile Robinson and a half-dozen blues shouters) it rocked then as today. Hipsters called it Motown then, long before Berry Gordy moved from the drudgery of a motor car assembly line to form the mighty Tamla-Motown complex (on \$700) with the help of Barney Ales and Smokey Robinson. Back in the 1920's it set a roaring scene, too, with McKinney's great Cotton Pickers band, Jean Goldkette, the Casa Loma 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 waxworks 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, Margaret Whiting and Della 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, Memphis was strictly the place where W. C. Handy lived briefly, the lazy southern town that inspired Handy's "Beale Street Blues." Phillips turned the world's pop music tastes upside down in the mid-1950's. Sam doesn't belabor his error, his unforgettable faux pas, in selling Elvis Presley's services to RCA for a mere \$25,000. He goes along making good records and seeking challenging talent. Some of his early Johnny Cash masters today are selling in the hundreds of thousands.

Jim Stewart's Stax-Volt operation in what was once the Capitol Theater on McLemore street in the black belt also has focused international attention on Memphis. With a strong assist from his sister, Estelle Axton, and pal Rufus Thomas, Stewart rang the bell with Otis Redding, Carla Thomas, Booker T. and the MG's, the Mar-Keys and other deserving acts, and he shares his profits with Stax-Volt employees. Now under the Gulf & Western conglomerate banner, Stewart continues with a devotion to pop music that is uncommon. The Goldwax, Hi, Allendale, Black Gold and Style Wooten's five labels are still other Memphis-based waxworks. Quinton Claunch is a successful indie producer. Don Schnoeder 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) Bland 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 Starday, 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.

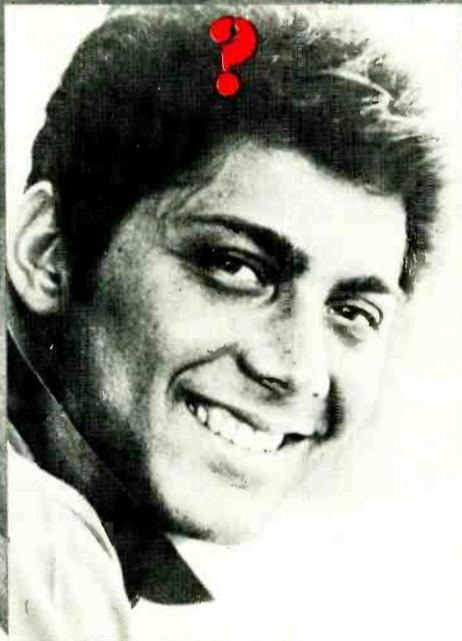
The more affluent major labels have erected their own facilities in the Tennessee city since the days of Wesley Rose, Roy Acuff and Hank Williams, and more recently companies like Monument, Dial, Nashboro, Hickory, Starday, Spar, Sing, Stop, Elf and Shelby Singleton's recently expanded complex have concentrated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

(Continued on page 48)

FROM CANADA

TO THE U.S.A.

TO THE WORLD



'HAPPY'

Anniversary



RARELY PHOTOGRAPHED Jack Kapp of Decca (center, in double-breasted suit) poses in 1940 in Hollywood at a Music City party with pals including (front row) Lou Bring, Will Osborne and Woody Herman, orchestra leaders; Dave Dexter, writer and producer, and Freddie Slack of "Cow Cow Boogie" fame. At rear are Mannie Klein, world's highest paid studio musician and trumpeter par excellence; Glenn E. Wallichs, owner of the Music City record emporium two years before he founded Capitol Records, and Victor Young, composer, conductor and music chief at Paramount Studios. Bring, Slack, Young and Kapp are now deceased.

• Continued from page 46

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 "Someday Sweetheart" operated their own record company and there are still battered old 78 rpm shellacs by Kid Ory's New Orleans orchestra around today to prove it. Victor sent a crew out to record Bing Crosby with the Gus Arnheim band in 1930 and shortly thereafter a number of permanent studios were unshuttered. Yet in those gloomy days of the vast economic depression Los Angeles failed to grow, musically. Jimmy Dorsey's fine band was as obscure in 1936 in Hollywood as if it had been playing in a cave in the Fiji Islands. With the depression's end and the waning days of the Thirties the City of Angels was destined to become a surging monster in music circles.

A little town called Richmond, in Indiana, for a time ranked with the majors in importance as a recording center. The Starr Piano owners operated their Gennett label there during World War I. Midway through the 1920s, a number of extraordinary jazz records were made, and almost a half century later they are prized among discerning collectors of ancient, original shellacs. Today, Tommy 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 as the mecca of independent rhythm and blues makers. We planed there on sputtering DC-3's many times not just to seek talent and shoot for million sellers, but to gnaw on sugary pralines, imbibe chickory coffee and gorge on Creole gumbo. On one trip, a 40-foot banner strung across Bourbon street advertised "The Great Kay Starr Here—In Person." Turned out to be a stripper, of course.

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

One is never far from a record studio these days.

Kapp Brothers

The record industry, dying in the distant 1930-1933 period when 15,000 sales was celebrated as a smash hit—and there weren't any—received its transfusion from Jack and Dave Kapp's new blue Decca label when they bravely introduced it in 1934. The two brothers had grown up in Chicago as record men. From door to door they traveled in deep snow and ungodly Illinois heat selling Brunswick product. "Sometimes," Dave Kapp says today, "we were loaded like pack mules with Bing Crosby 78's and disks featuring the Boswell Sisters, the Lombardos and Hal Kemp. But we eventually learned that the best sales were made to the poorest prospects—the Negroes on the south side who bought the blues with 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 supersmash potential. Before the picture ever opened, America's jukeboxes were spinning Decca versions by Woody Herman, Victor Young, Guy Lombardo, Harry Sosnik, Hildegard and Dick Robertson's Decca house band, if memory serves.

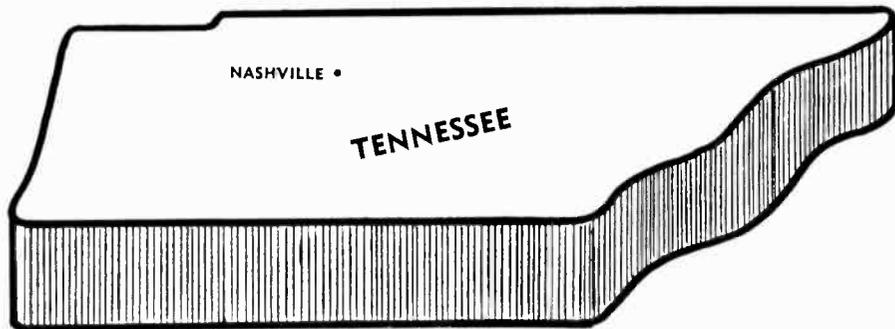
The Kapp prescience revived and revolutioned the industry. They brought about price changes (three disks for a dollar) as well as company-owned sales branches and, more significantly, a specialization in repertoire and in the artists who recorded regularly. Now it's all commonplace.

Up in Seattle Heights, Gary Seibert concentrates on music that will specifically appeal to Alaskans via his Alkon International operation. Even in Sauk City (and have you visited rural Wisconsin lately?) Jim Kirchstein fills a territorial demand with his Cuca and five other labels. There are small but profit-earning 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 striving to discover new attractions. Today the studios are out there, and so are the label printers, pressing plants and radio stations to exploit unknown talent effectively.

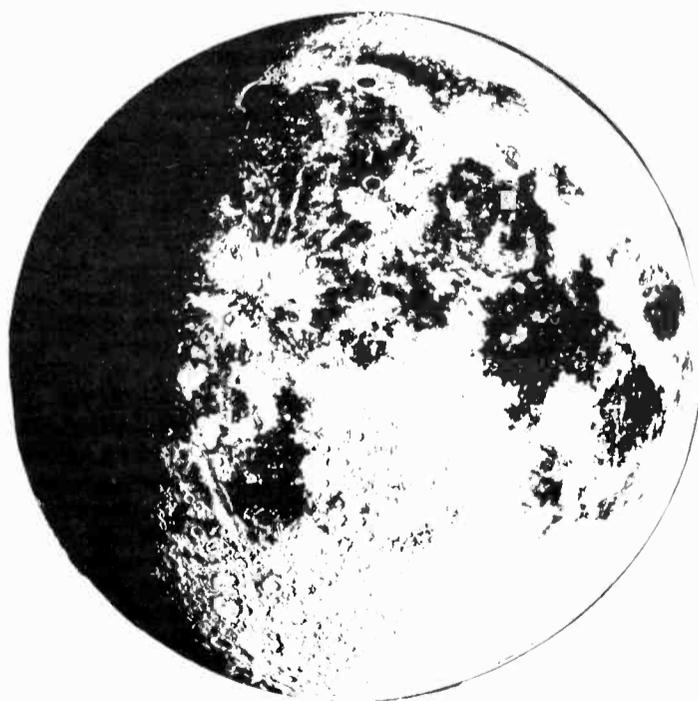
New York is still the Apple, the hub of the wheel, the womb for the world's pop music embryo. But it no longer stands supreme. The profession plainly spills out into all 50 states; coming innovations of the Seventies will emphatically reflect overwhelming changes in locales. It truly has become the music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



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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—Mills, Southern and Paramount/Famous each occupied a full floor—the Paddock, with its English-tavern decor, catered to the so-called country club set of ASCAP, the highrated 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 parodying a well known Yale song, "From the tables down at Lindy's . . . to the board room of ASCAP . . ." 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 outposts 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 a&r 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 described their function as the art of wedding repertoire to artist. In short, they selected the songs that were to be recorded and they picked the artists that were to record them. Since there were only a limited number of record companies in these days before tape and plastics, they were a mighty potent group, these seven to 10 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 areas and from the black South into the country's 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 exposure of a new song could spell the difference between a hit and a dog. The importance of the Knights of the Round Table grew as television developed the "discotheque" type of show—Dick Clark's out of Philadelphia was the prototype and most powerful—where the kids frugged, watusied and danced—apart to the spinning of platters and the lip-syncing of singing groups.

By 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 shattering established concepts in writing, publishing and recording. Within a matter of a few years, a whole generation of songwriters, publishers and record artists found itself on the outside of the music scene looking in at things that repelled and disturbed it.

Payola Time

The backlash came in the form of the Payola investigation of 1959, a development that was also ostensibly motivated by station managements whose earnings fell way below those of the personality platter spinners. Only a limited number of disk jockeys were casualties of state and federal probes of the tie-ups between record companies and disk jockeys. But when the dust settled, the headlines disappeared and a music business colloquialism (payola) became a new word in the dictionary, the era of the personality jockey was over. Now, station management and/or committees would determine what

disks were to be programmed. To avoid even the faintest suspicion of payola, more and more stations resorted to what became known as Top 40 programming. Play only the established hits even if you have to play 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 other talent and set up their own record or production companies.

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

The indie producer is the second new power structure of the Sixties. He came into being originally as a matter of artistic necessity. As the market turned teenage, older producers at the established record companies found that they could 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 over to 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 Lieber & Stoller, the indie producer has grown in importance and power so that single charts and even album charts are dominated by their product. Many of these producers have established self-contained units along the lines of the artist groups, for example, Bob Crewe, Koppelman & Rubin, Gamble-Huff, etc. Not a few have become part of a new tribe of creative giants known as Teenage Millionaires. And a surprising number have succeeded in developing new, giant recording operations: Motown, Stax, Bell, Buddah, A&M.

Except for the last-mentioned and Motown, who have maintained their independent status, the other companies are now part of the third, new power structure of the Sixties: the conglomerate. Buddah has been bought by Viewlex, Inc., 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 part of the far-flung set of enterprises known as Gulf & Western, originally manufacturers and distributors of 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 composed of men whose original orientation and interest had been in the entertainment field. But most of the conglomerates were directed 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, Witmark, Paramount/Famous and G. Schirmer. In commenting on the conglomerate development, Edward Eliscu, president of AGAC, asked his membership and songwriters generally: "Do you know who owns your song?"

And Hans Heinsheimer, 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, not the accountant; the dreamer, not the man in the flannel suit on the 8:47 from Mt. Kisco." Heinsheimer proceeded to enumerate some of the dreamer-idealists: the Schott, who supported Wagner; the Ricordis who published Verdi and Puccini, the Durand who went all out for Debussy, and more recently, the pale, thin man in the linen jacket, Max Dreyfus, who was godfather to all the show-writers of the golden age of musical comedy, from Kern to Youmans to Cole Porter to Kurt Weill to Lerner & Loewe.

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

Years ago, I once appeared before the board of ASCAP to request a raise in the rating of the firm I represented. I cannot recall all the men who were in the room—most of them have since died—and they were not too 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 stirred 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 2,000. 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 long list of standards, nodded each time his eye lit on a familiar title, 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, as the purchase of catalogs by the conglomerates demonstrates.

But in the beginning, in the 1890's when music publishing began to take the shape of a business, it was built on a tangible. In those days, a music publisher was a man who published and vended music: his major, and for a time, only, source of income was the sale of sheet music. It's a startling idea, considering that in 1969, several of the largest and oldest companies have divested themselves entirely of this function and turned the work of printing-vending-shipping-and-billing to an outside, independent company.

In the 1890's and until sometime after World War I, the piano was staple in the middle-class home. It was the instrument through which genteel girls made good marriages. If she played the piano well, a girl attracted all the most eligible beaux who clustered around the 88 and raised their voice in close harmony over the latest lachrymose ballad. And music publishers labored to acquaint her with their new songs by performing them in restaurants, variety houses, beer halls, vaudeville theatres, five-and-dime stores and department stores.

The great catalogs of the old-time publishers, M. Witmark & Sons, Jos. W. Stern & Co. (later Edward B. Marks Music Corp.), Jerome H. Remick & Co., Charles K. Harris Publishing Co., Shapiro, Bernstein & Co., Mills Music, Inc., Waterson, Berlin & Snyder, Harry Von Tilzer Music Publishing Co., T. B. Harms and others, all grew and flowered in the rich soil of sheet music sales. The price fluctuated, drifting down 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 sob-ballad era had shrunk to a small choral size and songwriter royalty had dropped to a one cent a copy.

Sheet sales were such, however, as to give writers and publishers a formidable return on popular numbers. 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 to more than 2,000,000,000 for a single year."

After the Ball

"After the Ball" was doubtless 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 extravaganza "A Trip to Chinatown"—he gave J. Aldrich Libby, its star \$500 and a cut of the royalties, and the leader of the pit-band, a box of costly cigars, to arrange it—was sit back in his chair and rock. The house of Witmark offered \$10,000 for publication rights. Soon after the sheet music was published, the Oliver Ditson store in Boston ordered 75,000 copies. Within a year, Harris reportedly was earning as much as \$25,000 a week—and went on, according to his autobiography, to gross over \$10,000,-

000. Sheet sales, after a time, soared above the 5,000,000 mark.

But so did "Beautiful Ohio", a 1918 copyright, according to Louis 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 1918" racked up a sale of 2,600,000. 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—which undoubtedly played their part—have damaged the sheet music market. Indeed, a movement is already under way to restore the ten cent price."

The movement obviously failed. The price of sheet music continued to climb steadily until it reached the present figure of close to a dollar. Nevertheless, the 1940's and part of the 1950's found sheet music a profitable source of income as something known as the "rack order" became an energizer of the business. Both decades had their million-copy songs. But by 1959 Music Dealers Service, pivot of the rack, was settling for 12½ 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 where 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:

Title	Sales	Sheets	Piano Rolls	Records
"You'd Be Surprised"	50 weeks	783,002	145,505	888,790
"Say It With Music"	75 weeks	374,408	102,127	1,239,050
"Nobody Knows"	70 weeks	1,143,690	62,204	843,062
"All By Myself"	75 weeks	1,053,493	161,650	1,225,083

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, source of revenue.

Phonograph records, not only yielded exciting returns in the 1920's, but after a brief period of uncertainty during the depression and early days of network radio, developed into one of the largest sources of music income. The flexibility and inventiveness of the record industry in exploring different speeds, attractive album packaging, high fidelity, stereo, tape and cassettes, may have contributed to the enormous expansion of recording revenues. For the selective and personalized programming made possible by records, the public last year shelled out over \$900 million for LP'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 thunderously in the music picture. During the 1930's and into the 1940's, something known as synchronization developed into a major item of song income. Berlin himself made the deal of deals when he persuaded Paramount to part with a million dollars for

the use of "White Christmas" and a dozen of his great copyrights in the film "Holiday Inn." But even if other publishers could not get more than four or five figures for the use of their standards in movie musicals, the totals added to a nifty figure of subsidiary income.

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

Staple Item

What has proved the most staple item of publisher-writer income in this changing picture is, of course, performance money. Although ASCAP was formed in 1914 when Victor Herbert realized that restaurants like Shanley's (on 43rd Street where the Paramount Theatre once sat) benefitted 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 \$4,300,000 came from broadcasters. Ten years later, despite the 'strike' and the formidable growth of BMI, ASCAP income rose to \$14,000,000. Ten years later, ASCAP's gross had more than doubled but BMI's collections had also risen almost to \$10-million. This year (1970) it is estimated that all performing rights societies will collect in excess of \$70-million.

Of equal significance is the stability that performance income has been able to assure 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 \$442,500 from ASCAP. In 1961, \$430,500. In 1962, \$470,000. In 1963, \$466,000 and in 1964, \$489,600. While there was some variation in the moneys collected, they had not fallen below \$430,500, less than 7 percent below the average of \$460,000 for the five years. The banks thus had a predictable sum, assuring them a return of their investment, if necessary, within a five-year period.

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

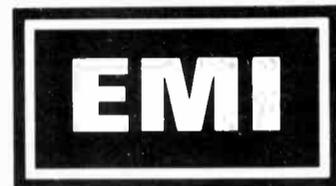
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1930-1940

BROADWAY MUSICAL:

The True Beginnings

By STANLEY GREEN

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's" 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 on view along the Great White Way consisted mainly of Gilbert and Sullivan revivals, a few importations from London, the first attempt at a revue, called "The Passing Show," and the return of the fluke 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 Fiorello in City Hall and FDR in the White House, or the repeal of Prohibition, or the competition of Bing on the radio and Garbo talking on the silver screen. Whatever, the cause, it was during the Thirties that our musicals turned the corner, fully determined to bend, if not break, the timeworn mold of song-and-dance entertainments.

Breakthrough

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

It had an idea.

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

That did it. Satirical musicals were in. There was a sequel, "Let 'Em Eat Cake," not so funny and not so hot. There was "Face 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," that used the format of a daily newspaper to let loose on matters newsworthy, gossip, theatrical, meteorological, and, in the song "Supper Time," even tragic. Then in 1937, the satirical musical took aim at its ultimate target, Franklin D. Roosevelt, in "I'd Rather Be Right," by Rodgers & Hart 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 arrival of "Showboat," one of the first musicals to break with old traditions.

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 laughing 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, "Knickerbocker Holiday," written with Maxwell Anderson, set to music the most significant struggle of the time, democracy versus dictatorship.

Form as well as content was changing during the Thirties. Instead of offering little more than tasteless opulence, the revues of the decade, sparked by those two Dietz & Schwartz sparklers, "Three's a Crowd"

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

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

Stanley Green, historian of the American musical theater, is the author of "The American Musical Comedy Theater."

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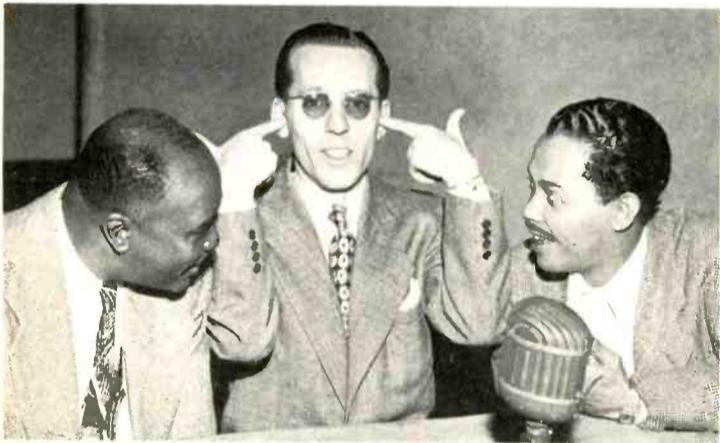
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1930-1945

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 Billy Eckstine, both bandleaders, in 1947, shortly before Lunceford died of food poisoning in Oregon. Courtney's ratings were second to Martin Block's in early evening time.



AUTHOR DEXTER, left, when he worked on KFVB in 1946, with fellow California disk jockeys, left to right, Al Jarvis (KFVB), Ira Cook (KMPC), Gene Norman (KLAC) and Peter Potter (KFVB)—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 plates, 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 lyrics they enjoyed as their family unit sat in the living room listening to the top-rated radio shows every evening. Eddie Cantor, Kate Smith, Ed (The Texaco Fire Chief) Wynn, Georgie Price, Phil Baker, Joe Penner, Fred Allen, Rudy Vallee, Jack Benny, Manhattan Merry-Go-Round, Georgie Jessel—most were comedians who featured big studio orchestras and vocal quartets. You heard "Say It Isn't So" and "Dancing in the Dark" several times during a music pub's drive week and, finances permitting, you stopped off and picked up a record at a music store. Few cared who performed it. Only the song mattered.

Motion pictures were as potent as the big radio webs in exposing new pop music to the masses. Vitaphone dominated the musical 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 Gershwins, Berlin, Warren, Revel, Carmichael, Mercer, Gordon, Burke, Coslow, Johnson, Ruby, McHugh, Van Heusen, Rainger, Robin, Dubin, Dietz, Schwartz, Monaco, Fields, Young, Washington, Whiting, Donaldson, Freed, Kalmar and even Richard Rodgers, who clefled for a single film and hustled back to Manhattan determined to assiduously avoid the palmy, 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 tunes 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 juke, the bulky, coin-operated mechanical boxes that glowed with wildly radiant neon 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 juke, 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 juke 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 Engelman in New York City, along with his brothers Sam and Gil Engelman; Billy Paradise, Spokane; Joe Hanna, Woonsocket; Norm Pearlstein, Boston; Aaron Folb, Baltimore; Lloyd Barrett, Oklahoma City; Al Cassell, Los Angeles; Myron Laufman, Cleveland; Ed Clemons, Detroit; M. M. (Doc) Berenson in Minneapolis and the unforgettable Queen of the Denver juke, 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 juke invariably reflect the Top 40 of radio. But through the '30's and '40's they birthed uncounted hits.

Did we finally mention radio?

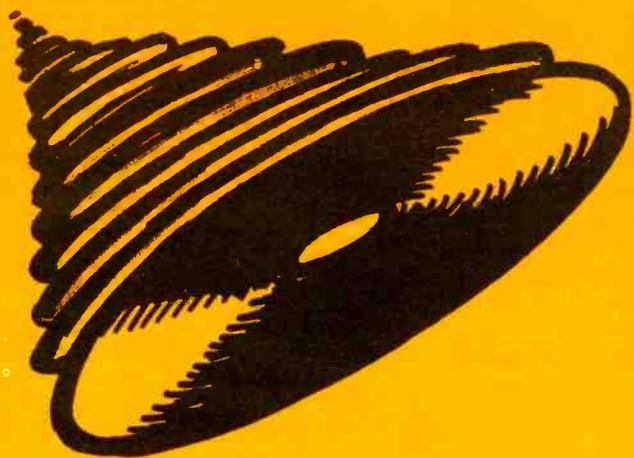
Enter Jarvis

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 interminable lectures on cultural and scientific subjects by boring local academic figures ate up the clock from sign-on to dusk.

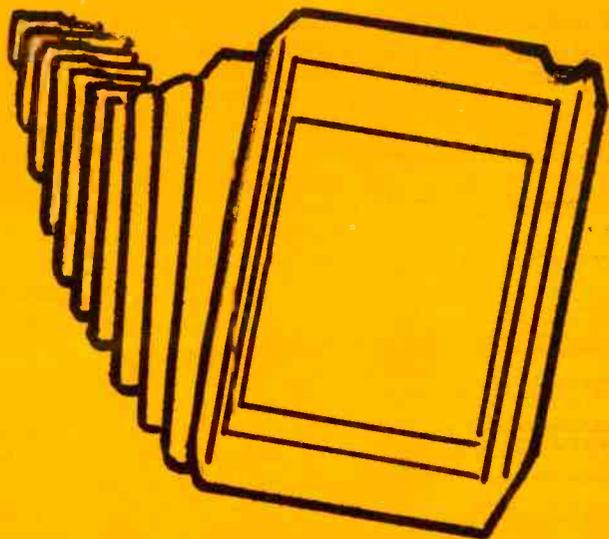
Records were played, too. The same staff spieler who read poetry announced each disc solemnly, im-

(Continued on page 58)

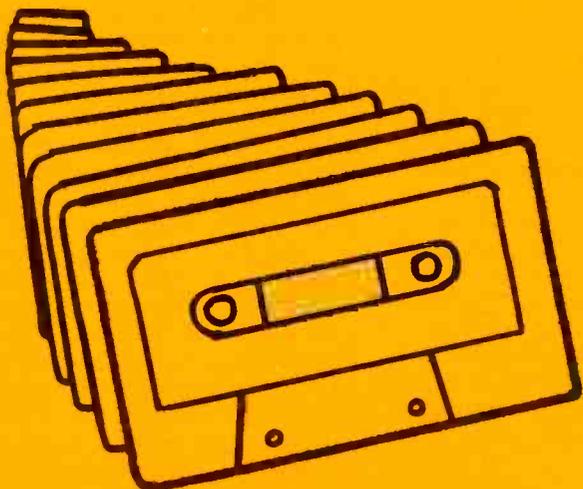
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Disk Jockey: Origin of the Species

• Continued from page 56

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

And then, when things were as bad as they could ever get, at a time when Franklin Roosevelt closed every bank in America and every city street corner had its World War I veteran selling apples three for a dime, along came the disk jockey.

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

Jarvis liked music and he enjoyed records. He gamely risked his steady salary of \$15 a week right from the start by gabbing, briefly, about the song he was about to play and the artist who would be featured. "Here's a swell new orchestra from England," he might ad lib. "It has a big sound like Paul Whiteman and the leader is Jack Hylton. The song is a big success in Germany and we think it will soon be up on the Lucky Strike Hit Parade now that they've put English words to it. Let me know what you think of Jack Hylton's brand-new Victor recording of . . . 'Just a Gigolo.'"

Jarvis got his information about song and artists from Billboard, Metronome and Variety. And as the mail flowed in to KFWB he learned that none of his colleagues ever read trade papers. "I told them I acquired all those facts about musicians and songs up in Canada," Jarvis laughs. By the time other "staff announcers" began to emulate his chatty, friendly manner at the mike, Al had launched 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 "gopher" boy at KFWB in those days abruptly quit, moved to New York, and started his own version of "Make Believe Ballroom" over WNEW. The late Martin Block was to become a far more publicized—and wealthier—radio personality than Jarvis, but the originator never became bitter. "He was a bright guy who had talent and determination," Jarvis says today. Block not only made millions at the mike, but he set up a music publishing firm that was highly profitable. Years later, Block returned to Hollywood to broadcast his show over a national network (as did Paul Whiteman) but neither he nor the corpulent bandleader attracted a sizable audience. In New York, however, the suave, persuasive Block was No. 1 in radio for nearly a quarter of a century.

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

"We bought our own records for seven or eight years," he recalls. "Back in those days Fred Waring had sued the radio industry for spinning his records without making any payment to him, and every label on every record specifically carried 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 case. Victor, Columbia and the new Decca company never came near me with product."

Thus the jockey was born.

Gradually, other independent stations boosted their listening audiences. Personalities in cities and towns broke through and dominated their markets just as did Jarvis and Block in theirs. Mighty RCA and Columbia, through their distributors, occasionally sent a free box of records to selected stations. The Waring suit was long forgotten by the start of World War II and anything that spun at 78 rpm got on the nation's turntables. For now there was not only a crippling shellac shortage, but AFM boss James Caesar Petrillo had ordered all professional musicians to cease making records of any kind as of midnight, July 30, 1942.

Radio had become vastly more popular with the war. The stiff announcer faded away as singable, catchy little musical jingles dominated the commercial sales pitches. No longer did the housewife have to accept poetry, a solo piano, farm reports and the station owner's son trying to imitate Bing Crosby. Hundreds of record-spinning "jocks" took over the airwaves, and the plates they chose to play were the ones—the only ones—that became big, profitable sellers. From the abysmal low of eight million records sold in 1932 the graph had accelerated to an all-time high of 140 million in 1942.

Capitol's chairman of the board, Glenn E. Wallichs, today has an emphatic recollection of the rise of the



MARTIN BLOCK, of New York's "Make Believe Ballroom."

Block Gave Deejay Lesson No. One

The late Martin Block, one of the first of America's deejays, adamantly contended that a jock is honor bound to serve his listeners by playing the new releases "from the leading companies as well as some of the smaller firms. The listener should hear a bit about the record before it is played, then he learns about the songwriters and the artist, and finally," Block said, "he hears 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.

jockey, and his overwhelming influence on the sale of records.

Sample Records

"We released our first product in the summer of 1942," Wallichs says, naming each song, each artist and the numbers on the five disks. "At that time Columbia had revived the Okeh label, and Victor had Glenn Miller and many other sizzling attractions on its 35-cent Bluebird mark. 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 new masters and we were running out of shellac."

"And so we devised a personalized sample record for about 50 of America's most influential jockeys. We typed up special labels with their names on both sides, pressed them on expensive, lightweight, unbreakable vinylite compound and then had our limited employee force drive around and distribute each sample personally."

"It was a service that created a sensation. We made the jock a Big Man, an Important Guy, a VIP in the industry. And we published a little newspaper in which we ran their pictures and biographies."

"That was how it all started. Even Al Jarvis stopped buying records for airplay. With the money he saved he opened his own record store," Wallichs grins.

WMCA, New York, featured Tiger Green. WOV on Fifth Avenue got massive ratings with Alan Courtney. Martin Block maintained his leadership on WNEW. There was Paul Brenner in Newark. Eddie Chase was Mr. Big in Chicago. In Oakland it was Gene Norman. Rush Hughes won national attention in St. Louis. Don Otis, Hunter Hancock, Alex Cooper, Bill Ewing, Peter Potter, Jean Ruth, Bill Kelso, Tom Hanlon, Joe Yocum, Jack Bell and later, Ira Cook, all battled Jarvis for listeners in the spread-out Los Angeles area.

In Chicago, Russ Salter on WIND pushed Chase. And we wrote innumerable letters to Tedd Lawrence, Stan Shaw, Bill Baldwin, Ralph Moffett, Leroy Miller, Bob Perry, Wayne Ackley, Allen Stuart, Paul Roberts, Steve Ellis, who later became a fight announcer; Ted Lenz, who spun 915 records on a fatiguing 53-hour "special" over San Francisco's KSAN; Harvey Hudson, Art Ford, Wally King, Robert Q. Lewis, Jerry Lawrence, Irwin Johnson, Harvey Boyd, Carl Bailey, Dave Miller and Jim Crocker in Dallas. There were others of course. How many of those charter jocks are still active in radio today?

Transcriptions

There was still another valuable exploitation medium for music in those distant days. Few will remember the popularity of "electrical transcriptions."

An ET was a monster disk, 16 inches in diameter,

pressed on luxurious, lightweight vinylite. It embraced a 30-minute radio program within itself and it featured dance bands, singers, solo accordionists, string ensembles, Dixieland jazz combos—a variety of talent of varying quality. Hundreds of radio stations paid a monthly fee to subscribe to a transcription service that supplied them with new pop tunes and a program which was pre-canned; no announcer was necessary so long as the big disc was spinning at the then-revolutionary speed of 33 rpm.

Ben Selvin knows more about those now-forgotten transcriptions than anyone alive.

"Most stations could not afford the orchestras and production that went into the network radio shows over CBS, Mutual and the NBC Red and Blue chains," Selvin says. "And so we supplied more than 300 stations with transcriptions that frequently—but not always—featured the most popular bands and vocalists."

"I remember that some of the top artists made transcriptions under phony names, because of their contracts with record firms. Tommy Dorsey was Harvey Tweed. Andre Kostelanetz was billed as Alexander Karlin. Ray Noble became Reginald Norman. Dick Himber was Ross Haywood. And Russ Morgan played his wah-wah trombone as Rex Melbourne."

Union scale for transcriptions was high in those days, \$18 an hour with the leader getting double, Selvin recalls. A man named Singin' Sam (Harry Frankel) who was renowned on radio for his Barbasol 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, long the musical boss of Muzak in New York, once paid a band singer, Joey Nash, \$1,100 for one day's work.

The only hit record ever to be dubbed off an ET was "Twelfth Street Rag" by Pee Wee Hunt, which Lee Gillette produced and eventually (1948) issued on Capitol. The Cap transcription service was short-lived despite its roster of Hunt, Duke Ellington, the Gene Krupa band and other highly regarded attractions. Hunt's single topped 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 dent the leadership of Lang-Worth, a Madison avenue firm headed by R. C. Wentworth, who employed Emile Cote as his musical director. C. Lloyd Egner bossed the NBC Radio & Recording division in Radio City with Reg Thomas in charge of the music. World, later purchased by Jack Kapp and Decca Records, was still another Manhattan transcription company, bossed by P. L. Deutsch. John M. Dunn was its music chief. In California, the late Chick MacGregor, a nationally famous Shriner potentate, regularly sent out transcriptions showcasing Red Nichols, Nat King Cole, Stan Kenton, Anita O'Day and the zany Sextet From Hunger.

Gerald King and Don Allen enjoyed unquestioned success with their Standard Radio service (featuring the best David Rose music ever recorded) from quarters on Hollywood boulevard in the film capital. And Selvin himself, working closely with C. M. Finney in Gotham, 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 industry has had a brilliant past, but progress must not stop now. The future augurs even a brighter outlook as technical advances are made both in recording and radio. The possibilities of FM offer a new field for transcriptions. The war impeded progress just as it did with television experimentation, but the postwar world will see the continuation of progress that was halted at the outbreak of World War II."

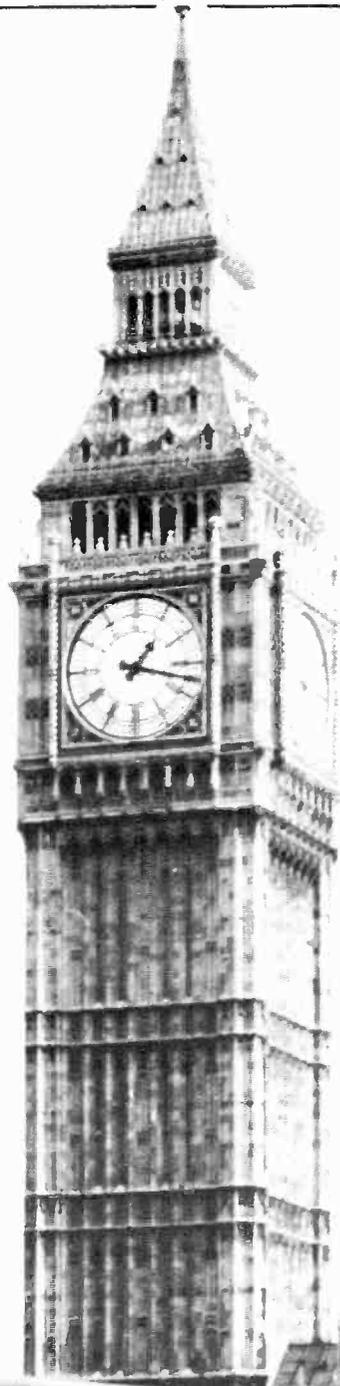
And so the disk jockey killed off transcriptions. He buried network radio. His ever-rising power turned the jukes from hit-makers to meek little machines that today offer only the music the local jockey ordains. Not even television, with a rare exception, can affect the nation's music tastes. The jockey reigns on his throne as all-knowing, all-powerful; every songwriter, every singer, every musician who fights his way into a studio must lie back and await the whim of the Top 40 Croesus much as bleeding, exhausted gladiators pathetically searched for a thumbs-up sign from an exalted Roman emperor some 2,000 years back.

No matter that the jock studied animal husbandry until last Friday, no matter that some of them eagerly accept various forms of payola for their favors; no matter that the egotist blabbing his mouth over 250 or 50,000 watts doesn't know a Fender from a fender; no matter that he assumes Jethro Tull is the half-witted comic on the "Beverly Hillbillies" CBS sitcom series.

The jock rules the roost. He is unbeatable. He is, in short, the Czar of the World's Entertainment as the suck-'em-up '60's slip away. Live with him or join the Merchant Marine. That's the way it is and will be until smarter men devise something better, Virginia.



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FROM FILM "A Song Is Born," left to right, Charlie Barnet, Tommy Dorsey, Benny Goodman, Louis Armstrong and Lionel Hampton.



BENNY GOODMAN, King of Swing, 1948.



GLEN GRAY, right, with Sonny Durham, Casa Loma band trumpet and trombone soloist.



LAWRENCE WELK, Champagne music king, 1939.



ARTIE SHAW, bandleader, writer, 1940.



EDWARD KENNEDY, "Duke" Ellington, 1945.



STAN KENTON, "artistry in pugilism," 1945.



COUNT BASIE with singer Lena Horne, a radio broadcast, 1947.



JIMMY DORSEY on "Navy Bulletin Board" program.



WOODY HERMAN with daughter Ingrid, now married, 1942.



BOB CROSBY, right, with tenor saxist Eddie Miller, 1939.



GLENN MILLER, Sammy Kaye, and Harry James in Hollywood, 1942.



Mr. and Mrs. GUY LOMBARDO, 1943.

1935-1945 Six Brass, Five Reeds, Rhythm

BIG BAND ERA

BY DAVE DEXTER, JR.

Like the Roman empire, the Big Band Era started slowly, expanded spectacularly and expired inconspicuously. Few were aware it had died.

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

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

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

One was a modest trombone player from Colorado who frequently 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 brass and rhythm sections that borrowed heavily from Fletcher Henderson's driving black band to achieve a jazz-flavored sound that no other white

ensemble ever seemed to make.

There were Duke Ellington, Count Basie, the late Jimmie Lunceford (who died after eating poisoned chili con carne 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 brilliant), Claude Hopkins, Chick Webb and his incomparable vocalist, Ella Fitzgerald; Artie Show, 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, Mal Hallet, Claude Thornhill, Larry Clinton, Ben Pollack, Lionel Hampton, Bob Chester, Cab Calloway and Glen Gray's Casa Lomans.

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

Then there were the "sweet" bands.

They emphasized showmanship, and vocals by gorgeous chicks and handsome boys with slick, oiled-down hair. Some of the best were led by Hal Kemp, Freddy

Martin, Richard Himber, Russ Morgan, Kay Kyser, Abe Lyman, Ben Bernie, Eddy Duchin, Frankie Carle, Horace Heidt, Dick Jurgens, Wayne King, Lefty Joe Sanders, Clyde McCoy, Jan Garber, Frankie Masters, Alvino Rey, Sammy Kaye, Blue Barron, Guy 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, Savitt, Pastor, 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 25,000 copies. And although his music never truly entitled him to wear his much-publicized "King of Jazz" crown, Whiteman was wise enough to later em-



TOMMY DORSEY and wife Pat Dane in Hollywood.



CONNIE HAINES, singer with Tommy Dorsey, 1941.



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



BOB EBERLY, male vocalist with Jimmy Dorsey, 1941.



HELEN FORREST, with the Harry James orchestra, 1943.



KAY STARR, first Capitol session after leaving Charlie Barnet in 1945.



KITTY KALLEN, in 1939 with the late Jack Teagarden's band.



PEGGY LEE, with Benny Goodman before turning solo.



ANITA O'DAY, sprang to fame with Gene Krupa, 1941.



PERRY COMO, as a member of the Ted Weems orchestra.

ploy Bix Biederbecke, the Dorseys, Frank Trumbauer, Jack Teagarden, Charlie Strickfadden, Ross Gorman and Bing Crosby, the better to bolster his band's musicianship.

Whiteman's appeal to the masses brought on the others. And instead of Americans buying records by the Happiness Boys, the Two Black Crows, the Silver Masked Tenor and Gene Austin, suddenly the bands were the rage.

The Remotes

Broadcasts (they were called the "remotes" and "wires") from the nation's plush terp palaces became as popular as Top 40 jocks are today—perhaps more so—because there was no television to attract the majority of a wildly hooked and devoted audience. Some of the maestri with persuasive, hard-selling agents landed commercial radio shows. Lombardo peddled Robert Burns cigars, Tommy Dorsey swung for Brown & Williamson cigarette brands, Wayne King was on for Lady Esther cosmetics, Artie Shaw had Old Golds as a sponsor, Lucky Strikes paid for Kay Kyser, the Casa Lomas and Goodman (and later Bob Crosby) shared Camels, Chesterfields "owned" the tragic Miller's music and a hair tonic distiller picked up the tab for a madly swinging Woody Herman Herd.

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

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

The Trademark

Each band had its unique "style" or "trademark" based on either vocal or instrumental innovations. Kyser, Kaye and Barron all introduced each song with a brief vocal interlude. Henry Busse and Jan Savitt used a tricky "shuffle" beat, and argued about who was first to introduce it. Gray Gordon emphasized a tick-tock sound at the start of each number. Shep Fields blew his breath into a small water-filled fishbowl to achieve a "rippling rhythm" effect.

Lawrence Welk came along late. His "champagne bubbles" became a trademark after years of working through the Middle West as a polka band. Ted Lewis, Phil Harris and Ben Bernie "talked" their vocals. Ted Weems constantly featured the whistling of Elmo Tanner.

But equally identifiable were the singers. Without Helen Ward and Martha Tilton, even the illustrious Goodman may not have enjoyed the overwhelming suc-

cess that came his way. Later, Peggy Lee and Helen Forrest served him well as "canaries." Bob Eberly and Helen O'Connell, strikingly handsome, proved major J. Dorsey assets and their singing unquestionably gave the elder Dorsey his string of smash singles, "Amapola," "Green Eyes," "Tangerine," "Maria Elena" and "Yours" among them. Doris Day with Les Brown, Ginny Simms with Kyser, the King Sisters with Horace Heidt, Orrin Tucker's wee Bonnie Baker, Perry Como with Ted Weems, Helen Forrest with Artie Shaw and Harry James as well as Goodman, Pha Terrell with Andy Kirk, Herb Jeffries with Duke Ellington, Sarah Vaughan and Billy Eckstine with Earl Hines; Stan Kenton's Anita O'Day, who also worked for a time with Gene Krupa; Rosie Clooney with Tony Pastor and Glenn Miller's shrewd combining of Ray Eberly, Marion Hutton and the Modernaires—these talents were all part and parcel of an era that somehow never fades from memory.

The Dedicated

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

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

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

Leonard Joy and Nat Shilkret (and for a time, Eli Oberstein) bossed most of the Victor creative work. Columbia had John Hammond (still there!) along with Joe Higgins, Goddard Lieberson and later, Manie Sachs, up from Philly and Station WCAU. If you had a song to show, or an idea for an album, or a pitch in behalf of a band you wanted to see making records, you called them up and got a quick, courteous answer. Producers never ducked a telephone, to our knowledge. They swiftly returned calls. And more often than not they asked you to swing by their offices and rap about records.

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

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

shellacs and possess "mint" copies of every one recorded since. Others preferred instrumentals only. A considerable segment of the market looked for orchestra theme songs, and an old Bennie Moten "It's Hard to Laugh or Smile" Victor was generally worth two Kay Kyser "Thinking of You" Brunswicks. Some hoarded black bands only. There was interest in the big British aggregations like Hylton, Ambrose, Noble, Davis, Gonnella and Cotton. We remember one fanatic, a dreadful bore, who bought only waltzes. Another concentrated exclusively on trumpet players, Nichols, Spanier, Stewart, Clayton, Cootie, Eldridge, Elman, James, Dunham, Butterfield, Hackett and the like. Piano soloists also had their supporters.

The Film World

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

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

What killed off the bands?

Ask 19 surviving band fans and you'll get 19 answers. World War II was a major factor. The draft sucked up the sidemen. Gasoline was rationed. Girls had few guys around to escort them to dances. Tires for band buses were unavailable. Trains were crowded with military men and equipment.

And at war's end, music changed radically. A daring covey of New York musicians began experimenting with a more complicated, unmelodic music that led into the much-lamented "bebop" period. Young musicians adopted the innovative sounds quickly, but none of the big orchestras built around the adventurous but mystical "progressive" sounds met with permanent success either on records or in person.

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

And that's another story.



BING CROSBY in his Kraft Music Hall days with humorist Robert Benchley.



MILDRED BAILEY with Paul Whiteman, taken when she was with the band in 1937.



JO STAFFORD recording in Hollywood, 1943.



BILLIE HOLIDAY with Louis Armstrong, a publicity shot for the film, "New Orleans," which was one of Lady Day's rare film appearances.

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 balding, amiable Groaner is 42 and a veteran of the Paul Whiteman and Gus Arnheim orchestras. His weekly Kraft Music Hall radio show, a variety program, insures him potent exploitation for his Decca shellacs.

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

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



ELLA FITZGERALD—a 1942 portrait.



DICK HAYMES—a 1945 shot.



FRANK SINATRA, in 1943 in Hollywood, after leaving Tommy Dorsey's band.



MARGARET WHITING, the "It Might As Well Be Spring" girl in 1946.



KAY STARR—a film still in 1950 from "When You're Smiling."



DORIS DAY, shown in 1948 in NBC's "Your Hit Parade."



DINAH SHORE—taken in 1946.

radio and TV shows. No girl singer has earned more money than Dinah. And she is an unbeatable tennis player as well.

Dinah will be a grandmother in 1970.

Peggy Lee

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

But after a couple of years and a 1,000 one-nighters, Peggy put it all together with a remake of a raunchy old Lil Green novelty, "Why Don't You Do Right?" It long ago hit the million mark. Marriage to the late David Barbour, Goodman's guitarist; the birth of a daughter and retirement in Hollywood followed. In 1943, when the Petrillo 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 Vocalion 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, folksey 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 snorted.

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 Ohio 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 femme box-office star. Her son Terry (by trombonist Al Jordan) 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 Nielsens, 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 niteries.

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

And perking along under the surface were artists like 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 earthy, simple, blues-oriented music fascinating. And here and there, a daring disk jockey might give a spin to an "Almost Lost My Mind" or a "No Rollin' Blues" single just for the hell of it.

Time changes everything. It 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, peculiarly, 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 business.

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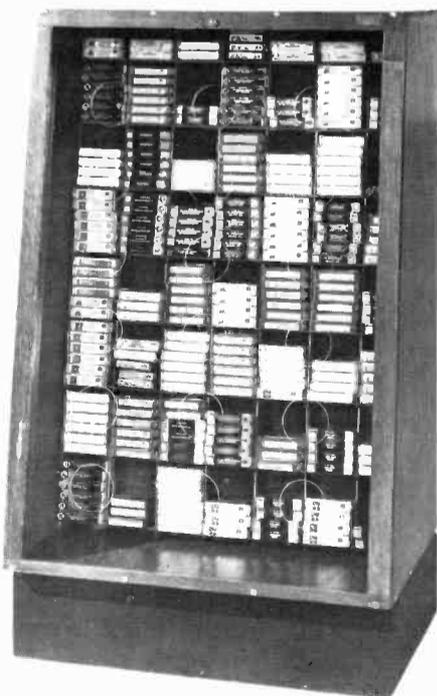


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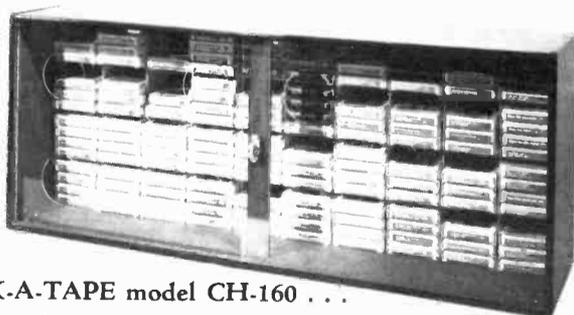


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3,475,070
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3,475,070
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Oklahoma City, Okla. 73132
Filed Feb. 7, 1968, Ser. No. 703,719
Int. Cl. A47f 96/00, 81/00; B65g 1/16
U.S. Cl. 312-117 11 Claims

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

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A SALUTE TO BILLBOARD

Seventy-five years is a long time, but that is how long Billboard magazine has been serving its readers. Or look at it this way. The first issue of Billboard was published back in 1894. Grover Cleveland was president. There were just 44 states in the Union. It was nine years before the Wright Brothers would fly their first airplane. It was a long time ago.

So what does three-quarters of a century stand for? We believe it stands for things like soundness, tradition, authority, respect... The very fact that Billboard has been published for an unbroken 75 years attests to its soundness. And Billboard is certainly known for a tradition of courage and high standards in reportorial coverage of the industries it has served and is serving. These years and this service have earned for Billboard a high place in any company of first rate publications.

On behalf of the coin machine industry and the members of Music Operators of America, we salute with pride a great publication, Billboard magazine, on its 75th Anniversary. And we salute, too, the able and dedicated people who keep it going and growing.

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MEMBERSHIP IN MOA IS A HALLMARK IN THE INDUSTRY

All Singing, All Dancing, All On Record

By MILES KREUGER

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

To help exploit "The Jazz Singer," Jolson went to Brunswick and recorded the Silvers tune and several other songs from the picture. It apparently did not occur to anyone at the time that there might be an advantage to issuing the exact version of the songs, as Jolson performed them on the soundtrack.

Similarly, when Fannie Brice made her screen debut in Warner's "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 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.

Pursuing the theory that film artists had to re-create their screen songs in a recording company's studio, Victor signed Helen Morgan ("Applause"), Daniel Haynes ("Hallelujah"), Sophie Tucker ("Honky Tonk"), Maurice Chevalier ("Innocents of Paris," "The Love Parade"), the Duncan Sisters ("It's a Great Life"), Jeanette MacDonald ("The Love Parade"), George Jes-

sel ("Lucky Boy"), Morton Downey ("Syncopation," "Lucky in Love," "Mother's Boy"), Helen Kane ("Nothing But the Truth," "Sweetie," "Pointed Heels"), Bebe Daniels ("Rio Rita"), Fred Waring's Pennsylvanians ("Syncopation"), Gloria Swanson ("The Trespasser"), Rudy Vallee ("The Vagabond Lover") and Lupe Velez ("The Wolf Song," "Lady of the Pavements") all in 1929 alone.

In the same year, Columbia recorded Cliff (Ukulele Ike) Edwards ("The Hollywood Revue of 1929," "Marianne," "So This Is College"), Ted Lewis ("Is Everybody Happy?", "The Show of Shows"), Irene Bordoni ("Paris," "The Show of Shows"), and the first Hollywood singing cowboy to record, Ken Maynard ("The Wagon Master").

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 Purcell ("The Hollywood Revue of 1929"), and the omnipresent Earl Burtnett 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 Tibbett, 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, Ethel Merman, Lyda Roberti, Jimmy Durante, Russ Colombo, Mills Brothers, Boswell Sisters, Eleanor Powell, Frances Langford, Wini 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 Lyda 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," reached 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.

Lengthy 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

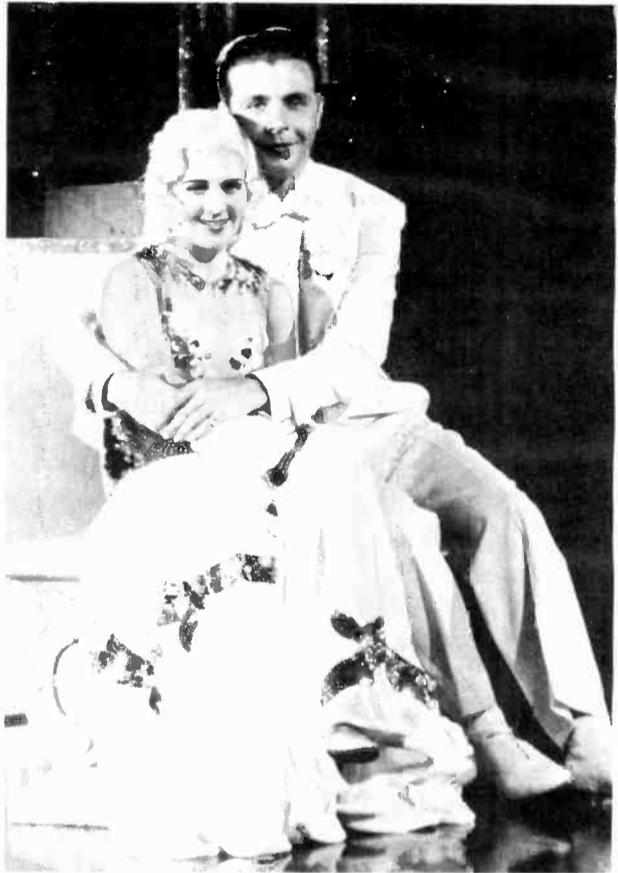
Only records made by swing bands resembled the arrangements which the bands played in their pictures; because generally each band had stock orchestrations that were used in films, records and personal appearances alike.

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

(Continued on page 68)



Ethel Waters introduced "Am I Blue?" in "On With the Show" (Warners, 1929) and recorded it for Columbia Records.



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.



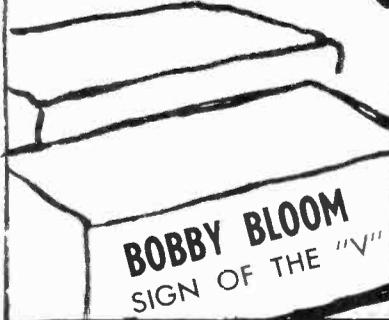
Ginger Rogers introduced the celebrated Gold Diggers Song "We're in the Money" in "Gold Diggers of 1933," but no record company ever invited her to cut a disk of this classic.

JEFF BARRY

Enterprises inc.

ARCHIES SUGAR, SUGAR BANG-SHANG-A-LANG JINGLE JANGLE	ANDY KIM HOW'D WE EVER GET THIS WAY SHOOT 'EM UP, BABY RAINBOW RIDE BABY, I LOVE YOU SO GOOD TOGETHER	MONKEES I'M A BELIEVER A LITTLE BIT ME, A LITTLE BIT YOU	THE ILLUSION DID YOU SEE HER EYES TOGETHER
RAIN DROPS KIND OF BOY YOU CAN'T FORGET WHAT A GUY	SHANGRA-LA'S LEADER OF THE PACK REMEMBER, WALKIN' IN THE SAND GIVE US YOUR BLESSINGS OUT IN THE STREETS	CRYSTALS DA DO RON RON THEN HE KISSED ME	RECORD PRODUCTION MOVIE MUSIC BROADWAY TV & RADIO COMMERCIALS
DELLA REESE BLOW OUT THE SUN	MANFRED MANN DO WAH DIDDY	GENE McDANIELS CHIP CHIP	
DIXIE CUPS CHAPEL OF LOVE PEOPLE SAY IKO IKO	RONETTES BE MY BABY BABY, I LOVE YOU I CAN HEAR MUSIC	DARLENE LOVE A FINE, FINE BOY WAIT TIL MY BOBBY GETS HOME	
TOMMY JAMES & THE SHONDELLS HANKY PANKY	NEIL DIAMOND THANK THE LORD FOR THE NIGHT TIME SOLITARY MAN CHERRY, CHERRY GIRL, YOU'LL BE A WOMAN SOON I GOT THE FEELING RED, RED WINE KENTUCKY WOMAN	RAY PETERSON TELL LAURA I LOVE HER	
CONNIE FRANCIS DON'T EVER LEAVE ME	IKE & TINA TURNER RIVER DEEP, MOUNTAIN HIGH	HELEN SHAPIRO TELL ME WHAT HE SAID	
STEEDE RECORDS	LESLIE GORE MAYBE I KNOW	JELLYBEANS I WANNA LOVE HIM SO BAD BABY, BE MINE	
BOBBY BLOOM SIGN OF THE "V"	SAM COOKE TEENAGE SONATA	AND MORE ON THE WAY	

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BOBBY BLOOM
SIGN OF THE "V"

FEATURE FILM
"NAKED CAME THE STRANGER"

STUFF HITS ARE MADE OF

All Singing, All Dancing, All On Record

• Continued from page 66

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

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

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

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

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

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

Mickey Mouse

Strictly speaking, the first soundtrack albums were not those from MGM musicals, though the MGM series initiated the current trend. In the late 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 1938, Victor released a set of three records from the soundtrack of "Snow White and the Seven Dwarfs," followed in 1940 by "Pinocchio," and in 1941 by "Dumbo." With charming innocence, the labels for the sets credit the characters, not the actual vocalists: "As originally sung by Snow White."

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

More than any other record company, Decca developed the public's taste for albums, rather than single records, from film 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.

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

And then came "Till the Clouds Roll By."

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

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

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

Victor's Vintage Series contains highlights from the Jeannette 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.



Wini Shaw introduced "Too Marvelous for Words," which was danced by Ruby Keeler and Lee Dixon in "Ready, Willing and Able" (Warners, 1937). Wini was never asked to record either this song or her famous version of "The Lady in Red."



The off-screen voice of Adriana Caselotti, singing "Whistle While You Work" for Snow White, was preserved on an early soundtrack album released by Victor.



The enormous popularity of Fred Astaire and Judy Garland (here seen in "A Couple of Swells" from "Easter Parade" (MGM, 1948) helped to launch the current trend for soundtrack albums.

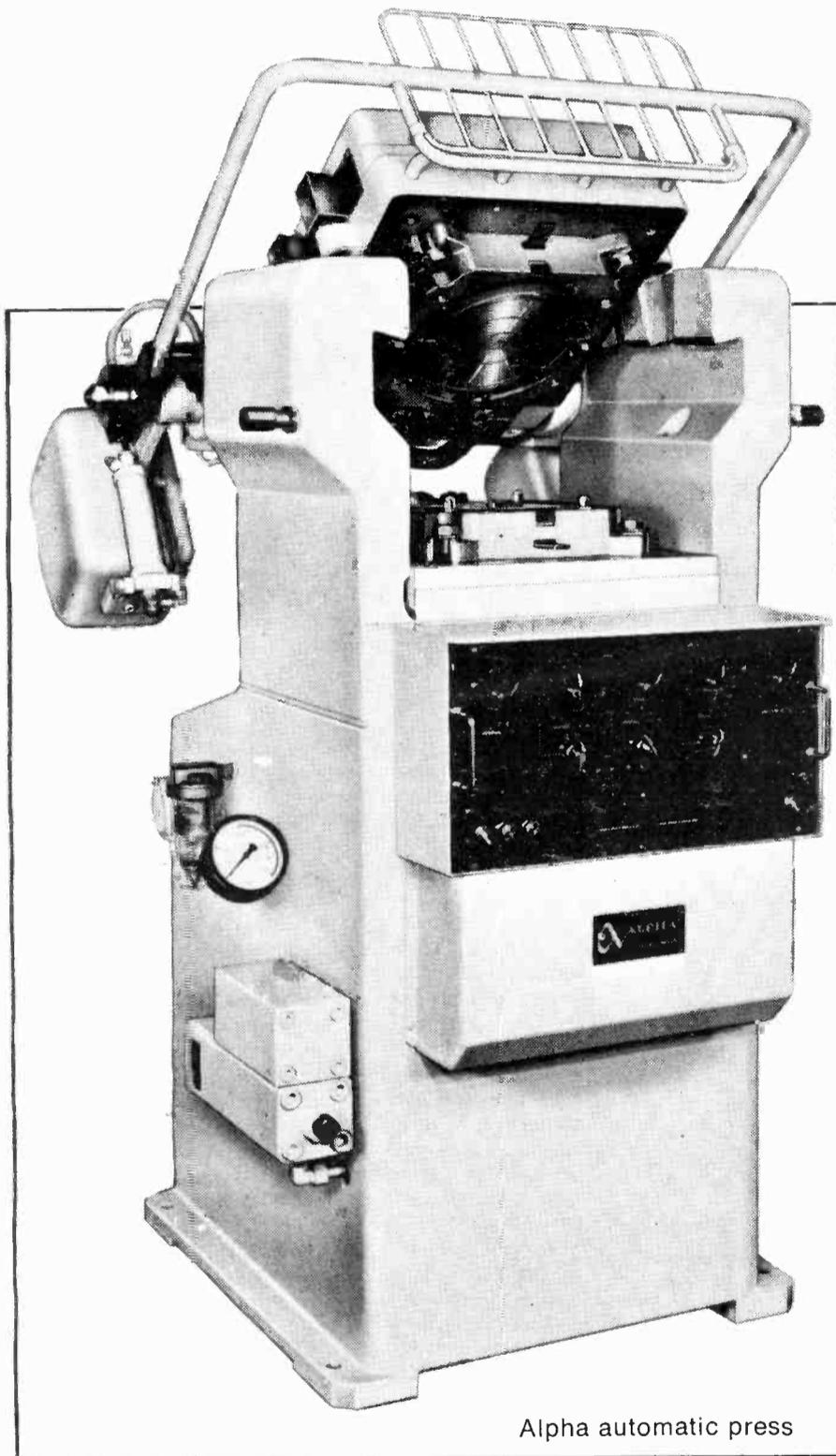
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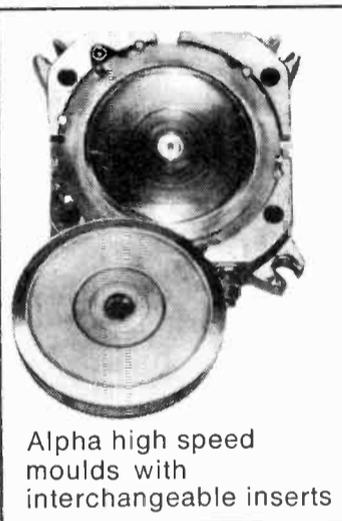
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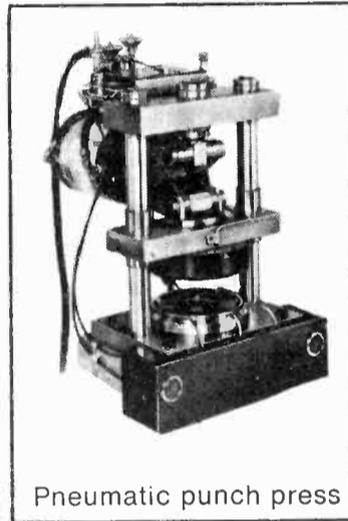
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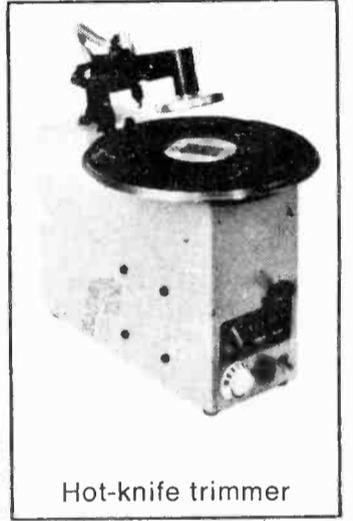
Alpha automatic press



Alpha high speed moulds with interchangeable inserts



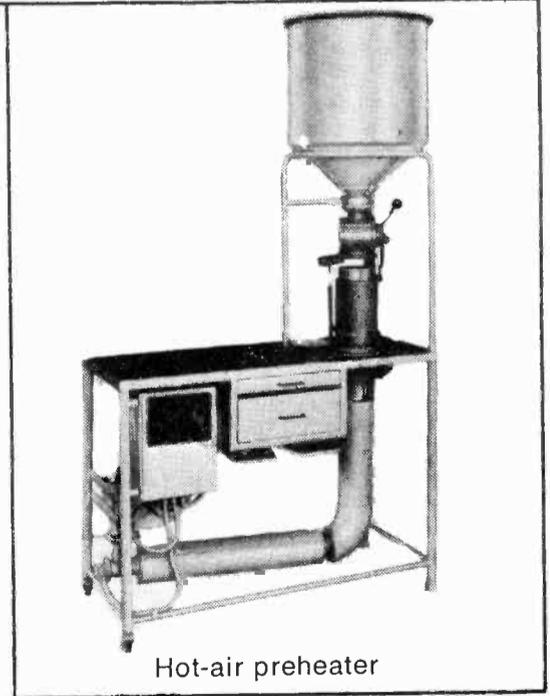
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Distribution: The Great Expansion

By LARRY NEWTON,
president, ABC Records



By 1975 the recorded music industry will have grown to 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 an affluent society.

If we analyze present distribution and marketing patterns in the record business, it is evident that the manufacturer will be under increasing pressure to become more selective in turning

out product. Space is at a premium in the thousands of outlets which handle recorded music . . . inventories tend to grow larger both in records and tape . . . there must be a day of reckoning and an end to the buckshot philosophy of producing innumerable disks in the hope that some will be hits.

The dogs, the inferior product, cut into the profits insofar 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. . . . If this is not done the industry's problems will multiply. . . . Let us stop kidding ourselves and stop hyping ourselves.

In line with this point of view I foresee an increase in the practice of "cherry picking" on the part of the wholesale segment of the industry. This tendency is being buttressed by the recent trend towards multiple distribution whereby many rack jobbers who traditionally "cherry picked" have achieved distributor status.

It 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 very low ebb owing to the Great Depression. The introduction of radio also cut into record sales; but as the decade went forward sales revived somewhat and the dealer structure began to revive. An important step in this revival was the creation of American Decca in 1934, made possible by Sir Edward Lewis and British Decca. The rise of the juke box industry also helped to create an increasing demand for records.

In those years there were authorized dealers who carried a manufacturer's full line and also sold the manufacturer's accessories. These dealers had standing orders on specific artists. I estimate that a universe of perhaps 5,000 dealers constituted the record industry from the 1930's to 1945.

The postwar period was marked by the rise of independent distributors and labels. There were many pioneers who helped spark this development—such as Paul Reiner, considered one of the first indie distributors. Labels like National, Modern, Specialty, and Varsity, and somewhat later, Exclusive, Imperial, Atlantic, De Luxe, Chess, King and other labels spearheaded the indie expansion in the 1950's. Newton considers Eli Oberstein as a crucial figure in the indie expansion, pointing to Obie's appointment of jukebox operators as record distributors for his Varsity and Royale lines.

Just prior to the 1950's, the one-stop appeared on the scene. A. Williams of Philadelphia started his operation in 1948 as a service to jukebox operators. For 5 cents more per record (60 cents), an operator could obtain all lines at one establishment. Many more one-stops opened across the country.

As independent distribution grew in the 1950's, exclusivity was part of the code—an understanding between manufacturer and his distributor.

Rack Jobbers

About 11 years ago, the first rack jobbers entered the wholesale scene. The field was pioneered by such executives as David Handleman, dean of rack

jobbers, headquartered in Detroit, and the late Paul Wexler. Today, this segment of the industry has grown tremendously and giant rackers have achieved distributor status. The role of the pure indie has diminished. Many indie distributors, seeing the handwriting on the wall, protected their stake in the record business by becoming rack jobbers. Manufacturers too have gone into the rack field, and here at ABC we started in this field three years ago. It is part of the things a conglomerate should do.

The racks, of course, opened up literally thousands of new outlets—locations which had hitherto sold toiletries and other products and now were introduced to records.

This, and the growth of giant retail chains boosted the dollar volume of the industry enormously. Another industry development in the 1950's was the growth of record clubs and mail order sales generally.

Now that this great expansion is upon us, we must all realize that the total potential still remains to be achieved. In order to achieve it, the industry, particularly the manufacturer upon whom more of the responsibility falls, must face reality and grow more selective in creating product.

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

By JERRY WEXLER

executive vice president, Atlantic Records,
former Billboard staffman

At drummer Sammy Creason's Halloween party in Memphis, his new boss, singer Tony Joe White, holds his breath to close his pores, removes a black widow from his personal mason jar of spiders and puts it on the back of his hand. The spider bites, the assemblage murmur their orison of Far Out's, somebody puts Tony Joe's new "Roosevelt & Ira Lee" record on the record player. Tony Joe courteously offers a spider to Stax producer Don Nix, discoverer and producer of Delaney and Bonnie. Don, who has been wearing Buffalo Bill hair and a Dennis Hopper Easy Rider getup for five years now and who has been roaming the Southern hills and marshes and savannahs all these years in monomaniacal pursuit of some private musical vision, has no problem in passing the spider in favor of a roach.

At 3614 Jackson Highway in Muscle Shoals writer-guitarist-singer and embryonic guru Eddie Hinton works out a Taj Mahal rhythm with drummer Roger Hawkins and it is finally figured out the only way is to start the beat on two instead of one. The session is Ronnie Hawkins' first for Atlantic and the tune is "Who Do You Love" and although Ronnie has been owning a couple of farms outside of Toronto and a night club or two in Toronto, he is still stone Arkansas swamp and you'll never hear a bitter breath or a bad vibration from the guy who lost Rick, Rick, Levon, Garth and Robbie to Dylan and Fred Carter to the Nashville studios and John Till to Janis Joplin.

At the Ash Grove in LA, it's a Monday night jam with Taj on harp and noble Jesse Davis on guitar. Leon Russell sits in on piano and then Big Boy Crudup comes on to sing, and that, as Stanley Booth, the sweetest pop journalist south of the Smith & Wesson line says, makes some kind of a blues band.

At Ungano's, 70th near Broadway, Dr. John extinguishes flambe headgear, waits for the goofer dust to settle and the gris gris to dry up a little and finally applies ass to piano stool. Delaney Bramlett, Eric Clapton and Ginger Baker sit in and they do things to "Tipitina" that could just possibly make you forget Professor Longhair, the marvelous valetudinarian architect of this New Orleans all-time 8-bar anthem. You could sing "Stack O Lee" to these changes, or "Ain't Nobody's Business," or "Cherry Red," but the way Dr. John (ne Mack Rebaneck) phrases it, it's got to be Longhair's swampy incantation that sounds like "moolah wallah dah" and how the hell did we ever spell it on the lead sheet?

At another studio in Muscle Shoals, Rick Hall's Fame, Bobbie Gentry cuts her fantastic song, "Fancy,"

and Rick's new rhythm section burns in a beautiful track. Solomon Burke gets an advance copy of Tony Joe White's new album from Donnie Fritts, the elegant Alabama Leaning Man, and does a hell of a cover on Tony Joe's "The Migrant"—at 3614.

Two weeks later at the Criteria Studio in Miami, Brook Benton, with the promising new Florida Rhythm Section, Cold Grits, does Tony Joe White's "It's a Rainy Night in Georgia." The Pasha, Arif, is producing, and his Soulful Turkish Eminence gets a fantastic track from Tubby-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

Emergent Thing

In Memphis The MG's are still the top funk group and Duck Dunn is running with Don Nix a lot, and Chips Moman's guys at American are doing tremendous things behind Elvis, Dusty, Herbie Mann, and Dionne. Clapton has joined Delaney and Bonnie. Leon Russell is in England cutting his LP with Harrison and Clapton backing. Father Mose Allison is carrying on in his spare, flame-under-a-bushel style. Creedence Clearwater is taking the world. Aretha is cutting a Dr. John tune. Pickett cuts another. Dusty did Tony Joe's "Willie and Laura Mae." Doug Kershaw is making small seismic waves and Clifton Chenier is getting reviewed by Greil Marcus. Huey Meaux is back on the stick.

What it all is is swamp music—is what it is.

That is what everybody is calling this emergent thing which is just about here getting past our noses and laying where you can get a look at it and say "I Be Dog": Sure!! It is the Southern sound! R&B played by Southern whites! It is up from Corpus Christi, Thibodaux, Florence, Tupelo, Helena, Tuscaloosa, Memphis! It is the flowering of the new Southern life style! It is Duane Allman, the Skydog guitar wizard out of Central Florida whose hair is longer than Dennis Hopper's and who was more shook after seeing "Easy Rider" than, at a guess, Jack Newfield or Albert Goldman. It is Southern rhythm sections made up of young country cats who began with Hawkshaw Hawkins and turned left behind Ray Charles and Blue Bland. It is Joe South and his great gift of melody and the lowest-tuned guitar this side of Pop Staples. It is the spirit of Willie Morris, born in the Delta, schooled in Texas, and arrived on the literary scene in New York as editor of Harper's at 32, and who with Faulkner calls the black people of his home his kin.

Country Funk

It's country funk. The Byrds put something in it, Ray Charles added a lot. It's a pound of r&b, and an

ounce or three of country. The music has Cajun swamp miasma, a touch of Longhair's New Orleans blues rhumba, some of Taj's recreations of Cow Cow Davenport's buck dance thing. It has been shaped by Otis Redding's horn thinking, Steve Cropper and Reggie Young's and Chips Moman's fantastic section guitar work—part lead and part rhythm on the same tune. It has Tommy Cogbill's structured variations of the rhapsodic Motown bass lines. It has Roger Hawkins' gut-stirring, beautiful snare hit. Jim Stewart and Rick Hall and Chips and Tom Dowd picked up where Sam Phillips left off and poured it into Sam & Dave and Clarence Carter. It's a lot of gospel changes and very, very rarely 12-bar blues.

It's not rockabilly, either, but the echoes of early Sun are there. Ghosts of beginning Elvis and Cash and Vincent; listen to "Suspicious Mind" live with the Sweets backing Elvis, and that's definitely it.

The words? They are plain old representational words—Southern folk communicating with each other in beautiful, unornate spare earth talk. There is field lore. There is love on a farm. There is swamp myth. The people who play it and sing it are conditioned by the way they grew up, Southern life-style: it's in the ground they walked on, the grits they ate, the water they drank. Their imagery has humor and insight, and the references, although they are regional and even parochial, are easily comprehended.

What it isn't: it isn't the private replay of a trauma that happened to a 12-year-old girl balladeer in her aunt's hayloft in Barnstable, Mass. The sounds aren't super-overdubbed. There is no use of feedback, 10-foot amplifiers, excessive reverb, no souped up treble.

What it is is authentically country Southern, and the exceptions, Taj, Fogarty and four of The Band don't disprove a rutting thing because they know what the roots are.

And it is also available for export: Listen to "Come Together" or "Midnight Rambler." The superb, fantastic "Abbey Road" has them kind of tracks, Cousin, and the magnificent Rolling Stones are a super rhythm section. "That's what we are," Mick says, "a rhythm section."

What else? Well, Sir Douglas, yes, and Johnny Cash and Merle Haggard; they surely fit into this swamp thing, and Jerry Lee Lewis today and the great, tragically, underrated Charlie Rich.

And Phil Walden is in it, in Macon where he and Otis began and from where he manages Duane and Tony Joe and Clarence Carter.

There's more—it's only just beginning.

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CHAPTER

TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN-GMBH · HAMBURG/GERMANY

1948-1969

MOA

Hope, Heritage of Jukebox Operators

Jukebox operator organizations date back to the dawn of the coin-operated music machine business in the late 1800's but no enduring national organization existed until the Music Operators of America (MOA) organized in 1948. MOA's growth and its use of Chicago's Sherman House Hotel as convention headquarters later caused many industry veterans to reflect on how history repeated itself. In the late 1920's operators conducted annual trade shows at the Sherman. But in the summer of 1931 the rivalry of two groups claiming national status brought about a 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 pingames and the unfairness of the deposit requirements in ordering machines.

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

The catalyst that brought the MOA into existence was the threat of music copyright legislation aimed at ending the jukebox operators' free use of songs as represented by the Scott-Fellows jukebox bills in 1948. Thus, a national problem caused operators to unite, whereas earlier attempts by such operators as Ohio's Ralph Young had been 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 Viez, treasurer; and executive officers Les Montooth, Ben Ginsburg and Thomas Winthrow.

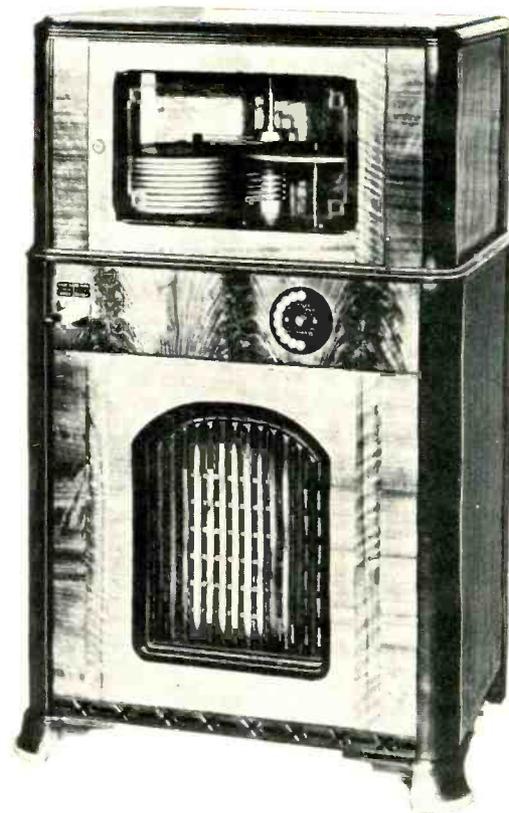
Congressional debate over the Bryson Bill in the spring of 1952 resulted in MOA holding its convention in September. The majority of the 27 exhibitors were record manufacturers. Miller's term was extended to two years and he was given broader responsibility by being made business manager. Two proposals 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.

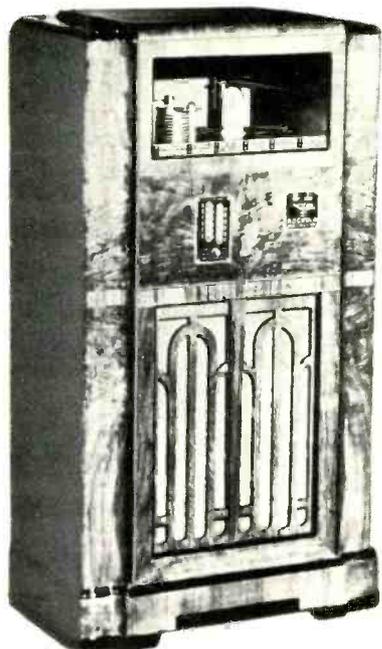
Growing Prosperity

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 cordiality toward

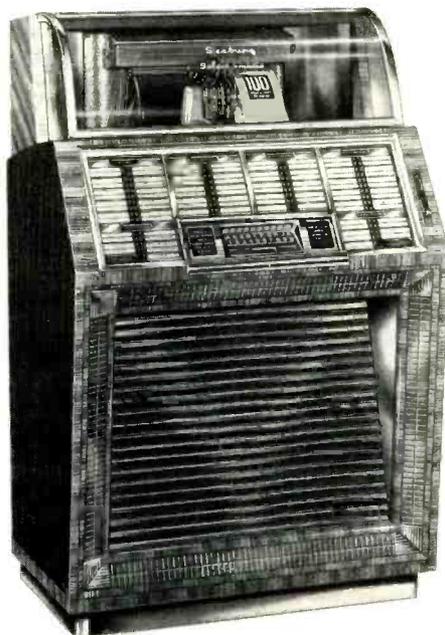
(Continued on page 74)



WURLITZER'S Model P10, one of the first modern jukeboxes of the 1930's which offered 10-selections.



ROCK-OLA ENTERED the coin-operated phonograph field in 1935 with the introduction of this 12-play Multi-Selector unit. Records were easily accessible through the front door and record damage was minimized by reducing the weight of the pick-up to only two ounces.



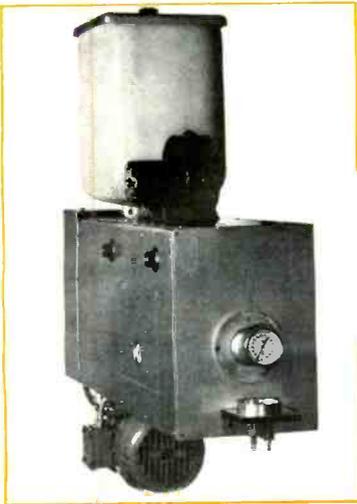
SEEBURG'S 100-selection Selecto-O-Matic model introduced after World War II which led to revolutionary new jukebox programming techniques.



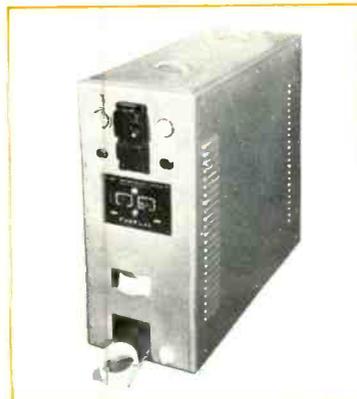
AMI jukebox manufactured in the late 1920's.

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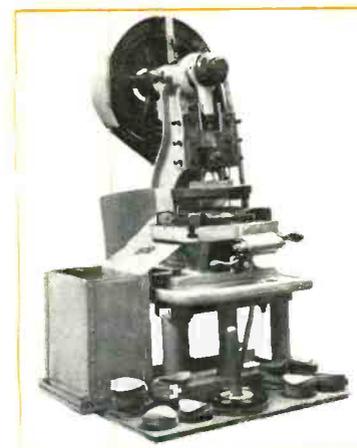
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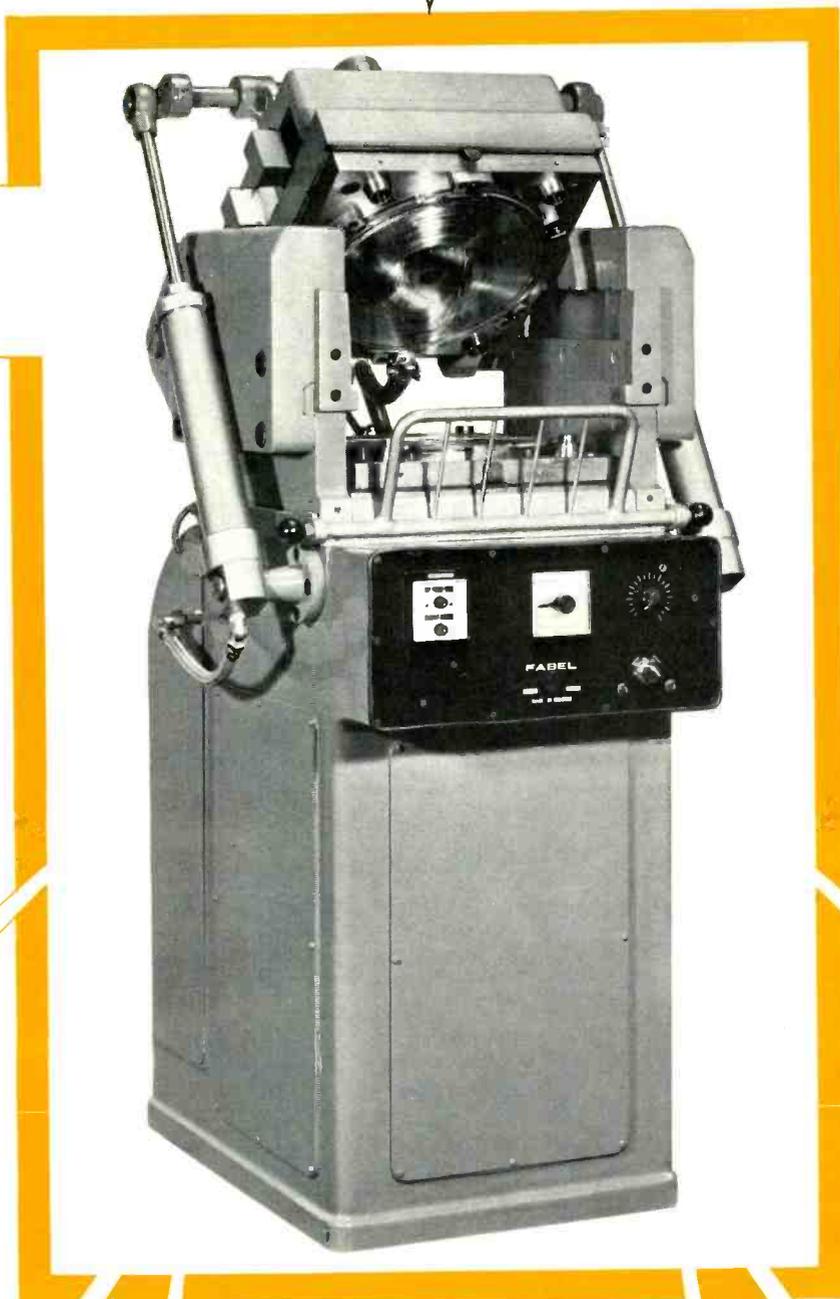
Fabelal ● Automatic electrical hot air preheating oven with containers for gradules



Fabelex ● Eccentric press 8 tons for cutting of centre and outside \varnothing 7" records



Fabelex ● Matrixes

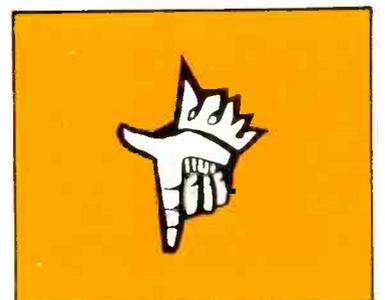


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Fabelou ● Tool for precise cutting of center & edge for 7" records, in one operation

MOA: Hope Heritage For Jukebox Operator

• Continued from page 72

MOA at a cocktail party in the Conrad Hilton. Billboard commented editorially: "Although the relationship between the jukebox manufacturers and MOA is not as close as it might be, both manufacturers and operators have learned that they can pull together. . . ." Also at the convention, the formation of a third music publishing licensing organization for jukebox operators was debated.

Changing Pattern

Sparked by the exhibits of all four major phonograph manufacturers and the dual threat of the Kilgore Senate bill and the Thompson House bill to end jukebox copyright exemption, over 3,000 delegates attended the 1955 convention at the Morrison Hotel. A new set of organizational bylaws were drawn up by Miller and Levine with the main objective aimed at defining membership requirements. By the end of 1955, Miller resigned as head of the California association to devote full time to MOA duties.

The changing patterns of jukebox programming, sparked largely by the introduction of three 200 selection machines during 1956, resulted in MOA's first seminar on programming under the chairmanship of A. L. (Lou) Ptacek. Miller was given a five year contract and the first discussions of changing the site of MOA's convention from Chicago were heard.

Battle lines between the American Society of Composers, Authors and Publishers (ASCAP) and MOA hardened as the copyright issue flared with the introduction in late 1956 of the O'Mahoney Bill. A total of 54 exhibitors made the convention the largest in terms of products shown. Miller explained that he had invited 800 songwriters but that only a few showed up. It was pointed out that ASCAP President Paul Cunningham had not been invited although he was in Chicago at the time. In an editorial, Billboard commented that the MOA show could become a focal point for all segments of the recording industry. During the show, Norm Wienstroer held a Coral Records sales meeting and other record people, disk jockeys and so forth, used the occasion to exchange ideas and organize promotion.

The interest among record manufacturers was even more evident at the 1958 convention where representatives from an estimated 150 record firms attended. Delegates were saddened by the recent death of Sidney Levine. (Miller had appointed interim co-counsel and then Levine's replacement, Chauncey Carter, died in early '58). Meanwhile, Nicholas Allen and Merrill Armour had been hired as counsel to plead MOA's case in Congress. MOA learned that despite O'Mahoney's strength as bill sponsor and chairman of the Senate patents subcommittee, the bill was never reported out of committee. Other aspects of the convention were the first showing of a tape cartridge background music system by Edolite Products and formation of MOA's \$10,000 group life insurance policy. Following the convention, the MOA board agreed to again hold the show in Chicago since the jukebox manufacturers had said they would not participate in a show outside Chicago.

The broadening responsibility of MOA was evident in the subjects of its forums in 1959, which included stereophonic music on the jukebox, depreciation of equipment, diversification, tax, location relationships, and of course, future copyright legislation. Recording artists appearing at the banquet included Red Foley, Kirby Stone Four, Cathy Carr, the Diamonds, Donna Hightower, the Five Strangers, Tommy Edwards, the Mills Brothers, Susy Dallas, Freddie Ticken and the Rockers, Jackie Wilson, Sonny James, Ersel Hickey, Jerilyn Jane Oliver and Rod Hargrave. Exhibitors were: Todd Recording Corp., Christy Records, Eldon Dale Engineering, First Coin Machine Exchange, Kaibb-Roberts, AMI Home Music Center, Watling Manufacturing, California Life Insurance, Cardinal Enterprises, National Rejectors, Rock-Ola, Seeburg, AMI, Inc., Wurlitzer, Broadcast Music, Inc., Star Title Strip, Columbia Records, Roulette Records, Paul Bennett, ASCAP, Capitol Records, MGM Records, Mercury Records, Solon Super Lock, Stereophonic Automation, Decca Records and Coral Records, RCA Victor Records, Dot Records, National Shuffleboard, Valley Sales, Williams Manufacturing, National Vendors, Auto-Photo, United Music Corp., United Manufacturing, Automatic Products, Tusko Manufacturing, Edolite, Wise Corp., Irving Kaye, Bally, Paydun Enterprises, Logan Dist., National Shuffleboard, American Shuffleboard, Fischer Sales, Cole Products, Vend-O-Matic, Chicago Dynamics, United Tool and Capitol Projector Corp.

The jukebox operating industry was jolted in early 1960 by the reports of the McClellan rackets committee which both praised and scolded coin machine businessmen. A new public relations effort was mounted with the formation of Coin Machine Council which was not a part of MOA but which was encouraged by the operator group. The annual convention was marked by ominous trends: attendance was 3,500 and not above previous years, membership was at a standstill and only AMI and United among the five jukebox manufacturers exhibited. Rock-Ola, Wurlitzer and Seeburg indicated that economical reasons were largely responsible for their absence. The subject of stereo records enlivened forums with one West Coast one-stop owner charging that record distributors were "dragging their feet on the stereo question." A few days after the show, Miller announced that the 1961 convention was to be moved to Miami and he noted: "there are forces who want to see MOA collapse."

Attendance Drops

Attendance at the Miami show dropped by 50 percent to 1,600 and exhibitors dropped from 60 to 44. Several reasons were noted. Many record manufacturer representatives failed to attend because the National Association of Rack Merchandisers had met recently there (a curious parallel to a situation that was to develop again in 1969). MOA managing director, E. R. Ratajack made an impassioned plea for more members and Willie Blatt hit out at manufacturers for not exhibiting (only two of the five made the Miami show). The discussion about Miami continued long afterwards. In a stinging reply to MOA critics, Ratajack said that any improvement in the national organization "is not going to be done to the tune of the cacophony of

calamitous critics whose only stake is sensationalism." He admitted MOA's choice of Miami had been a mistake, that adverse economic conditions had kept veteran exhibitors away and called for more constructive criticism.

Back in Chicago for the 1962 convention, MOA still had problems. Attendance dropped to 600, there were only 40 exhibitors and Seeburg, Rock-Ola and Wurlitzer still stayed away. There were more vending companies exhibiting again, causing some to comment that perhaps MOA should gear itself to vending. Miller cited the failure of record companies to exhibit (only five major labels did) and said: "Record companies are forgetting that jukebox operators use more than 50 percent of all singles. Criticism that operators buy direct from one-stops and stating this as a reason for a manufacturer not exhibiting is ridiculous."

Immediately after the convention closed, Ratajack resigned and Miller announced that he would not continue as president. An extraordinary meeting of the executive board was called in Oct., 1962, at which time professional organization expert Robert H. Blundred was named as Ratajack's successor and J. Harry Snodgrass was elected to replace Miller.

Blundred's aggressive drive for membership as he visited local associations around the country resulted in steady growth. MOA decided to hold its 1963 convention in September, and in April, Seeburg's decision to exhibit was viewed as a breakthrough. Changes in MOA's bylaws, Blundred's success in drawing in the Record One-Stop Association, an increase in membership from 598 to 890 and the decision of all four major jukebox manufacturers to exhibit assured the success of the show. At the same time, the Cellar Bill's near passage renewed the old spirit of the fight against copyright royalty anti-exemption measures.

Blundred tendered his resignation following the convention, explaining that the duties of his job had become so great that he had been forced to spend too much time away from his family. "The resulting momentum of the expanded scope and activity of the association will require MOA staff personnel to be on the road even more in the future," he said.

At this time, many in the industry believed that MOA had cemented the cornerstone toward unprecedented growth. However, there were still many who were not certain of MOA's future. President Casola, who with Blundred, had toured the country building MOA during 1963, expressed confidence that a new executive secretary could be found. Miller was confident, too, and praised Snodgrass, Blundred and Casola. The thinking of MOA's executive committee as it scheduled a meeting in Chicago January 16 was that, as in the case of Blundred, a man should be picked from outside the industry who would have no previous prejudices to overcome and who could unite all segments of the industry.

The story behind the hiring of Frederick M. Granger, Jr. became a much recounted chapter in the annals of the revitalized, modern MOA. The trade group emerged as the new hope of jukebox operators and MOA was to achieve its greatest successes.

1964-69 New Outlook For MOA

When Frederick M. Granger, Jr. was hired as managing director of the Music Operators of America (MOA) he surprised many members of the then 16 year old national organization of jukebox operators with his candid attitude toward the trade publications. An experienced man in press relations but completely new to the jukebox business, Granger quickly eliminated the secrecy that had surrounded much of the organization's activity, he issued a steady stream of press releases, encouraged interviews with MOA leaders, and answered even the most difficult questions with direct frankness. Granger's attitude toward the trade press and his outlook in general on MOA's role as a business organization wasn't all that took the organization's members and executives by surprise.

The story of 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 the dues base be raised from \$25 to \$50. Some of the men present at the interview feared such an increase would deal the association a sudden death blow. Granger argued that MOA would have no difficulty collecting if it delivered new services and built industry confidence and prestige. Then he said: "If the dues don't come in, I won't get paid."

Right then chairman J. Harry Snodgrass and his committee decided they had their man.

MOA was confronted with many challenges in early 1964. One of the chief problems was that of building the annual trade show. Granger spent long hours on the

telephone, made numerous trips around the country and wrote letters to hundreds of industry leaders. By May all the major jukebox manufacturers and game manufacturers were lined up as exhibitors. Granger impressed many exhibitors by assuring them that they would receive a valuable mailing list of all delegates at the show. Much attention was focused on obtaining record companies as exhibitors and MOA persuaded the one-stop organization to once again hold a meeting concurrently with the jukebox show. Two months prior to the show, such major labels as Columbia Records, Capitol Records, Decca Records, RCA Victor Records, Colpix Records, Epic Records, Monument Records and Jay-Jay Records were signed up. When the convention opened in October 13 of the 58 exhibitors occupying 110 booths were record manufacturers and the Sherman House, the scene of jukebox conventions in the early part of the century, was again a frenzied scene as 1,200 businessmen attended. A highlight of the annual banquet was the appearance of a relatively unknown female trio known as the Supremes.

Speedy Increase

The success of the annual show and the early changes initiated by Granger and the new leadership under Snodgrass, Lou Casola and Clint Pierce, among others, was dramatically represented by a steady increase in membership even though the dues were as much as \$75 and \$100 for larger operators. Among other changes, MOA offices were moved to modest quarters at LaSalle and Wacker Drive in Chicago, a legis-

lative informational clearing house was established and the management of MOA's insurance program was shifted from California where MOA founder George Miller had handled it. Prior to 1964, MOA's insurance policies had been discontinued by a couple of companies because of lack of support and MOA begun a complete revitalization of such services. But the success of the 1964 show caused some industry people to wonder if it could be matched the following year when the huge National Automatic Merchandising Association (NAMA) vender's group went to Miami Beach. Through the years, MOA had sometimes held its show concurrently with NAMA's and the presence of both shows in the same city always assured a good attendance. Too, since many MOA members were involved in vending, the group worried about forcing some members to make two separate trips for conventions.

In order to obtain better dates for the 1965 convention, MOA switched to the Pick-Congress Hotel. Early in the year all the major jukebox and game manufacturers were solidly behind the show and another jukebox royalty battle in Washington provided still more rallying strength. The result was a show that attracted 1,100 delegates, 50 exhibitors and nearly as many record manufacturers as the previous year.

Under the new leadership of John (Red) Wallace of West Virginia, MOA commenced a massive membership drive designed by Wallace and under the chairmanship of Jack Bess of Virginia. At the close of the drive,

(Continued on page 76)

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GEORGE MILLER, founding president, Music Operators of America.



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



BOOKKEEPING BOMBSHELL. This enormous pile of papers represents the bookkeeping required for just one phonograph record under a proposed jukebox copyright law. Music Operators of America (MOA) President Bill Cannon compiled the record and this stack of paper was brought into a Congressional subcommittee hearing. One of the committee members looked at the pile and then at the MOA witnesses and said: "I see what you mean when you say our proposal would entail too much bookkeeping." The committee subsequently approved a measure that does not require tedious record keeping.

NEW OUTLOOK FOR MOA

• Continued from page 74

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

Copyright Payment

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

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

The new attitude by MOA on the legislative level was matched by renewed vigor in its annual trade show. Registration hit 2,500 and exhibitors numbered 60 as the NAMA show helped swell the number of coin machine businessmen visiting Chicago. James Tolisano of Florida was elected president and commenced a vigorous campaign to launch new state organizations, making trips himself to such areas as Montana, Louisiana and Virginia. Cannon moved up to secretary and quietly launched a new rapport with record companies that was to later result in a stormy seminar featuring one-stop owners. Attendance in 1967 slipped slightly to 2,000 but exhibitors hit an all-time high of 63 firms and Cannon's presidency commenced on a note of bringing more consciousness of record programming into MOA.

Early in his tenure as president, Cannon charged that jukebox operators were guilty of "rubber stamp" programming. Later, before another state group, he

charged that "too many one-stops were only interested in product they can sell by the pound." Cannon's remarks drew fire from many one-stop owners and managers and led to one of the most heated seminars in MOA's history. Sy Warner, London Records, stood up and said: "I've been in the record business 14 years. I have never received a letter from a jukebox operator. Where are you people?" Charges between one-stop panelists and record executives out in the audience were exchanged. At one point, trade paper charts were brought up and Billboard publisher Hal Cook told the delegates: "We have made a full disclosure of our chart methodology and have suggested to the Federal Trade Commission that charts be part of the business rules record companies are governed by." Several label representatives decided to make direct mailing promotions to operators as a result of the meaningful and excited dialog.

Overall, the convention was one of the most exciting in years. Operator attendance numbered 1,500 and 601 exhibitor people were counted in a year that found NAMA's show out of Chicago. MOA signed 100 new members during the event. The competitiveness of exhibitors made the convention that much more interesting. Prior to the event, Len Schneller, vigorous organizer of pool table tournaments, had said he would conduct one at the show and some discussion resulted. This controversy failed to materialize. However, feelings that the exhibit of NSM, a German manufacturer of jukeboxes, was too elaborate and included the serving of liquor, caused a controversy that erupted on the floor during the election of officers. Leyser, national distributor of NSM, and Les Montooth, tied for the office of secretary. Leyser stepped aside. Leyser later said he thought the stormy election proved that MOA was "stronger than ever" and denied that his status as a manufacturer representative served as background for opposition to his becoming an MOA officer. Nevertheless, during the winter following, new exhibit ground rules were drawn up to guard against liquor being served on the exhibit floor and rules were designed to make exhibits more uniform.

But if MOA had smoldering problems with exhibitors it had achieved a more tranquil but far from conclusive settlement in the long fought copyright battle. In a special commemorative MOA issue heralding MOA's 20 year history, the story was recounted about the March, 1967 Senate Copyrights Subcommittee hearings. During that memorable hearing, Cannon had presented a three-foot high pile of paper to dramatize the tremendous amount of bookkeeping that would be involved under a logging process stipulated under a House proposal. The result was a climactic compromise wherein the laborous bookkeeping was eliminated from the bill's provisions and MOA's offer of \$8 per jukebox per year, under statutory limitation, became part of the revised copyright law passed by the House but not by the Senate.

Under President Howard Ellis, MOA commenced in early 1968 a massive grass roots public relations program centered on a speech entitled "The Jukebox Story." Members commenced delivering the speech before civic, business and even social groups—often bringing on the dias a jukebox. As MOA confronted the challenge of building a better image its early 1969 show faced still another kind of challenge. In order to secure dates for the event, an unusually early show was planned that was too early for the introduction of new juke-

boxes. Moreover, the convention was on the same date as a convention of the nation's record rack jobbers (the same coincidental overlapping of dates of the jukebox and rack jobber event had occurred in 1961 in Miami with the result that few record manufacturers attended MOA). Adding to the challenge for MOA was the fact that once again NAMA was not convening in Chicago.

Complete Candor

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 near release date for its new model and Seeburg had had a practice of preferring to show its new models at distributor events rather than at MOA.) Commenting on the fact that for the first time a foreign manufacturer of jukeboxes would show alongside domestic makers, Granger pointed out that MOA had steadily taken on more of an international flavor. "I am sure our directors and our exhibitors would not consider it fair to exclude an exhibitor on the basis that he represented a foreign manufacturer or product," he said, in reference to 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 even 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—this decision on MOA's part is up to the MOA board. I just returned from a state convention where an operator told me in no uncertain terms that plant and industrial vending was a different world in comparison to operating music, amusement and vending equipment in public locations. The thinking is that even when the same conglomerate owns an industrial vending firm and a music operating firm in the area, there has to be two separate companies maintained." Thus, he pointed out, there exists a 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.

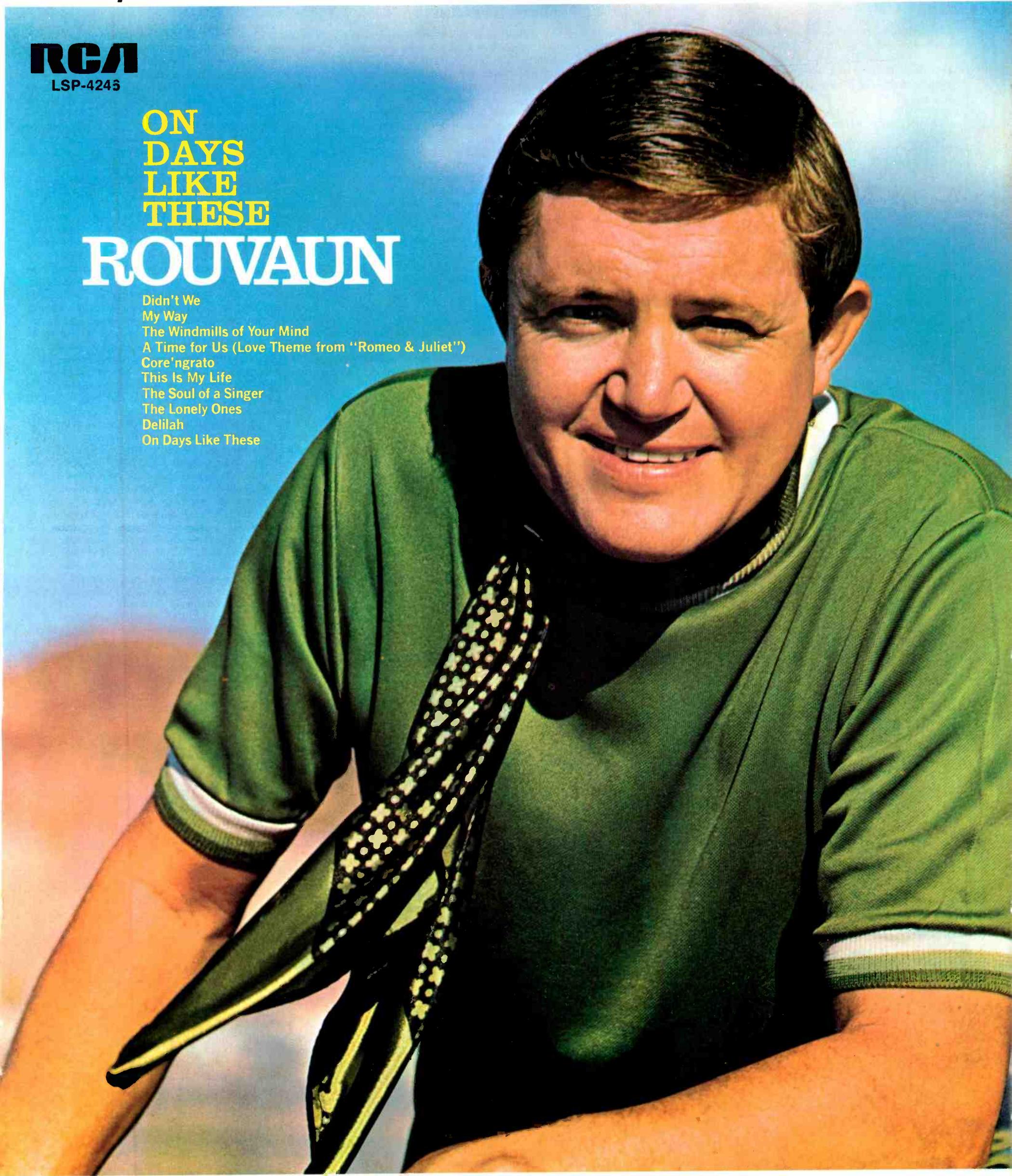
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Speaking of Anniversaries

By LEONARD TRAUBE

An alumnus of Billboard in two hitches, 1931-36 and 1938-46, and in the last half of the latter period its co-editor and editor in chief. He also had a dual hitch with Variety, 1951-60 and 1966 to the present.

Anniversaries are always coming around to remind us of the days of our years. The older we get, the more vivid the reminder. It seems that our typewriter is always at the ready, waiting for the milestones to peep over the horizon.

Wasn't it only yesterday that BB was celebrating its 40th? I remember that one well. Each editorial staffer was assigned to plough through every 10th year of the publication's bound volumes to unearth the material and vignettes pertaining to his particular branch of show business, or components thereof. That approach not only provided splendid and even inspiring text for one over-fat issue. It was also an education in showbiz for members of the staff. The economic depression notwithstanding, the 40th 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 eastern outdoor editor. I got my first taste of the power of memorabilia for publications. A dynamic space salesman had been hired as ad manager in New York—Ernest G. Anderson. A quick study, it took Andy Anderson only a few months to "discover" outdoor booking impresario George A. Hamid, whom I had been covering. He came up with the concept of reducing the Hamid company's giant-sized catalog to fit the BB format, arranging for its printing on the outside (in Louisville, Ky., as I recall) and inserting it as a "special" in BB. As a selling point, copies of the issue were guaranteed for distribution to all of the company's clients and prospective customers. (That was also the idea of the late Andy Anderson.)

As the one most familiar with Hamid's operation, I was tapped as a sort of envoy to explain the idea to him. Notably, we did not promise back-up editorial support for the supplement, nor did Hamid request it. Nevertheless, I wrote perhaps a BB page of biographical and company material—little enough for a sweeping ad catalog that turned out to be somewhere in the neighborhood of 64 pages, which could have been the largest single-advertiser spread in one issue of any trade paper up to that time.

The "hook" for the special was sufficiently attractive to Hamid—the 25th anniversary of his entry into this country as a child tumbling acrobat from Syria.

Heroic Size

That silver jubilee marker provided the inspiration five years later for exploiting Hamid's 30th year on American soil. That event was trumpeted not only in

BB but around the country and was celebrated as well by a special edition of the talent booker's annual catalog of attractions, which by then had returned to its heroic-sized format. As I had joined the Hamid company, I wrote his official biography, which was embodied in the catalog and distributed worldwide.

In the summer of 1936, BB was giving a play to another Hamid project then upcoming—the 50th anniversary of the Trenton (N.J.) Fair, which he had taken over as lessee and restyled it the New Jersey State Fair. As I had affiliated with Hamid in the early fall of that year, I moved easily into an uninterrupted continuation of that celebration. A few years later, having returned to the Billboard fold, it surprised me to note that they were now celebrating the fair's 200th or maybe 250th anniversary. Someone had in some way "dug up" a "charter" granted by one of the King Georges of England for an agricultural fair in, presumably, Hamilton Township, the fair's historic site. Those anniversaries, however arrived at, sure make super-doooper exploitation instruments!

Big Show

There has been somewhat less stretching of the imagination in the case of Ringling Bros., Barnum & Bailey Circus. In 1933 the BB was telling the world of the Big Show's 50th season. It had been officially designated the half-century mark by the circus itself, stemming from the sawdust start-up in 1884 of the Boys From Baraboo. (For the benefit of those who have only recently made the scene, that's in Wisconsin, and the "boys" were the Ringling brothers and their World's Greatest Show.) In fact, somewhere in my files is a concrete symbol of the anniversary—a pair of scissors sent to members of the press with the imprint, 1884-1933. Nevertheless, Ringling-Barnum has recently announced its 100th season, to be celebrated in 1970. Under the 1933 "50th" banner, 1970 would make the show's 87th tour—so 13 years have been added. Apparently the ballyhoo boys have gone back to 1871, when P.T. Barnum premiered with his (plus W.C. Coup's and Dan Costello's) Greatest Show on Earth, to arrive at a starting point in justification of the centennial year. It probably makes sense, considering that Barnum's name is in the show's title.

IAFE Story

In 1941 the BB was getting tooled up for another significant "50th," that of the International Association of Fairs and Expositions, whose origination, by the way, precedes Billboard's by three years. My recollection is that the late Nat Green of BB's Chicago office was the first one to mention the milestone, with a suggestion to make capital of it. I was assigned to write

the official history of the IAFE. It was a rather lengthy and fairly exhaustive (and exhausting) piece assembled from the files of the IAFE, with an assist from bound volumes of Billboard. It was to be a special supplement to an issue aimed at the outdoor conventions in Chi of that year. More importantly, it was used to accept an enduring annual issue in Billboard, the "Cavalcade of Fairs," the statistical material for which I provided the basis in the form of a questionnaire and helped assemble in the "sweatingest" job I had ever undertaken before or since.

Frank Kingman, longtime executive secretary of the IAFE, came to me 25 years later to ask if I would update the association's history for its 75th anniversary. Too many years had passed, I had long since lost touch with IAFE and fairs, and so I reluctantly had to beg off.

It must be chronicled here and now that Billboard's own "50th" came and went in 1944 without celebration on its pages. It was a war year. Uncle Sam had cut into manpower, and things were somewhat helter-skelter. But the overriding reason for passing up the Golden Anniversary lay in another direction. Although an outline had been drafted for a 50th-anni issue, and at one point there was talk of doing it even if it had to be put back a year (to 1945), in the end any project for celebrating the half-centennial became painfully academic. The plain fact was that the wartime shortage of newsprint foreclosed any extended effort toward special issues, not to mention an elaborate one that a Golden Jubilee would call for.

I have always been hipped on 10th, silver and golden jubilees, and perhaps the years on BB have made me so. Its files were most helpful for tracing the history of the National Showmen's Assn., 1937-47, in connection with the souvenir journal that was put out as a 10th anniversary booklet under my editing. Likewise, a 12-page summary that I got up covering the history leading to the 50th tour of the Johnny J. Jones Exposition in 1949 would have been virtually impossible without material that had appeared in Billboard over the years. Both the BB and R.S. Uzzell, the noted riding device man and historian in that field, were invaluable reference sources for a series I wrote in 1948 on the Golden Anniversary of the introduction of the galloping horses to the Merry-Go-Round in America. But as an old Barnum buff, I found the files of Billboard no help at all for an article of mine in that publication upon the 50th anniversary of the death of the great Phineas T. of Bethel, Conn., and the world. Barnum lived long, to age 81, but not long enough to be alive at the birth of The Billboard (ne The Billposter) some three years later.

Country Music – The Center

By JACK STAPP
president, Tree Music

As a primary result of recent exposure on television and radio, country music has become the center of everyone's attention today, while I am proud to say that my own individual belief in the business goes all the way back to my early days at WSM in Nashville. Giving up my job as production manager for CBS-Radio in New York, I trekked off to Tennessee and WSM, where I was to initially encounter real country music face to face as program manager and producer of the "Grand Ole Opry" each Saturday night, and the magic of my first "Opry" show cast such a spell on me that, to this day, I still feel a sense of electricity within me whenever I visit the "Opry," or even think about it.

Uncovering such talent as Carl Smith, Marty Robbins, Jim Reeves, Ray Price, Ferlin Husky, Johnny Cash, Anita Kerr, Porter Wagoner, Hawkshaw Hawkins, Faron Young, and many others, added to the excitement I felt for country music through my personal involvement with the "Opry."

Later I watched country music grow, not only through the "Opry," but by means of network shows, some of which I personally had the pleasure of producing, such as "The Prince Albert Show" and "The Jim Reeves Show."

My tenure with the "Opry" and WSM was an exciting era for me, and even though this particular part of my career was interrupted by World War II, I was able to gain a closer insight into the growth pattern of country music. For it was those grueling war years which did play an extremely important role in the advancement of country music . . . although, at the time, most of us were too busy to notice. Barracks from Fort Jackson, South Carolina, to Fort Leonard Wood, Missouri; as well as many places in between, were ex-

posing servicemen to a daily diet of country music via the "Grand Ole Opry" and other radio shows. To many of the men, it was their first opportunity of ever hearing country music. In Europe, the same thing was happening by means of Armed Forces Radio with country music being programmed on a regular basis in both the Atlantic and Pacific theaters. Not to overlook the fact that, while men in uniform were enjoying the special AFRTS shows, many individual Europeans were also listening to these programs and being introduced to country music for the very first time.

Nashville Emerges

Following the war the GI's came home, and their desire to hear country music came with them. Local radio stations began to receive more requests for country music, and since local music shows were coming more and more to the fore, stations began to program country records. While at the same time all this was happening, New York's Tin Pan Alley finally lost its foothold, and new writers from all over the world were beginning to write, and have published, what was termed country music.

Also about this time, the Nashville music scene, very quietly and unannounced, began to take shape under the shelter of a very modest garage studio, located in Hillsboro Village. Not only was this specific studio the first for Nashville, whereas previous recording sessions had always been held in hotel rooms and radio stations, but it also marked the beginning of a new sound for country music.

With all of the attention being directed toward country music at that time, in 1957, it seemed only logical to form an association which would pull together everyone in the country music industry to the best interest of all involved. So, a few of us within the industry

immediately put our heads to work, and came up with what is now known as the Country Music Association, which to this day carries the banner for country music around the world.

It was while I was still with WSM that the lure of the music industry was so strong within me that I took the necessary steps to form a music publishing company, the organization which today exists as Tree International. And that particular venture has proved itself very valuable as a result of the great growth experienced over the years in country music.

Today's existing attention of country music has come about with the advent of the country artist appearing frequently on network shows. Where before, only a few thousand fans enjoyed country performances, now millions have been exposed to country music sounds through prime time TV. And finally, today, country music has been discovered by nearly everyone. It's no longer a casual interest of a select few, but rather, the "in" thing for the whole world.

While watching country music's growth pattern for two decades, it has become plain that the sincerity and human appeal of country music hasn't changed. A good country song is a good country song no matter how it's presented, whether it's played by a bluegrass group, or the most modern country entertainer with strings and a 40-piece orchestra. The strength of country music, and its appeal, is in the song.

Over the years, from the "Opry" to producing network shows to even hiring records on the radio, I have enjoyed the many experiences afforded me in the entertainment industry. While today I believe I am happiest in the publishing end of the business, I still must confess my fondest feelings are of country music . . . truly an international language all its own.

Words & Music
by
*Billboard & Deutsche Grammophon**

** but*  *is only seventy one years old*

BILLBOARD BACKSTAGE

By **JOE CSIDA**

former Editor-in-Chief, Billboard

Some of you with beards, the gray ones, may recall that title and byline. I don't know how many columns I did—who counts?—while I was Editor in Chief of this venerable journal, but I was more than happy to agree to do another one when my friend and erstwhile colleague Lee Zhito called and told me it was diamond jubilee time at the old homestead.

I can't take you back the entire 75 years, but I do cover better than half the distance, about 35 of the 75. I started on The Billboard, February, 1934.

A few weeks after I came on, a shy, bald-headed though young, loveable 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 Domino." As far as I know Eli never got one box of sugar, granulated or otherwise.



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 phases of show 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 legit editor was Eugene Burr and the radio editor Merritt (Jerry) Franken. Gene, now producing

and writing, and Jerry, presently with a fine public relations firm known as MSEI, are still friends (of each other and mine) and live about 100 yards from each other on a mountain overlooking the smog, which overlooks Hollywood. The street on which they live is called Mulholland Drive and it is somewhat famous for what used to be called necking, and an occasional murder.

Music Department

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 Meyer, but quite a few of us called him Shap or Mousie.

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

It was designed to help jukebox 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 a similar deal for the right-hand column flanking the Guide to Columbia. The column cost each of the companies \$87.50, less of course, the maximum annual discount.

RCA Victor and Columbia were really the only two record companies of any consequence at the time, although, very shortly thereafter a bright, hard-driving man named E.F. Stevens and a shrewd, creative one named Jack Kapp (both now dead) started Decca Records (39 cents retail) and became a factor, big and fast. A fellow named Milton Rackmil was sort of office manager of the new company.

Protestors

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

Let it be known that these protestors are following a time-honored tradition. In the earliest 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 chart than a Columbia record.

It is possible that the three decades which have passed have distorted my memory slightly, but I would swear that Pat cancelled Columbia's advertising schedule 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 then was in a magazine format, glossy, heavy-stock cover and all, and one of our earliest advertising gimmicks to attract bandleader space was this deal:

If the bandleader bought a one-inch, one-column advertisement in the music department every week for 52 consecutive weeks at a cost of \$7 (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 handled such bands as Duke Ellington, Cab Calloway, Lucky Millinder, Wingy Manone, Ina Ray Hutton and perhaps a dozen others. I sold Irving the "front cover deal" as we called it, for more than a dozen of his bands, one day, and for a week I was quite a hero around the office.

I have been away from the old homestead for many a year now, but I have never been and am still never far away from it in my heart. I could tell a thousand more tales about it and the people I worked with through those many years.

But it's not memoir time yet.

1940-1950 TELEVISION'S BIRTH PAINS

By **CY WAGNER**

director, Central Sales, NBC-TV, Chicago

Going the rounds in broadcasting and advertising in Chicago these days is a washroom graffiti which says, "Nostalgia ain't what it used to be."

After going through some back issues of the Billboard for the years 1942-1949, when I had the fun of being Midwest Indoor Editor, I can refute 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 TV networking and when WBKB, under the leadership of Captain Bill Eddy, had the temerity to establish a rate card—an unheard of thing in those days—and was trying to get a grandiose sum of \$300 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 most crude video form.

This was when Kukla, Fran & Ollie got their start, and when WBKB still had women behind the camera, at the director's desk and in executive positions—a procedure that was started when the station was the only one on the air during the war years.

This was when Mars, Inc.—Victor Gies, director of advertising, and Ralph Ellis, account executive for Grant Advertising Agency—were sponsoring on the NBC radio network, the "Dr. I. Q." show, which had a talent budget of \$3,000, which in network television today could not even pay for the light bill.

Midwest Talent

ABC's Midwest network premiered late September of 1948 on four stations: WENR-TV, Chicago; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the

program for a reason which is lost in antiquity, but it was carried via WBEN-TV, Buffalo; WTMJ-TV, Milwaukee; WSPD-TV, Toledo; WWJ-TV, Detroit—now some of the most successful stations in the country. Niles Trammell, who was then NBC's president, appeared and introduced film excerpts of NBC shows aired in the east. This, of course, was before the days of the transcontinental cable.

Some of the talent included Buck and Bubbles, the Art Van Damme Quintet, Jane Pickens, and Jinx Falkenburg was emcee.

"Super Circus" was the midwest hit originating in Chicago for the ABC Midwest TV 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 many names that later became national favorites. Most of these stars were working out of the east coast. However, the direction and production talent like Bob Banner and Greg Garrison, who are at the very top of the heap now, were already showing, 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 others—including Dave Garroway—were establishing the "Chicago School" of production techniques and writing forms.

Going further back, we remember when the Wrigley Company, during the war years, was spending as much as \$3,000,000 yearly for network radio public service shows, when all of its product was going to the armed forces overseas.

Wrigley's Gum

Single most influential force behind the gum company's public service thrust was Philip K. Wrigley, who started the "First Line" series in 1942, which was an excellent naval public relations vehicle used to build naval morale. The two other armed force programs 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.

It is now history, of course, that this was the period when Chicago was the center of daytime soap operas. Irna Phillips and Carl Wester were the leading forces in program ownership, and they had such shows as "Women in White," "Today's Children" and "Guiding Light." Even then it was news that Miss Phillips was writing, without assistance, 2,000,000 words a year, while dashing out five serials.

Plans were being made, at that time, to make the programs into daytime TV series, and that, too, is history. In 1944 Paul Gibson, a controversial broadcaster at that time, was holding forth for the housewives protective league of America on WBBM, and had one of the most successful programs in local radio, grossing about \$10,000 weekly from 22 sponsors. In the post World War II years, the night clubs and hotels were thriving and featured big names. The money was pouring in at the Edgewater Beach Hotel—now being torn down—the Palmer House, the Sheraton Blackstone Hotel, the Conrad Hilton Hotel and others.

Danny Thomas was just breaking in the ranks of stardom with his engagements at the 5100 Club on the north side of Chicago, a night club that has long been shuttered. From all of this nostalgia, two paramount conclusions come into focus: Creative talent, now comprising some of the biggest names in show business were getting their start and were on the road to success with their Chicago work. Network radio was at its peak here and commercial television was just beginning to totter in its infant's wraps. The unbelievable growth of TV in such a short time has been recounted in limitless ways, but much of all of it 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.



people...GET TOGETHER



people

AN AFFILIATE OF STORESCOPE T.V. INC.

Better Than A College Education

By DON CARLE GILLETTE

To fully understand the stability and burgeoning progress of The Billboard organization, you must know something about the man who founded this oldest existing amusement trade publication. And the only way to know this unique and extraordinary man was to work directly under him for a while. Very few 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 demonstrated in the case of a number of young men who, after going through college and augmenting their studies with a course in journalism, went to work on The Billboard and failed to make good.

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

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

Roxy knew of my interest in writing and he tipped me off that publisher Bill Donaldson was looking for a cub reporter. I rushed up to The Billboard offices in the Putnam Building, where the New York Paramount Building now stands, and was thoroughly quizzed by the general manager, who did not appear too impressed by my eagerness and enthusiasm. When the question of salary came up I mentioned \$30 weekly, the grim expression on the gm's face gave my hopes a jolt. The job paid only \$25 to start, and the duties included miscellaneous reporting assignments plus typing Donaldson's editorial copy—he did not use a typewriter and hated to dictate, so he wrote all his stuff in longhand on ruled yellow paper.

Desperation

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

Still staring into a stony face, I offered to work a week without pay, and if at the end of that time I did not prove worth \$30 a week I would exit without any hard feelings. But because of family obligations I needed at least \$30 a week, and even so, I added 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 suddenly that this door had been open all through my earlier interview, so the publisher must have heard everything I said to the gm.

Donaldson occupied a very simple office with linoleum flooring, a big rolltop desk, swivel chair, two other plain wooden chairs, small bookcase and coat-and-hat tree. Not a single "status symbol" was in evidence. He had moved to New York in 1915 from the paper's Cincinnati headquarters and printing plant in order to be nearer the pulse and major activity in the fields of legitimate theater, vaudeville, music publishing, burlesque and motion pictures, all of which The Billboard had added to its original outdoor amusements coverage. His sole aim was to be of service to show business rather than to make money aggrandize himself. So he didn't put on any airs, but lived in unusually modest circumstances for a man of his importance, plowing all his earnings back to Old Billyboy, as the paper came to be 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."

Billyboy

Then he talked caressingly about his baby, Billyboy, its early struggles, its steady growth, and the continually expanding scope that he foresaw, and how the paper could share in the widening field of entertainment by aiding the little fellows, the underdogs, instead of taking the easy-money route by tying up with the big guys. In later years I was to witness many instances where Donaldson sacrificed personal gain in order to do the right thing by performers and other deserving showfolk; I already had read about how he passed up a cool \$8 million which he could have pocketed if he made The Billboard the official organ of the Motion Picture Patents Co., the movie patents pool which exacted unfair tribute from producers and exhibitors until the courts broke it up after a long campaign spearheaded by Carl Laemmle, William Fox, D. W. Griffith, and others, with Donaldson's strong support.

Donaldson liked to listen more than he liked to talk, so he didn't keep me long in that first meeting. He was mainly interested in how soon I could start work, and I told him in two weeks. At that time I was traveling secretary to Ivy L. Lee, often called "the father of public relations," a field much more lucrative than trade papers though I didn't think of it in that light. Lee's clients included the Who's Who of American industry from the Rockefellers, the combined railroad group, the copper and brass industry, New York Stock Exchange, leading banks and educational institutions down to steelman Charles M. Schwab and other industrial tycoons. So I was in the ironic position of having to choose between two giants, each a powerful and brilliant personality, each offering an exciting future. But after seeing and talking with Donaldson, noting the kindness in his eyes, getting a sample of his sincere and unselfish philosophy, it was not too hard to make the choice. In a mere 10 minutes he could inspire your permanent loyalty.

Dedicated Slave

At the end of my first week on The Billboard, I received a pay envelope with, not \$30, but \$35 in it. On thanking Donaldson, he replied, "You earned it, Don . . . and any young fellow who works as hard as you do can't live on two meals a day." From that moment, I was his dedicated slave. Typing his copy was both a delight and a liberal education. He was a fast and fluent writer, turning out anything from trenchant editorials to news stories, reviews and personal squibs with equal facility. He kept informed on all world affairs by reading everything he could lay his hands on, from The Police Gazette to The Manchester Guardian. He seldom went out of the office to get news, but received a heavy mail from which he culled many stories and personal notes. He corresponded regularly with leading showmen, becoming familiar with their hobbies and ailments, so that in writing them he usually enclosed a clipping or some notes dealing with the man's hobby or reporting a newly discovered remedy for his particular affliction. His official signature on letters was an unassuming "W.H.," the first two initials of his name. He also had a steady stream of callers at the office—seeking advice, encouragement, or a handout—and many of these brought him news too.

It was typical of Donaldson's modesty and self-effacement that, although he wrote more copy than anyone else on the paper, he never gave himself a byline. Nor did he ever write anything in the first person. Yet his personality—his penetrating understanding, wisdom and wit—vibrated all through the paper.

When I started my nine-year association with Billyboy in late 1920, the height of my ambition was to become a Broadway drama critic. It was the era of George Jean Nathan, Alexander Woolcott, Percy Hammond, Alan Dale. But Donaldson soon had other plans for me. After a few months on the paper I began writing suggested editorials. He would put my byline on them and run in a box on the editorial page. Each time he also slipped me a \$5 or \$10 bill out of his own pocket—which he apparently deemed more prudent than raising my salary so soon because that would have caused dissatisfaction among other staffers.

One Saturday afternoon he called me in for a long talk. He started off by bowling me over with, "I want you to know, Don, if you like it here and plan to remain with us, you will be the editor of the paper some day." Then he laid out a time table for me—including a raise every six months, which must have been something of a precedent for a Scotsman. I was to spend a year at his side in New York during which time he would have a long weekly "coaching" session with me. Then about a year in the field contacting all types of amusements, another year in New York for more familiarizing with the Broadway stage, vaude, burlesque, music publishing and finally to Cincinnati to understudy

the editor. His reason for setting up this schedule was that he wanted to begin taking it easier, which he did.

The bottom dropped out of my world when he passed away suddenly in Sarasota, Fla., in 1925.

Unforgettable

With Donaldson gone, I lost interest in being editor of The Billboard, but I was talked into going through with it because he wanted it that way and I owed it to his memory. So in 1925 I went to Cincinnati and held the post until after the 1929 stock market crash. I did not like living in Cincinnati, and the paper could not be edited properly from New York in those days, so I quit and returned east and on to the editorships of The Film Daily, Radio Daily, The Hollywood Reporter—but never again did I come across a character as unforgettable as "W.H."

It would take a very fat volume to do justice to Donaldson, an unsung hero if there ever was one. His editorial and cash support plus his wise counsel were big factors in the successful formation of Actors' Equity Assn. While the 1919 actors' strike was in progress, he would walk anonymously along Sixth Ave. between 42nd and 47th streets, where the idle thespians congregated on corners, and hand out dollar bills to those who appeared hungry and broke. In answer to one actor whose curiosity prompted him to ask who was donating the money, he replied, "Courtesy of Billyboy."

Throughout the strike, Donaldson was consulted almost daily by John Emerson, Frank Gillmore, Paul Dullzell, and other leaders in the Equity fight to obtain better working conditions for actors. A member of The Billboard's editorial staff also was placed at Equity's disposal full-time, and after the battle was won The Billboard continued to devote a free page every week to Equity affairs. Donaldson also tried to help the vaudeville actors in their efforts to organize, but with the movies gradually displacing all vaude, the attempt to bring these performers together under the banner of the White Rats—bitterly fought by Keith-Albee chief Edward P. Albee with millions of dollars and economic pressures—were bound to fail. Because Donaldson fought for the abused performers, Albee vowed to put him and The Billboard out of business. Instead, not many years later, motion pictures wiped out vaude, and sixth floor of New York's Palace Theatre building, where Albee had his throne, was taken over by Old Billyboy.

Donaldson's system for getting the best work out of his staff was to praise instead of criticize. Even when the work didn't merit praise, he gave it. He never raised his voice, nor used harsh language or profanity. Above all, he had great consideration for the dignity of human beings. An eminent character actor, who had many lean stretches, frequently came to him ostensibly with news tips but actually because he was in dire need and couldn't bring himself to the point of making an outright touch. Sensing the actor's predicament, Donaldson would suggest that he write something for the paper, such as a short article on some phase of acting, and thereupon would pay him a nice sum in advance for the "assignment," thus sparing the actor a painful embarrassment and enabling him to preserve his self-respect.

To help the small music publishers, who could not afford large ads to plug their song releases, Donaldson reversed the general practice and charged these little fellows a lower rate per inch than that paid by the big publishers who could afford to buy full pages.

When the films made their first big splash in going too far with sex—according to the moral standards of that day—Donaldson refused to accept advertising for such films.

Legit shows, especially musicals, which went on the road intact after their Broadway run, were reviewed twice by The Billboard. Donaldson himself did the follow-up review, at his unannounced convenience, usually after the opening, since by that time the first-night jitters would be gone and the performance smoothed out, thus meriting a better evaluation for the guidance of roadshow theaters in doing their booking.

David Warfield, worried because the movies were more interested in handsome young leading men and pretty ingenues than in old character actors, came to Donaldson for advice on how to cope with the movie steamroller. "If I were you," W. H. told the well-heeled Belasco star, "I'd buy film stocks." Warfield did just that, acquiring a batch of Loew's Inc., shares, and wound up a multi-millionaire.

Limited space regretfully prevents doing better justice here to this giant of theatrical journalism. There is so much that could be told. At any rate, he can be proud of the manner in which his baby, under the guidance and aggressiveness of his grandsons, has grown and multiplied, providing new services to conform with new conditions—a living monument to a great friend of show business and a great humanitarian.



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Barry Wolf, president

in association with Bernie Miller**

THE JUKEBOX STORY

BY EARL PAIGE

The Start of It All—On One Cylinder

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 veteran James Redpath tried unsuccessfully to launch the Edison phonograph as an entertainment device in 1878. The Regina music box was patented in 1886. Through the use of perforated metal rolls on which music was recorded selectively was determined through the use of a coin slot and the direction of the modern jukebox was established.

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

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

Entrepreneurs soon realized that the one-cylinder machines had to be grouped to furnish patrons selectiv-

ity and soon there were parlors where people could listen to several machines in succession. Such parlors eventually included scales, strength testers, kinetoscopes and so forth and became known as penny arcades.

In 1893, the disk music box was imported into the United States and by 1898 Gustav Brachauson was successfully marketing penny and nickel Regina music machines. The same year the Regina company developed an automatic selective coin-operated music box that used a 27-in. disk.

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

Six Cylinders

Other new coin-operated phonograph devices during this period included the Multiplex, developed by the Multiplex Phonograph Co. in 1896, which was an attachment for the Edison phonograph and held five music cylinders allowing the patron to shift and play the recordings in rotation. The Reginaphone, developed in 1905, held six cylinders which revolved around a common center and came equipped with ear tubes or speaker 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 studios.

At the same time, the Multiphone 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 Multiphone Co. was publicly owned and companies were formed to place the machines across the country. However, competition from player

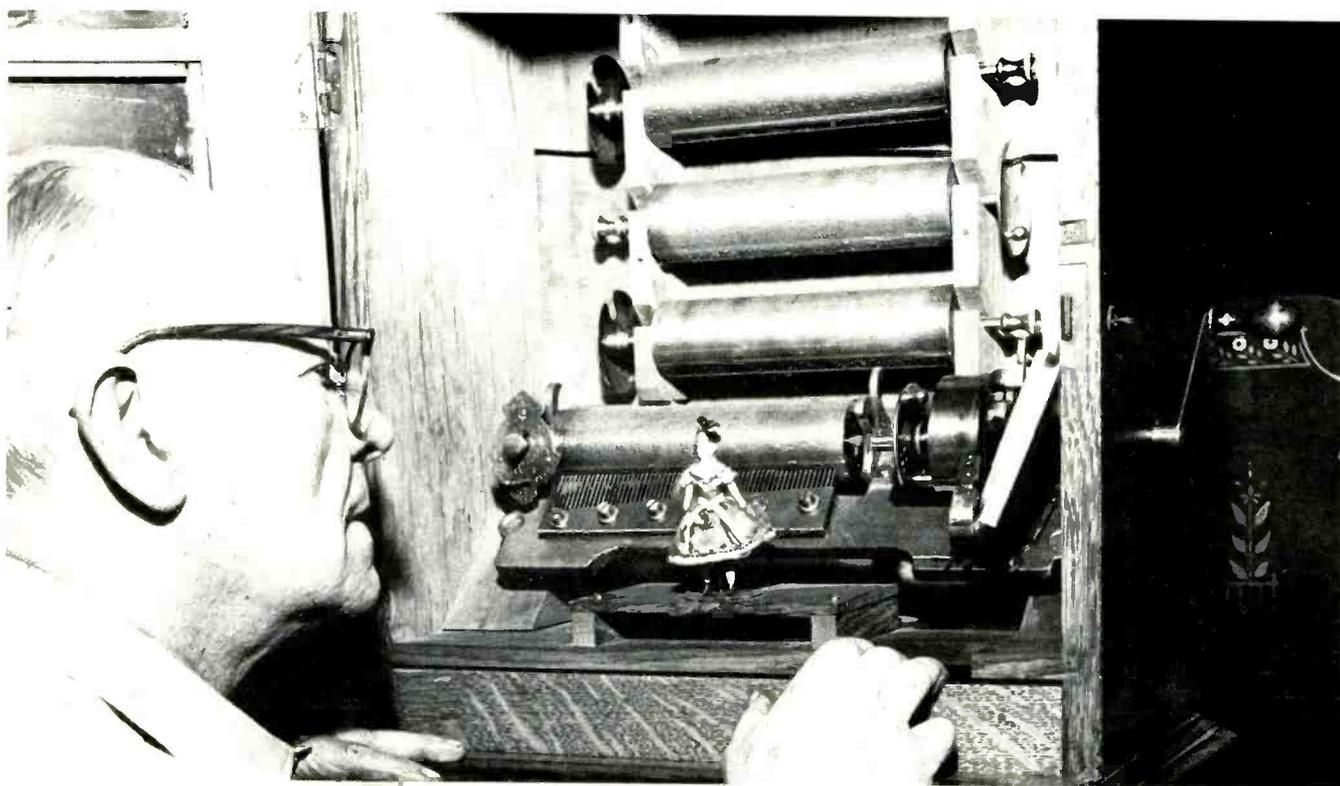
pianos and other coin-operated phonographs forced the firm into bankruptcy in 1908.

Another coin-operated phonographic device of the same period was the Concertophone developed by 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 Wilner were producing disk phonographs. The most successful of them was the John Gabel machine made by the Automatic Machine & Tool Co. which used 24 10-in. disk recordings.

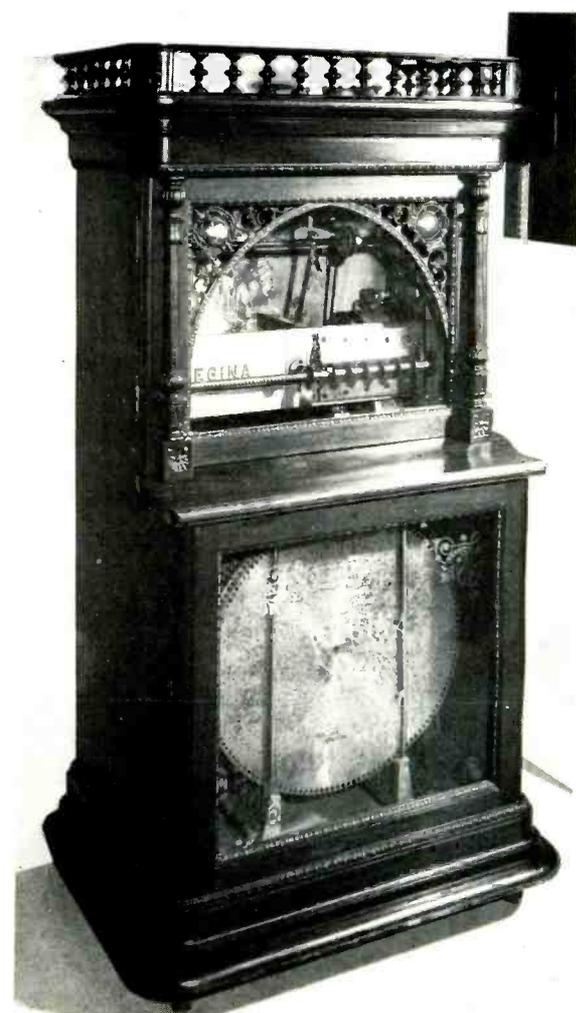
The success of phonographs in the homes was not, however, attained in public locations where the player piano continued to dominate in the early part of the 1900's. Moreover, the public was not conscious of music until the invention of the radio in 1921, and the player piano was sufficient for the small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

The motion picture, radio and prohibition's effect on the saloon business all combined to force the coin-operated phonograph into the background despite improvements in it in the late 1920's. Arcades continued to flourish all through the 1920's and other types of amusement equipment doubtless helped the music operator as the Depression loomed. An advertisement in a late 1920's issue of *Billboard* found Mills Novelty exclaiming 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 disks. 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., Rahway, N. J.





Nationwide; worldwide... Seeburg serves you!

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 cigaret 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.

SEEBURG

THE SEEBURG CORPORATION, CHICAGO, ILLINOIS 60622

THE JUKEBOX STORY

The Depression Years—Jukebox Rebirth

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

But the rebirth was unquestionably established by February 1932 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 games. Many of the men who had been operating for years hesitated to invest in pin games just as established manufacturers hesitated to begin making them. There were not enough recognized professional operators in the U. S. at that time to even begin taking all the amusement machines for which locations were waiting. It was especially fortunate for the manufacturers (who did start making pin games) that thousands of tentative operators (men out of work because of the depression) were waiting all over the country."

Helping the pin game boom along was the fact that the 1932 coin machine show marked the beginning of a manufacturer's exhibit that had heretofore been held by an operator's group. A year previously, an amalgamated organization of operators had been formed to unite two quarreling 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 Simplex jukebox which played 10 records and was selective and the entry of Rock-Ola Manufacturing Corp. into the jukebox field in 1935 with its 12-selection Multi-Selector machine. Seeburg's new line of machines heralded the use of electrified amplification in jukeboxes and the firm introduced its wall box remote unit in 1936 the use of which expanded coin-operated music in locations beyond the confines of the jukebox itself.

The expansion of the jukebox operating business and particularly the expansion of the pin game part of it was credited to daring promotion by strong individuals. Tom Watling exhorted the trade in an advertisement: "Depression? . . . In April, 1929, we bought our new plant for cash. Put in all new equipment. Result: production increased 25 percent. Net Result: increase in sales. **WE DID NOT CUT WAGES. WE DID NOT WORK SHORT HOURS. WE DID NOT LAY ANYONE OFF. BUT WE DID WORK LIKE HELL AND FORGOT ALL ABOUT DEPRESSION.**"

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

As repeal of prohibition loomed, jukebox operators were overjoyed with the prospects of many new locations. In early 1933 it was reported that 2,130 applications to sell beer had been filed in Chicago and that "more were coming in each day."

Lusty Infant

At the time of *Billboard's* 40th anniversary Samuel Wolberg of Chicago Coin Machine Company wrote: "By a trick of fate only a few years back when the editors of *The Billboard* had probably already commenced to lay plans for their 40th anniversary celebration the amusement machine business was born and at once *The Billboard* opened its pages for this lusty infant which is growing by leaps and bounds."

By 1935 Vocalion Records was advertising to jukebox operators offering records at 20 cents each f.o.b. New York or Chicago. A few of the titles: "Call of the Delta" by Buster Bailey and his Seven Chocolate Soldiers, "Sugar Blues," by Clarence Williams and his orchestra, "Mean Mistreater Mama" by Leroy Carr and Scrapper Blackwell.

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

Will Rogers enlivened the 1935 music operators show with the comment: "What would you say was the biggest and most prosperous convention held in Chicago? It's not autos, steel or bankers. Frank Bering, manager of the Sherman Hotel, says it's the only convention that paid their room rent since 1929. It's the slot machine convention."

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

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

High Fidelity

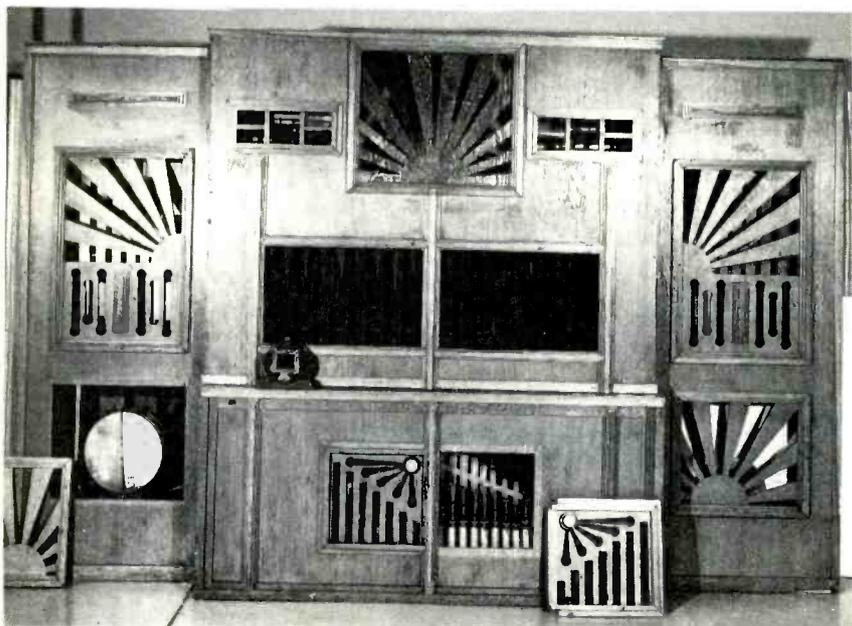
Over 3,000 jukebox operators and industry businessmen attended the 1936 coin machine show which attracted 151 exhibit booths. The term "High Fidelity" was being used by the jukebox manufacturers and machines such as Seeburg's Symphonola and Melody King models were featuring more and more selections.

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 industry."

There were fewer new models of jukeboxes at the 1938 show but Rock-Ola was by that time reporting good acceptance of its 20-selection machine, Seeburg was exhibiting a 20-selection machine, too, and Wurlitzer had introduced a small counter top machine that promised 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 Kelsey of the Mills Novelty Co. noted that his firm's new machine liberated the jukebox from the name "nickelodeon." He said: "For no longer does the machine have a slot designated for nickels alone: instead our phonograph has but one coin slot, a slot which accepts any type of coin—nickel, dime or quarter."

The phonograph manufacturers achieved their second largest production of 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."



BELGIUM FAIR coin-operated organ (left) from Arch Rankin's collection dating to around 1898 but now operated electrically.

SEEBURG ORCHESTRION manufactured in 1911. This unit originally retailed for as much as \$1,500 and contained over 3,000 individual parts that simulated the sound of a six-man orchestra. It has a nickel slot.



Turns them on



Turns your earning curve up

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

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

And it rings up copious quantities of money.

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

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

Wurlitzer STATESMAN

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

1940-1949 THE JUKEBOX STORY

A Changing Era

Many challenges confronted the jukebox operating industry in the early 1940's even before the world was plunged into a cataclysmic war. The legality of pingames had been under scrutiny in many states and Chicago had already banned both pingames and cigaret machines as the amusement game manufacturers sought to establish new standards of construction. 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-selection jukebox and the birth of vending as a separate industry, the 1940 coin machine show was viewed 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 had conflicted with the coin machine exhibit. A new organization, the Coin Machine Industries, Inc. (CMI) sponsored the 1940 "all industry" 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 Cinematone Corp. Penny Phono 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 five cabinet and color combinations and the Herbert Corp. Melo-O-Tone and the John Gabel Kuro jukeboxes 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 Fortune magazine credited jukebox operators with having contributed to the success of Tommy Dorsey, Orrin Tucker, Artie Shaw, Glenn Miller and Dick Jurgens. Bonney Baker's "Oh, Johnny, Oh" was on most of the nation's 300,000 jukeboxes and Billboard's Walter Hurd estimated that jukeboxes would use 50,000,000 records in 1940.

A new phenomenon of automated music was supplementing jukeboxes and offering patrons as many as 250 selections from a central library that "piped" music over telephone wires into night clubs and restaurants. The limited selections on jukeboxes caused a Chicago Sunday Times cartoonist to caption a picture of a restaurant patron holding 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 Keeney remote selector. Seeburg, which had previously introduced a wireless remote music system, was explaining how music could be transmitted through the electrical wiring of a location and Rock-Ola was promoting its "Dial-A-Tune" remote system. At the same time, other new developments included the introduction of such audio/visual machines as the Phonovision.

Meanwhile, Bell Telephone Laboratories had developed a new concept called "enhanced music" and the stereophonic recording that was to shape the jukeboxes of the 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 Music Publishers Protective Association (MPPA) and the National Association of Performing Artists (NAPA). At the same time, the American Federation of Musicians (AFM) was threatening to ban recording activities, and as jukebox operators became more nervous, a new organization, Broadcast Music, Inc. (BMI) was formed for the purpose of freeing radio stations from dependence on ASCAP-licensed material.

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

operated movie machines and telephone music service also caused concern. At least 12 firms were involved in movie machines of one kind or another. The jukebox industry received large amounts of publicity and 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 AFM ban on recordings became a reality on Jan. 1, 1941, and jukeboxes became the only medium for the mass exploitation of popular music. The proliferation 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 1941 and with over half of that amount being sold to jukebox operators. Billboard's Harold Humphrey wrote: "Many top-name band leaders went on record in 1941 as preferring a hit recording to all the airtime they could get." The ASCAP-radio network controversy ended but not before BMI started building an important library of its own with such hits as "Frenesi," "Amapola" and "Piano Concerto" and signed contracts with many new songwriters and publishers.

Moral Help

Although jukebox operators enjoyed increased earnings as the war intensified, shortages of labor and materials took their toll. Many distributors had to turn to 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 short life. 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 using all but reclaimed shellac which was an important war material and in August of 1942 the AFM initiated another short-lived ban on making recordings. AFM president James Petrillo said that "canned music" on the radio and jukeboxes had contributed to 60 percent unemployment among the 138,000 musicians in the union. The closing years of the war also found 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. Industry 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 show in six years, Wurlitzer was planning a campaign to launch 10-cent and three-for-a-quarter pricing while Seeburg wanted to hold the line at nickel play.

The 1947 CMI show brought together 12,000 operators and industry businessmen eager to renew friendships and discuss war experiences. Welcoming delegates were CMI president David Gottlieb, D. Gottlieb & Co.; F. H. Parsons, Buckley Music System, Inc.; Lou Gensberg, Genco Mfg.; William Rabkin, International Mutoscope; R. W. Hood, H. C. Evans; Walter Tratsch, A.B.T. Mfg.; DeWitt Eaton, AMI, Inc.; and John Chrest, Exhibit Supply Co. A glimpse at the jukeboxes shown included the Aireon Super Deluxe 24-selection machine, AMI's 40-selection Model A, the Mills Constellation

jukebox offering 40-selections, the Packard Pla-Mor Model 7 24-selection unit and such other machines as the Pantages Maestro Hollywood wired music system.

Another music system commanding the attention of jukebox operators was the coin-operated radio. Operators, who were to later wonder about the threat of television in their jukebox locations, also learned about such coin-operated television devices as the Tradivision 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. Capehart, Packard Manufacturing Co., whereby Packard jukeboxes would be sold direct to operators and distributors would 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 among distributors averaged five per month. 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 National Automatic Merchandising Association's (NAMA) first convention featuring only vending machine exhibits at Chicago's Palmer House where over 5,000 delegates attended. This event pointed to the eventual separation of vending from the music and amusement operating field and to the continued growth of the then 11-year-old NAMA organization. The growth of vending was further highlighted by the large number of vending firms 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 end the exemption from copyright payments enjoyed by operators since the 1909 copyright law. The new year also dawned on still another recording ban by the AFM and ended three months of round-the-clock recording activity bracing 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 pondered 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-selection Select-O-Matic mechanism which played both sides of 50 78 rpm records stacked vertically. The mechanism had been used earlier in the Select-O-Matic Industrial-Commercial Music system called SICM. Thus, the stage was set for further sophistication of jukeboxes and refinements of such innovations as 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 pingames as music operators commenced demanding 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' use 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 Carnival a combination of new elements and 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 full-size pool table, a game 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 donation to the Damon Runyon Memorial 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.



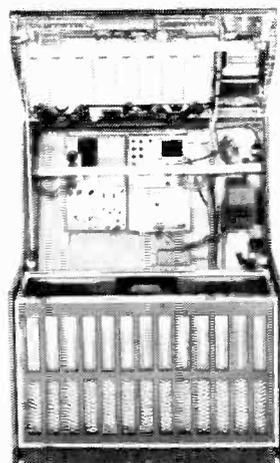
the ultimate phonograph

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. 33 $\frac{1}{3}$, 45 RPM records or 7" LP albums in any sequence.



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

ROCK-OLA/442

"we want you to take it easy"

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651

1950-1969 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 less unsettling 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. McKelvy, vice-president, Seeburg, promised operators that "if and when the 45 rpm record is generally accepted by the public and its many advantages become desirable in the coin-operated phonograph business, their 78 rpm Selecto-O-Matic mechanisms will be exchanged for 45 rpm mechanisms at a nominal cost." In early 1950, the Wurlitzer Model 1250 was being used to test both 45 rpm and 7-in. 33 $\frac{1}{3}$ rpm singles. Operators were anxious less there not be enough name performers available on 45. The 33 $\frac{1}{3}$ disks were primarily designed for c&w music. At mid-year, the Ristaurat, 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 distributors 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 cobalt, used in the coin mechanisms of jukeboxes, were affected by defense priorities.

Rising costs of materials, the lure of better money in defense industries draining away operator's employees, and the general atmosphere of the war economy caused many operators to change gradually to dime play on jukeboxes in the early 1950's, although it was some 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 1952, 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 represented an all-time high. Brands listed on Billboard's used price index of the period included such names as Aireon, Filben, Mills, Packard, Williams, Chicago Coin, Evans, AMI, Seeburg, Rock-Ola and Wurlitzer.

The steady diversification of music operators into games and vending continued into the mid-1950's and even included kiddie ride operating in some cases. Brands of kiddie rides at the time included such names as Amusement, Inc., B & R Novelty Corp., Bally, Beauty Horse Sales Co., Capitol Projector Corp., Conat Sales Co., Deco Div., Drum Equipment Corp., Exhibit Supply Co., Fadco Mfg. Co., Kiddie-Ride Sales Co., King Amusement Co., King-Pin Equipment Co., Kingsley Corp., Bert Lane Co., Inc., Mars Mfg. Co.; Memphis Metal Mfg. Co., Inc.; Meteor Machine Corp., Range Rider Co., Richmond Products, Royal Engineering Co., Nate Schneller, Inc.; Merry-Go-Round Sales, Inc.; Scientific Machine Corp., United Tool & Engineering Co. and Weld-Built Body Co., Inc.

Stop Running

The steady diversification of music machine opera-

tors was further highlighted in 1954 when MOA for the first time invited 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 portion to distributors and one-stop owners such as Harry Brockman, Uptown Music, St. Louis, were admonishing operators to "stop running around in circles!" We ship all labels within 24 hours and 5 cents over regular wholesale." Operators were also increasing their involvement in background music although only 11 percent reported offering it in 1954. Of this total, 22 percent had added background music within the past six months and 82 percent reported having background music less than two months. Operators were more aware of music merchandising, too, and Star Title Strip Co. was offering title strips with imprinted 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 Jose Tabachnik and Abraham Grinberg of Mexico, an increase in the amount of dime jukebox play pricing, the start of the coin-operated pool table boom with eight different manufacturers involved and the introduction by Seeburg of a jukebox that played 200 selections, the V-200 Model. This jukebox featured dual pricing and greatly expanded programming possibilities, allowing operators to use 100 titles on 45 rpm and another 100 titles selections from EP albums. Additionally, the unit had a Toromat Memory system in its selector mechanism that used toroids instead of solenoids and dramatized the advanced sophistication of jukeboxes.

Programming of jukeboxes was also becoming more sophisticated and more difficult because of the tendency for some songs to overlap various categories. Many operators were switching from rigid classifications to more general headings such as "Hit Tunes," "Old Favorites," and such other special grouping as "Jazz." The dramatic growth of one-stops was documented in a 1957 survey that showed 60 percent of the operators bought at one-stops and only 35 percent continued with distributors. There were greater 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 1968 as Seeburg introduced a stereo jukebox paving the way for the ultra sophistication of the 1960's and the advent of 33 $\frac{1}{3}$ rpm stereo albums for jukeboxes. The decade closed out on another revolutionary note that pointed toward the involvement of large vendors in music operating when Canteen Corp., the nation's largest vending 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.



NAMM

NATIONAL ASSOCIATION OF MUSIC MERCHANTS, INC.

222 West Adams Street · Chicago, Illinois 60606 · ANdover 3-0679

Congratulations BILLBOARD on your 75 years of service to the music and entertainment industry!

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

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

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

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

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

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

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

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

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



Executive Vice President

SERVING RETAIL MUSIC STORES SINCE 1901

Many Times, Many Places

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

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

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

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

It was another time and another place.

Indoor Areas

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

man White Rats, the band of German artists in Yorkville.

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

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

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

Feldheim was an original. Prior to Billboard he had labored in the racy atmosphere of the Morning Telegraph. While with Billboard he held a second job: he was a train dispatcher. He wore piped vests and had a fatherly manner. He dispensed advice to strippers. Feldheim's perception was such that he knew these ladies by their skin texture. His column, written under the cognomen "Uno," was a pillar of the industry . . . an industry which, by the way, spawned such noted talents as Shorty McAllister and Harry "Stinky" Fields, Bert Lahr and other luminaries.

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

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

Truly, it was another time and another place.

By the mid-1940's the marriage of records and radio had become solidified. Both industries fell into each other's arm out of mutual need—radio's need

being cheap name talent and the needs of the record manufacturers being product exposure. The band business was becoming uneconomic and virtually defunct; and a change in public taste from bands to vocalists was occurring. In a few years the age of bop was to begin, with Minton's in Harlem foretelling the oncoming development of spots like Birdland and Bop City. New names were the great guitarist Charlie Christian, singers Herb Jeffreys and Billy Eckstine, alto saxist Charlie Parker.

Jerry Wexler, then a Billboard staffer, and another Billboard colleague, Hal Webman, would run down the steps to Birdland at the end of a Billboard day to catch the new music and chat with Ralph Watkins, then manager of Birdland.

The industry was moving rapidly. BMI, created in 1940, was already firmly established. In a few years the LP and 45 were to be introduced. The musical categories, long distinct, were to merge and spill over into the pop field. The record displaced sheet music as the major song vehicle.

Coincident with these changes, the Billboard went to the marketplace, focusing its music coverage on the dealer, the jockey and jukebox operator. A new language was being created, and an old language was dying. Such terms as a "pick," signifying a record likely to be a hit, were terms started in the Billboard and destined to be adopted by the trade generally. The entire concept of charts developed in the Billboard. And the old language of vaudeville reviews, specifying whether an act was staged "in two," or "in three" or "fullstage," disappeared.

The record industry had become the most glamorous segment of the show business and a hit record assured bookings in all media. The age of the classic a&r executive was at hand, exemplified by Mitch Miller, Dave Kapp and their earlier predecessors, Jack Kapp and Eli Oberstein. The "mechanical men" were to virtually wrest control of the business from the music publisher.

This era, too, had its day and passed into oblivion with the rise of the independent producer and the self-contained artistic group.

Today, Billboard's chief interest, the music industry, is on the verge of still another new era. Mass merchandising and breakthroughs in technology such as the tape cartridge, sight and sound, etc., open new horizons. A similar freshness and new look pervades the area of creativity. The great talent centers across the land show no diminution in activity.

The song, and its chief vehicle, the record, have achieved a peak hitherto unparalleled as a means of both entertainment and communication.

Replay of Tapes From The Memory Bank

By DEAN OWEN
former Billboard staffman
1937-1944

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 clanked and a dime would buy either a ride downtown or a gallon of low test gas.

Elias E. Sugarman, editor, who for a gag signed off telegrams, "Love and Kisses. Sugar." . . . Vaude and nitery editor Paul Denis: Catch acts at Monte Proser's new club. . . . Opening of Columbia Square, 1938, Hal Rorke in tux, out front to greet early arrivals. . . . Later, across the street Earl Carroll's opening with Manny Strand and baton and Durante dissecting the piano. . . . Trying to get news angles on Federal Theater Project at El Capitan for Drama Editor Eugene Burr. . . . Same theater later no angles needed when Ken Murray's "Blackouts" SRO'd for years. . . .

Radio Editor Jerry Franken: Catch new afternoon show featuring a young guy from San Diego . . . and first time hearing a warm voice, "Hi, I'm Art Linkletter." . . . His partner, John Gudel, with yachting cap and white Jag roadster. . . .

Four ayem light in office of Carlton E. Morse scripting his "One Man's Family" in Otto K. Olesen Building known as Greenwich Village West. . . . Same building Nelson Eddy looking more like banker than warbler rehearsing with Robert Armbruster, while down the hall John Scott Trotter dreaming things musical for Bing. . . .

Old NBC next to Melrose Grotto, then the move to more sumptuous quarters where Hal Bock, major domo of press relations was quartered with Noel Corbett in the most esthetic 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, Nell Cleary. . . . Jimmy Saphier always ready with a word about that man Hope.

Out of towners requesting last minute tickets to Lux Radio Theater. . . . Probably easier to arrange interview with FDR. . . . Lux Theater Stock company with Leo Cleary as pillar. . . . Bob Burns and the plumbing known as Bazooka backed by a mastermind of gags, the Duke of Atterbury.

Klaus Landsburg, the real pioneer of television; Lucille Ball in control room watching Desi on monitor and saying, "Nothing in television for us."

Downtown the Follies with Joe Yule, great comic, and Betty Rowland on the runway. . . . Joe Faber of the Biltmore Bowl introducing a young songwriter fronting a band, Pinky Tomlin. . . . One of the few

times Jimmy Grier gave up the stand. . . .

Orpheum Theater where Al Lyons held sway for so long with his pit band. . . . Mike Lyman's Vine Street watering place where, after meeting deadlines, the "long lunches" enjoyed with waiters grumbling.

Kenny Davis and Paul Schwegler who took on ASCAP.

. . . . Talented young guys appearing in bistro, King Cole Trio — the incomparable Nat. . . . Musicians and Barney McDevitt synonymous. . . .

Phone tip from press agent: Please catch new piano player named Liber-ayce. In print it came out Liberace.

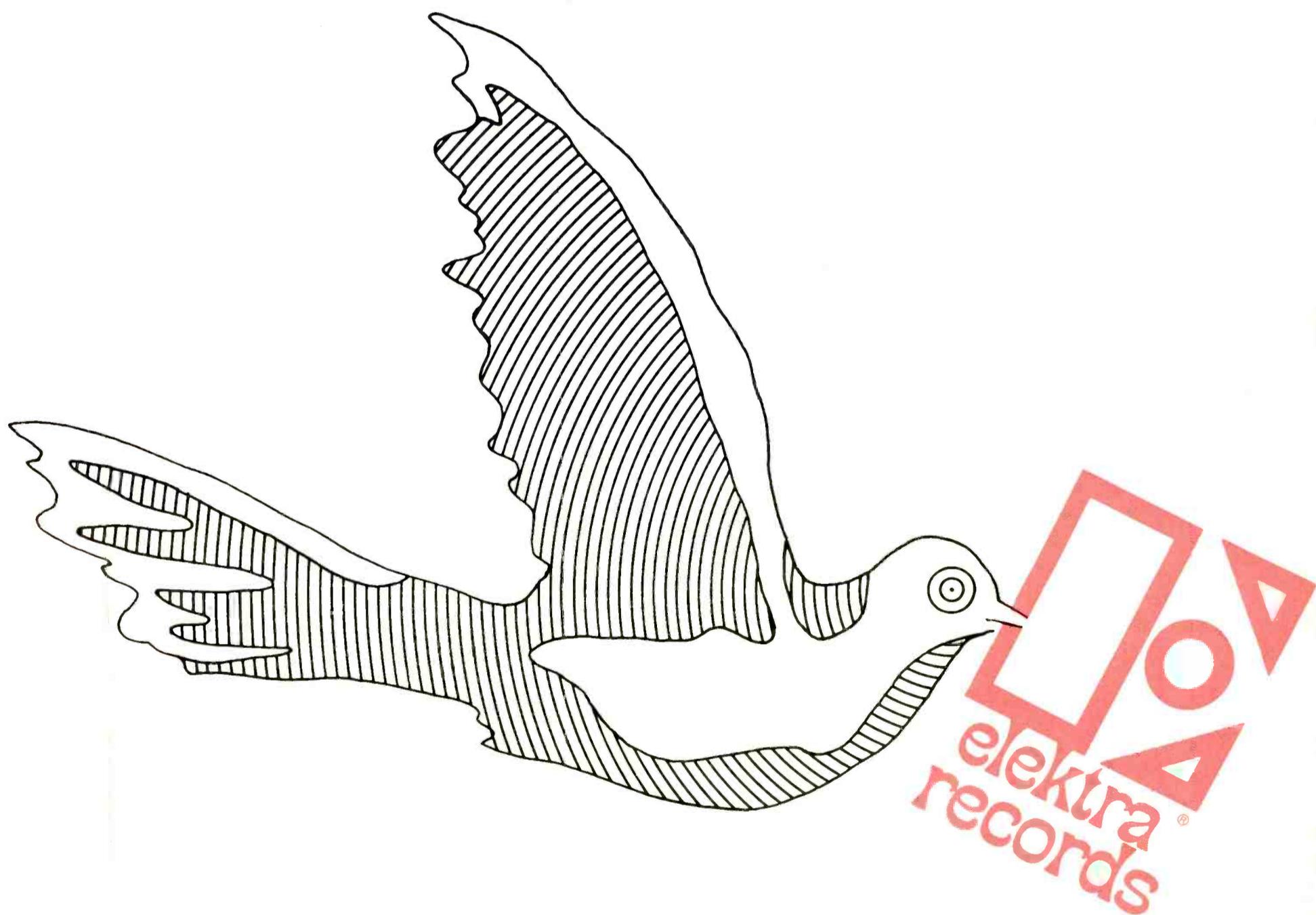
Only beards in town were Wooley and Bill Spier of Suspense, latter sometimes perusing mysteries at Alan Williams' Bookstore where Fred Allen could be found when in town. . . . Frank Morgan at agency party in American Room of

Vine Street Derby helping promo radio show and at the same time actively boost stock of Angostura Bitters. . . . New El Capitan Theater and watching rehearsals of Baby Snooks. . . . Fanny Brice and Hanley Stafford. . . . Grace Hayes Lodge on Ventura with Peter Lind in the wings. . . .

Compton Ad Agency party at Plaza Hotel and reminiscing with Duke Morrison Wayne about Glendale High. . . . Maureen O'Sullivan at Thrifty Drug Store counter after finishing radio stint and sometimes with brood. . . .

Aragon Ballroom and NTG of the Florentine Gardens. . . . The balcony scene from Dorsey . . . and the "Make Believe Ballroom" of Al Jarvis. . . . And the ballroom not so make believe, the Palomar where now even the ashes are gone. . . . And so it goes.

...every man shall eat in safety
under his own vine what he plants;
and sing
the merry songs of peace
to all his neighbors. *Shakespeare*



*As The World Enters a New Decade and Elektra Enters Its 20th Year
PEACE AND PROSPERITY FOR THE 70'S*

Billb

you're some septuag

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.

OCT. 26, 1966

"SINGER presents
**TONY
BENNETT**"

"...the triumph of this season...
it was television in its finest hour."
-Memphis Commercial Appeal

APRIL 22, 1968

"SINGER presents
**HERB ALPERT & THE
TIJUANA BRASS**"

"...the pace, the mood and the music
carried the viewer effortlessly
through the hour."
-Los Angeles Times

APRIL 24, 1967

"SINGER presents
The Beat of The Brass" starring
Herb Alpert & The Tijuana Brass

"It was a busy screen and a
cascading sound. Who could ask for
anything more?"
Boston Globe

board...

swinging entertainer!

MAY 27, 1968

"SINGER presents
HAWAII HO"
starring **DON HO**

"Mellifluous sounds... grandiose
backdrop... an engaging talent and
location which deserves a return."
-Variety

AUGUST 20, 1968

"SINGER presents
THE SOUNDS OF '68

"An attractively mounted
fast-moving hour with lots of audio
and video appeal."
-Philadelphia Inquirer

DEC. 4, 1968

"SINGER presents

ELVIS starring
ELVIS PRESLEY

"Altogether, it was a fascinating
hour with an irrefutably
authentic American primitive
talent in full flower."

San Diego Union

THE SINGER COMPANY

Alfred di Scipio, Group Vice President,
and Executive Producer for the "SINGER presents...." series

*What's new for tomorrow is at SINGER today!**

ROOT FORMS: COUNTRY AND BLUES

By SEYMOUR STEIN,
managing director, Sire, Blue Horizon Records,
former Billboard staffman

The evolutionary process which has brought about the present state of today's popular music can, for the most part, trace its roots to the two basic U.S. forms of music, c&w and r&b. One need only scan the Billboard Hot 100 to see the strong influence held over the pop market by these two fields.

The Beatles, the Rolling Stones, Cream, Creedence Clearwater Revival, Blood, Sweat and Tears, readily admit to the influence of blues artists Little Walter, Muddy Waters, Sonny Boy Williamson and others. Bob Dylan, Engelbert Humperdinck, Glen Campbell and Tom Jones certainly learned much from the styles of Hank Williams, the legendary Jimmie Rodgers, and Roy Acuff among others. The success during the past 15 years of these artists and artists like Elvis Presley, Fats Domino, James Brown, the Drifters, Johnny Cash, Buck Owens, Chuck Berry, Little Richard, the Supremes, Ricky Nelson, Brenda Lee, Jerry Lee Lewis, the Temptations and hundreds more are instant proof of 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 or "race and sepia-blues" records were aimed at the black rural markets of the south and the black ghettos in the industrial cities of the north and midwest. Sales of country music or "hillbilly" records were directed solely at the white rural areas of the country.

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 in both fields. With folk artists like Vernon Dalhart, whose "Prisoner's Song" was one of the first million selling records, Jimmie Rodgers, the Carter Family and Wilf (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 including Paramount, Okeh later purchased by Columbia, Gennett, Vocalion and Brunswick, both to become part of the yet to be formed U.S. Decca Record Company, Emerson,

Melotone, Black Swan, Black Patti, Perfect and Arto. There were many important early blues artists. Their effect on the blues and even pop singles is still being felt in this generation.

Paramount was probably the most active of the independent companies. Much of the credit for Paramount's success as its slogan suggested "the popular race record" company must be given to the labels recording manager, Mayo Williams, who together with Paramount talent scout Arthur Laibley found and recorded many colored artists from all over the country at the Paramount Studios in New York, Chicago and Port Washington, Wis. Among the artists to record for Paramount were Blind Lemon Jefferson, Gertrude Pridgett, who sang under the name "Ma" Rainey, Alberta Hunter, Trixie Smith, St. Louis Jimmy, Ramblin' Thomas, Charley Patton, and Walter (Buddy Boy) Hawkins.

During these early days, most recording artists recorded for more 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 most of their records for Black Swan. Crying Sam Collins recorded exclusively for Black Patti. Memphis Minnie, Larry Carr and Jimi Jackson were early mainstays of Vocalion, while Mamie Smith and Mississippi John Hurt were in the Okeh fold.

Victor enjoyed its great success with Walter (Furry) Lewis, former Vocalion star, Victoria Spivey, King Oliver, Sleepy John Estes, Memphis Jug Band 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 country. The Theatre Owners Booking Agency (TOBA) organized in 1907 by the Barrasso 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 1921 by Milton Stern and conditions improved under his administration. Among the early show cases for black performers were the Monogram, Vendome, Phoenix, and Bit Grant in Chicago, the Lincoln in New York, the Beale Art Palace and Pastime in Memphis, Koppin in Detroit,

Walker in Indianapolis, Globe in Cleveland, Elmore in Pittsburgh, Bijou in Nashville, the Lyceum and Roosevelt in Cincinnati, Lincoln & Park in Dallas, the Howard in Washington, Lyric in New Orleans, Dream and Ogden in Columbus, Ohio, Frolic in Birmingham, Zoe in Houston, 81 in Atlanta and numerous others in many smaller southern cities.

Country artists received their principle exposure over the air waves. Many stations during the late Twenties through the late 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 never reached the high sales peaks of the Twenties. This forced all the independent labels out of business or caused them to be absorbed by the majors.

In the late 1930's and early 1940's a number of country artists emerged as big disk sellers, among them Columbia's Roy Acuff, Gene Autry, Bill Monroe, Teel Daffan, Spade Cooley, Bob Wills, and Al Dexter, Victor's Eddy Arnold, Elton Butt, Roy Rogers, Sons of the Pioneers and Hank Snow, and Decca's Ernest Hubbs and Red Foley. Capitol Records, formed during the war and soon to become the fourth major label boasted Tex Ritter, Merle Travis and Tex Williams among their country acts.

Increased Migration

The years directly following World War II were important in both the race and country fields. Increased migration from southern and rural areas to the industrial cities throughout the nation as well as the postwar economic boom caused by a tremendous and renewed interest in all forms of music, but the boom was most felt in these fields. With this also came the birth of many new independent record companies to service these and other specialized fields of music.

Directly after World War II, the major labels firmly controlled the two fields of race and hillbilly music. Decca with artists like Louis Jordan, Lionel Hampton, Andy Kirk, the Ink Spots, the Mills Brothers, Ella Fitzgerald, Lucky Millinder, Buddy Johnson, and the Jubalaires virtually had a monopoly on race sales. Columbia's main stay was Cab Calloway. Victor boasted Erskine Hawkins, Arthur Crudup, Sonny Boy Williamson, Arbee Stidham, among others, while the newer Capitol label offered Julie Lee

and Her Playboys, the King Cole Trio, and Nellie Lutcher.

The Independent

The indies, however, began to take hold of the rhythm and blues market in 1946. By 1951 they controlled it and have ever since. Among the early indies were Apollo, Savoy, King, Deluxe, National, Exclusive, Miracle, Philo (later renamed Aladdin), Specialty, Modern, Jubilee, Duke followed a few years later by Imperial, Chess, Herald, Excelsior and Atlantic, and later still by Vee Jay, Rama, Dootone, Old Town, Baton, Gone and other smaller labels. It is important to note that many of the leading country indies were Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the pop indies of the era such as Majestic, Vitacoustic, Signature, Musi-craft, Tower, BBS, Keynote Victoria, Bullet, Damon and many others have vanished without a trace leaving only Mercury, MGM and London as the early pop indies presently still active. We must attribute the high mortality rate in the pop field to the high price of recording as well as the over powering strength and keen competition offered by the major labels.

Among the early indies, National headed by Al Green, was one of the first to achieve success. Herb Abramson, a&r chief, who later started Atlantic produced many hits at National, most notable among these was "Open the Door, Richard" by Dusty Fletcher.

Savoy, founded and still headed by Herman Lubinsky, was a major force not only in blues recordings, but in the Negro gospel field as well. One of Savoy's early hits was "Hucklebuck" by Paul Williams. The label's other acts included Johnny Otis, Little Esther, Mel Walker, Big Maybelle, Nappy Brown, and the Jive Bombers. Savoy is still active today, primarily in the gospel field where their leading artist is James Cleveland.

Modern, formed by the Bihari Brothers, Saul and Jules, was together with Aladdin, Imperial, Specialty and Exclusive the leading west coast labels in r&b. Modern and its subsidiary labels, Crown, RPM, Flair and most recently Kent was the first company to record B.B. King. They also recorded Etta James' hit "Wallflower." Other key acts with Modern were the Teen Queens ("Eddie My Love"), Shirley Gunter ("Oop Shoop"), the Jacks ("Why Don't You Write Me"), and the Cadets ("Stranded in the Jungle"), Jessie Belvin ("Goodnight My Love").

Imperial, started out specializ-

ing in Mexican rancheros, but its owner Lew Chudd soon discovered their was money to be made in blues. Fats Domino whose string of hits is unequalled in the field topped the Imperial roster. "Poor Me," "Going Home," "Going to the River," "The Fat Man," "Ain't It a Shame," "I'm in Love Again," "Blueberry Hill" and "Blue Monday" are only some of his million sellers. Among the other Imperial artists were Smiley Lewis, Pee Wee Crayton, the Spiders, and the Barons. Imperial also had one major country artist on its roster, Slim Whitman.

Amos Milburn

Aladdin owned and operated by the Mesner Brothers, Eddie and Leo, had their earliest success with Helen Humes and Johnny Moores Three Blazes. Later they scored with artists like Charles Brown, whose biggest hits were "Drifting Blues" and "Black Night," Amos Milburn who had a whole chain of "Whiskey" songs, "Bad, Bad Whiskey," "Let Me Go Home Whiskey," "One Scotch, One Bourbon, One Beer," Shirley and Lee, known as the "Sweethearts of the Blues," for recordings like "Let the Good Times Roll," "I Feel Good" and "Feel So Good," Gene and Eunice who first recorded the tune "Ko Ko Mo," the Five Keys, the Velvetones, Peppermint Harris and Thruston Harris. Today both Imperial and Aladdin are part of the Lib-UA group.

Specialty headed by Art Rupe achieved its first success with Roy Milton ("RM Blues") and Joe Liggins ("The Honeydipper" and "Pink Champagne"). The first great artist who was later to go on to pop success was Lloyd Price ("Lawdy Miss Claudy"). The label also clicked in the early 1950's with Percy Mayfield's "Please Send Me Someone to Love," Guitar Slim's "Things I Used to Do" and spiritual records by the Soul Stirrers featuring Sam Cooke. In the mid-Fifties at the peak of the rock 'n' roll boom Specialty enjoyed many hits with Little Richard ("Tutti Frutti," "Long Tall Sally," "Rip It Up," "Lucille," "Jenny, Jenny," "Ready Teddy") and "The Girl Can't Help It"), Larry Williams ("Short Fat Fanny," "Bony Moronie" and "You Bug Me Baby") and Don and Dewey ("Farmer John" and "Leavin' It Up to You").

King Records, the largest and most successful of the r&b independents during the late 1940's and early 1950's was equally successful in the country field. King was started by Sydney

(Continued on page 98)

ROOT FORMS: COUNTRY AND BLUES

• Continued from page 96

Nathan in Cincinnati as a hill-billy label. Its earliest artists came from the local country radio shows including WLW's "Midwestern Hayride," as well as WKRC and WCKY. Among these artists were Cowboy Copas ("Tennessee Waltz," "Signed, Sealed and Delivered"), Moon Mullican ("New Jole Blonde," "I'll Sail My Ship Alone," "Sweeter Than the Flowers"), Grandpa Jones ("Mountain Dew," "Old Rattler"), Hank Penny ("Bloodshot Eyes"), Wayne Raney ("Why Don't You Haul Off and Love Me"), Jimmie Osborne ("Death of Little Kathy Fiscus"), 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 Millinder ("I'm Waiting Just for You"), Billy Ward and the Dominoes, featuring Clyde McPhatter and Jackie Wilson (Sixty-Minute Man), Hank Ballard and the Midnighters ("Work With Me Annie," "Sixty Ways," "Annie Had a Baby," "The Twist," "Finger Poppin' Time," "Let's Go, Let's Go, Let's Go"), Billy Doggett ("Honky Tonk"), Tiny Bradshaw ("Soft"), Little Willie John ("All Around the World," "Fever," "Talk to Me, Talk to Me," "Sleep"), Otis Williams and his Charms ("Ivory Tower," "Hearts of Stone," "Gum Drop"), Freddy King, ("Hideaway"), Five Royales ("Think," "Dedicated to the One I Love").

James Brown

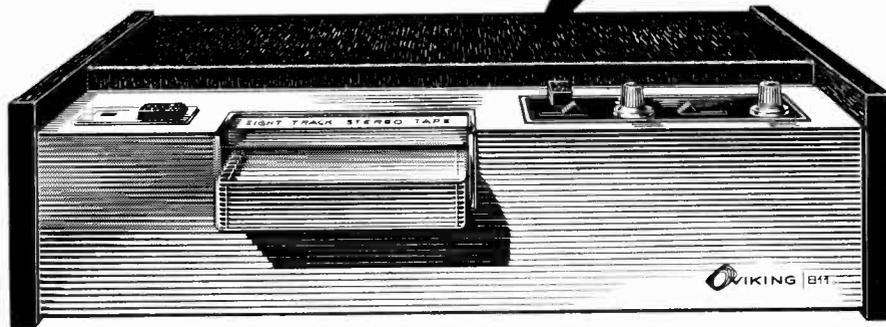
King's biggest artist ever, James Brown, is stronger than ever after almost 15 years.

Apollo, owned by Ike and Bess Berman, was one of the earliest blues labels. One of their first artists was Wynonie Harris. They also were the first label to record the Five Royales ("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

(Continued on page 98)

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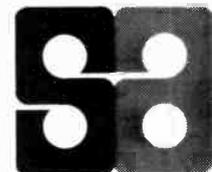
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ROOT FORMS: COUNTRY AND BLUES

• Continued from page 97

group, the Cadillacs ("Speed," "Zoom"). Jubilee is still operated by its founder Jerry Blaine.

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"), Flamingo's ("Would I Be Crying," "I'll Be Home," "A Kiss From Your Lips"), Jimmie McCracklin ("The Walk"), Johnny and Joe ("Over the Mountain"), Lee Andrews and the Hearts ("Teardrops," "Long Lonely Night") and the Monotones ("Book of Love").

Herald began operation in the early 1950's by Al Silver. First artist of great importance Faye Adams, featured vocalist with the Joe Morris Ork. Hits included "Shake a Hand," "I'll Be True," and "Hurts Me to My Heart." Herald and Ember subsidiary very active in early days of rock. Hits include Five Satins ("In the Still of the Night," and "To the Aisle"), Mello Kings ("Tonight, Tonight"), Nutmegs ("Story Untold," "Ship of Love") Turbans ("When You Dance") Charlie and Ray (I Love You Madly"), Silhouettes ("Get A Job") and numerous others. Bell currently own the catalog.

Atlantic Formed

Atlantic founded by Herb Abramson in the late 1940's at a time when King, Savoy, Aladdin and others had firm control of the r&b market. Boldly, Atlantic on the singles sleeve declared "Atlantic leads the field in rhythm and blues." Pictured on the sleeve were caricatures of their leading artists, Ruth Brown, the Cardinals, the Clovers, Joe Turner, Joe Morris and later LaVerne Baker and Clyde McPhatter and the Drifters. If it wasn't true in 1950, by 1954, Atlantic certainly did lead the field. Atlantic is probably the greatest r&b company ever and although it has now branched out successfully into other fields and remained faithful to the blues

(Continued on page 102)



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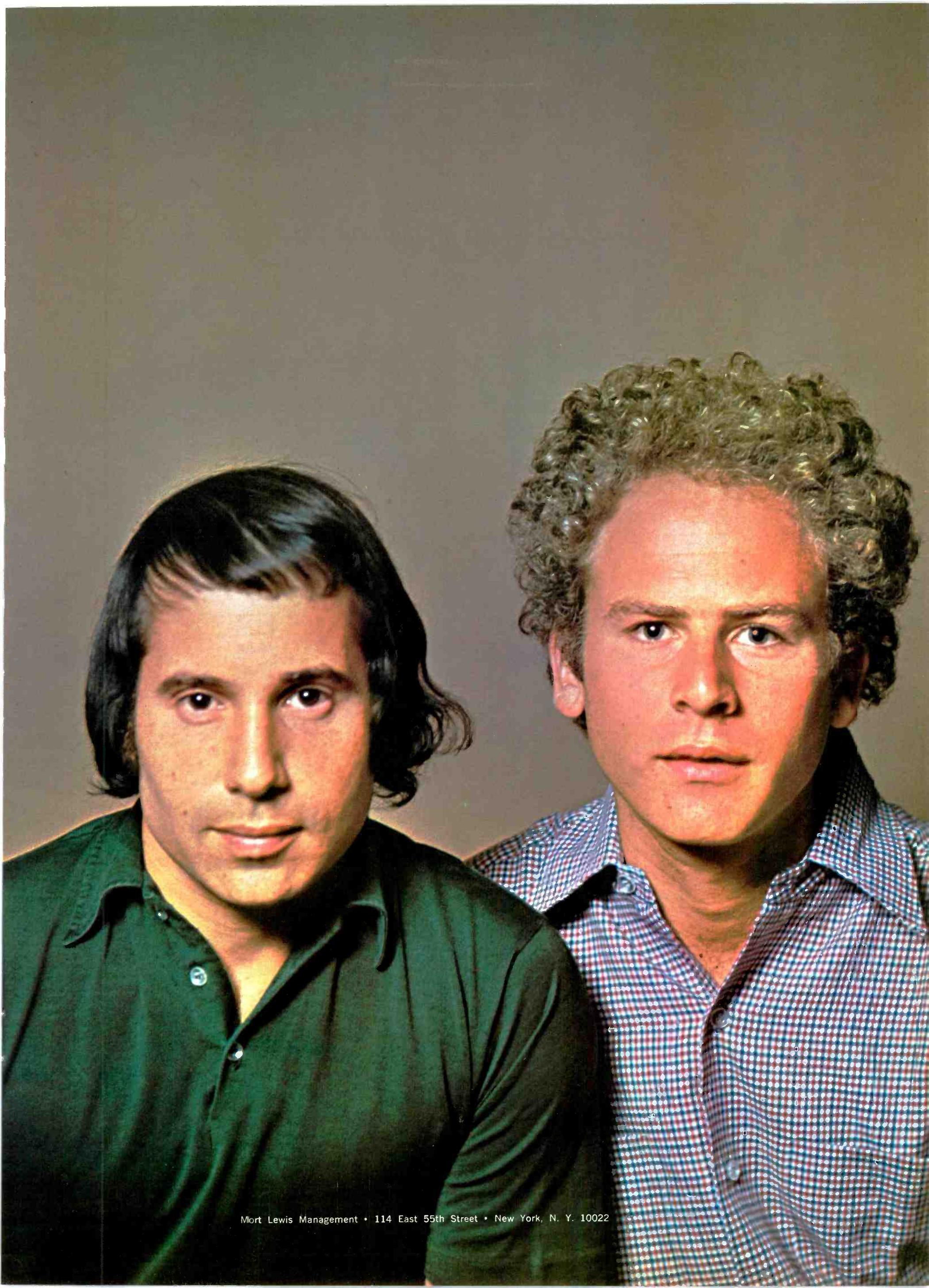
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diately. We'd gone a long way in five years, *Billboard*.

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ROOT FORMS: COUNTRY AND BLUES

• Continued from page 98

tradition. Key men in the Atlantic operation were Ahmet and Neshui Ertegun and later Jerry Wexler. Among the hits on this label were Ruth Brown ("Mama He Treats Your Daughter Mean," "5-10-15 Hours," "Lucky Lips"), the Cardinals ("Off Shore"), the Clovers ("Nip Sip," "One Mint Julep," "Love, Love, Love," "Devil or Angel," "Lovey Dovey"), Joe Turner ("Shake, Rattle and Roll," "Corrine Corrina"), the Drifters ("White Christmas," "Honey Love," "Money Honey," "There Goes My Baby," "Save the Last Dance for Me," "Under the Boardwalk"), Clyde McPhatter ("A Lover's Question," "Seven Days," "Treasure of Love"), LaVerne Baker ("TweedleDee," "Jim Dandy," "I Cried a Tear"), Chuck Willis ("CC Rider," "What Am I Living For"), the Coasters ("Searching," "Young Blood," "Yakety Yak," "Poison Ivy," "Charlie Brown"), Ben E. King ("Spanish Harlem," "Stand by Me"), Ray Charles ("This Little Girl of Mine," "Hallelujah, I Love Her," "I Got a Woman," "Drownin' in My Own Tears," "Lonely Avenue," "Swanee River Rock"), Ivory Joe Hunter ("Since I Met You Baby," "Empty Arms"), the Bobettes ("Mi Lee"), the Cookies ("In Paradise").

Atlantic/Atco was one of the first companies to recognize the importance of independent production through which they ac-

quired the services of Jerry Lieber and Mike Stoller, Bert Berns, Jib Stewart and the Stax label and Buddy Killen and the Dial label. Among the artists brought to Atlantic through the last two deals were Carla and Rufus Thomas, Otis Redding, the Mad Lads, Sam and Dave, the Marquees, Booker T and the MG's (all Stax-Volt) and Joe Tex (Dial).

Excello founded by Ernie Young and presently run by Bud Howell, Excello and its gospel subsidiary, Nashboro operates out of Nashville and have a catalog of blues artists and records. Among their repertoire are Slim Harpo, Lightin' Slim, Lillian Ofitt, Lonesome Sundown, and a gospel line headed by Professor Harold Boggs, and the late Madame Edna Gallmon Cooke.

Vee Jay

Vee-Jay, founded by Vivian Carter and James Bracken and piloted successfully for many years by Ewart Abner, was one of the most successful independent r&b labels and one of the first to succeed in the pop field. Among its blues acts were Jimmie Reed ("Baby What You Want Me to Do," "You Got Me Dizzy"), and John Lee Hooker ("Boom, Boom"). The first real success for Vee-Jay was in 1955 with the Spaniels recording "Goodnight, Sweetheart, Goodnight." Other hits for the label included the Dells ("Oh, What a Night"), the Magnifi-

cents ("Up on the Mountain"), Jay McShann and Prissilla Bowman ("Hands Off"), Dee Clark ("Raindrops"), Eldorados ("At My Front Door"), Jerry Butler and the Impressions ("For Your Precious Love," "Make It Easy on Yourself," "He Will Break Your Heart," "Moon River"), Betty Everett (Shoop, Shoop Song).

Rama started by George Goldner as a subsidiary of the Spanish Tico Label. Rama's first hit was also the first widely recognized rock hit "Gee" by the Crows. This hit gave birth to the Gee label. Rama and Gee were leaders in the early rock craze. Among their acts were Frankie Lymon and the Teenagers ("Why Do Fools Fall in Love," "I Want You to Be My Girl," "I Promise to Remember"), the Cletones ("Your Baby You," "Little Girl of Mine," "Can't We Be Sweethearts"), Valentines ("Woo Woo Train," "Lily Maybelle"), Harptones ("Three Wishes") and many others. *Gone* and *End* were the next labels started by Goldner. Hits on these labels included those by Chantels ("He's Gone," "Maybe"), Flamingos ("Lovers Never Say Goodbye"), the Dubs ("Don't Ask Me," "Could This Be Magic") and Little Anthony and the Imperials ("Tears on My Pillow," "Shimmy, Shimmy, Koko Bop").

Old Town headed by Hy Weiss and Sol Rabinowitz's Baton label were two of the

more important New York indies. Old Town's hits included Robert and Johnny ("We Belong Together"), the Solitaires ("Walking Along"), the Capris ("Moon Out Tonight"), the Harptones ("Life Is But a Dream," "Sunday Kind of Love"), as well as numerous blues best sellers with Arthur Prysock. Baton's big hits included Ann Cole ("In the Chapel," "Got My Mojo Working"), the Revileers ("1,000 Stars," "Sentimental Reasons"), the Hearts ("Lonely Nights"), and the Fidelitys ("The Things I Love").

Other New York indies included: Paul Winley's *Winley*, and *Whirlin' Disc* labels with hits by the Paragons ("Florence," "Let's Start All Over Again"), the Jesters ("So Strange"), and the Channels ("The Closer You Are," "The Gleam in Your Eye"), Morty Craft's *Melba* label with hits by the Willows ("Church Bells May Ring"), Rocktones ("Mexico") and others; Joe Davis' *Davis* label with ("Smoke From Your Cigarette" by Lillian Leach and the Mellows; Leo Rogers' *Lido* label with "Blanche" by the Three Friends; Bobby and Danny Robinson's many labels including *Fire, Fury, Everlast*, and *Holiday* with hits like Louis Lymon and the Teen Chords ("I'm So Happy," "Honey, Honey"), the Kodoks ("Oh, Gee, Oh, Gosh"), Wilbert Harris on ("Kansas City"), Lee Dorsey ("YaYa"), Bopchords ("Castle in the Sky"), Charts ("Desiree"), Don Gordner and Dee Dee Ford ("I Need Your Lovin'") and others and *Hull Records* with

the Heartaches ("A Thousand Miles Away," "Daddy's Home").

West Coast

On the west coast some of the small indies included Dootsie Williams *Dootone* label which had one of the all-time r&b-pop hits "Earth Angel" by the Penguins and "Heaven and Paradise" by Don Julian and "The Letter" by Vernon Green; *Vita*, who had the Colts ("Adorable") and Sonny Knight ("Confidential"), *Flip*, who had the Six Teens ("A Casual Look") and Richard Berry ("Louie, Louie"). *R-Dell* with the Jaguars ("The Way You Look Tonight"), and *Whippet* with the Robins ("Cherry Lips"). There was also Ivan Ballen's *Gotham* label and Eddie Heller's *Rainbow* line both out of Philadelphia. Both were successful with local artist Lee Andrews and the Hearts and Gotham also had cuts with Earl Bostic.

In addition there were *Fortune* Records out of Detroit whose hits include "The Wind" by the Diablos and "Bacon Fat" by Andre Williams. *Ace* out of Jackson, Miss., headed by Johnny Vincent with artists like Huey (Piano) Smith ("Don't You Just Know It," "Rockin' Pneumonia and Boogie Woogie Flu"). *Keen* out of New Orleans with the first recordings of Sam Cooke ("You Send Me," "Everybody Loves to Cha Cha Cha," "Win Your Love for Me"), and many other labels.

Country Field

Back in the country field *Four Star*, headed by Bill McCall, was King's principal indie (Continued on page 105)

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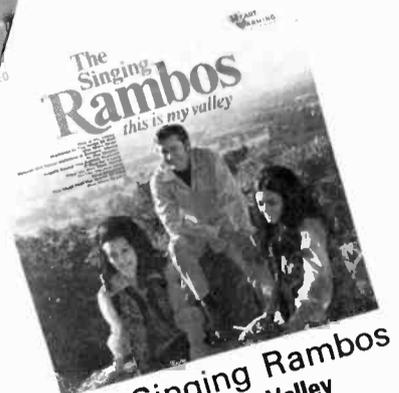
Bill Gaither Trio
He Touched Me
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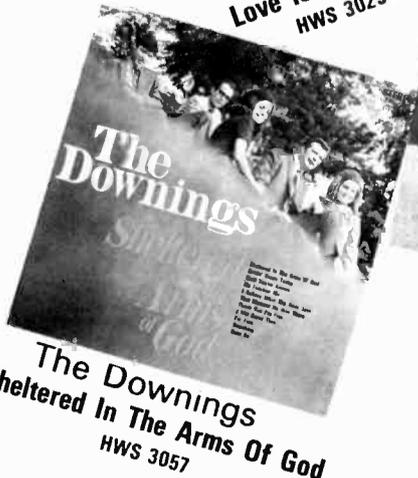
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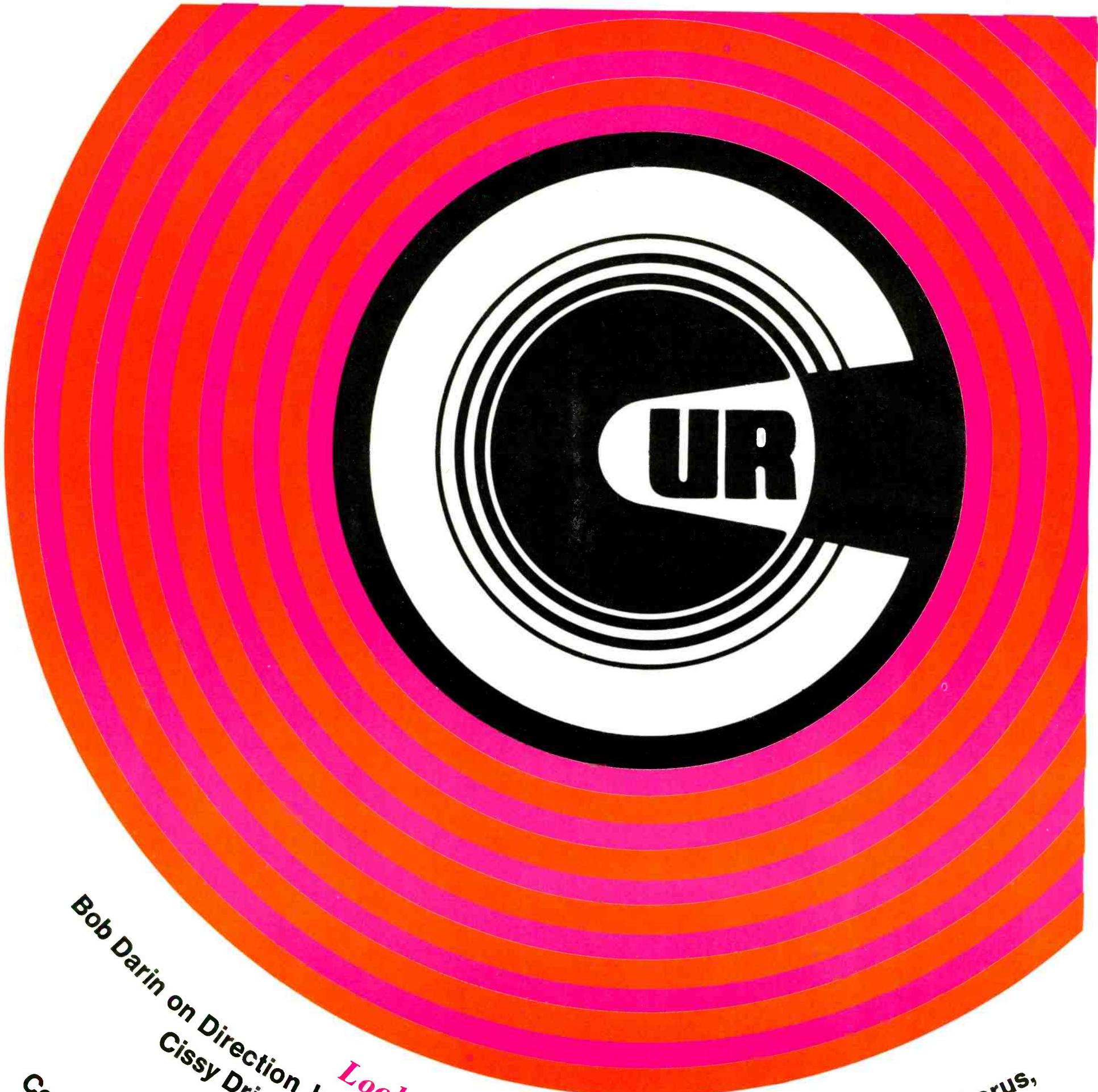
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ROOT FORMS: COUNTRY AND BLUES

• Continued from page 102

rival. Among the artists on this west coast label were T. Texas Tyler ("Decks of Cards," "Dad Gave My Dog Away"), Slim Willet ("Don't Let the Stars Get in Your Eyes"), Webb Pierce, Ferlin Husky, Patsy Cline, the Maddox Brothers and Rose, the Stewart Family, Jimmie Dean and others. Although these artists were moderately successful on Four Star it was not until they went on to other labels that most of them enjoyed a great amount of recognition.

Fabor and Abbott, owned by country music pioneer Fabor Robinson, this company discovered and issued the first disks of Jim Reeves ("Bimbo," "Mexican Joe"). Other hits included Ginny Wright and Tom Tall ("Lookin' Back to See") and Ned Miller ("From a Jack to a King").

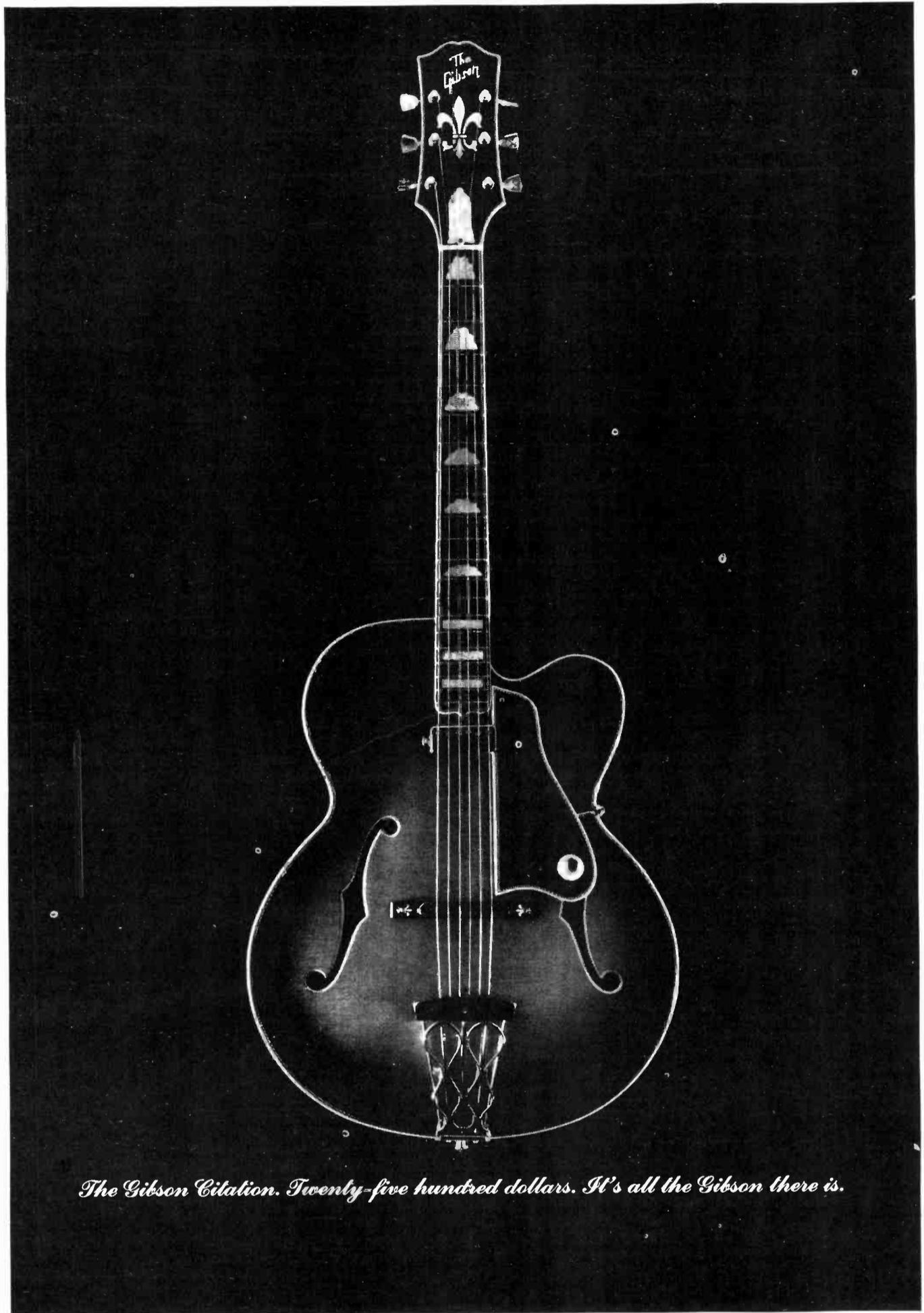
Starday, founded by Don Pierce and Pappy Dailey, today it is run by Pierce and Hal Neeley. Starday's first hit was in 1953, Archie Duff's "You All Come." For a time Starday was the country arm of Mercury Records, supplying Mercury with hits by George Jones ("Why, Baby, Why"), Benny Barnes ("Poor Man's 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. Although the label made both blues and country records, most of the blues product was leased to Chess. In 1954, Sun began to issue records by Elvis Presley ("Blue Moon of Kentucky," "Mystery Train," "Baby Let's Play House," "I Forget to Remember to Forget"). These records and more important this artist revolutionized the pop music field. Elvis' contract was sold to RCA Victor in 1956 and the rest is history. Sun and Phillips continued to discover great artists such as Carl Perkins ("Blue Suede Shoes"), Johnny Cash ("I Walk the Line," "Home of the Blues," "Folsom Prison Blues," "Ballad of a Teenage Queen," "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 segregated, the indie labels had gained control of the r&b field and a small foothold in the country field. Country talent for the most part was still emanating from radio. Hank Williams, for example, began his career on Radio Station WSAF in his hometown of Montgomery, Ala. It was here that he was discovered by Fred Rose and brought to the attention of MGM Records. MGM, a newly formed label, had just been successful with Carson Robinson's "Life Get Tee-Jus" and was anxious therefore to bolster its hillbilly roster. During the years

(Continued on page 106)



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ROOT FORMS: COUNTRY AND BLUES

• Continued from page 105

between 1947 and 1953, Williams enjoyed many many hits on MGM with "Cold, Cold Heart," "Jambalaya (On the Bayou)," "You Win Again," "Your Cheatin' Heart," "Half as Much," "There'll Be No Tears Tonight," "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 (WLAC, Nashville), Arthur Smith (WBI, Charlotte), Webb Pierce (KTBS, Shreveport), Ike Everly (father of Don and Phil Everly) (KTBS, Shenandoah), Little Jimmie Dickins (WICB, Indianapolis), Kenny Roberts (WOWO, Fort Wayne), Lulu Belle and Scotty and Rex Allen (WLS National Barn Dance, Chicago), Floyd Tillman (KTHT, Houston), and the Chuck 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 pop hit for Patti Page in 1951. Eddy Arnold's "Anytime," became a pop hit for Eddie Fisher and Eddy rode the pop charts himself with "Bouquet of Roses." Hank Williams' "Love Sick Blues" was popularized by Kay Starr as was Wayne Raney's "Why Don't You Haul Off and Love Me" by Rosemary Clooney. "Slipping Around," a hit by many country artists, crossed over into pop with Jimmy Wakely and Margaret Whiting, as did their follow-up "I'll Never Slip Around Again." Moon Mullican reversed trends a bit in 1950 making country hits out of "Mona Lisa," and "Goodnight Irene." Al Morgan scored in all fields with the Jennie Lou Carson tune "Jealous Heart."

In 1951, Mitch Miller assumed control of Columbia's a&r department. He played a great part not only in rebuilding the Columbia label, but in popularizing many country tunes especially those by Hank Williams. Miller recorded "Cold, Cold Heart" and "There's Be No Tears Tonight," with Tony Bennett; "Half as Much" and "Beautiful Brown Eyes," with Rosemary Clooney; "Jambalaya," "Keep It a Secret," and "You Belong to Me" by Jo Stafford. The die was cast. Country songs were now in demand by pop artists. "Your Cheatin' Heart" became a hit for Joni James, "Don't Let the Stars Get in Your Eyes" by Slim Willet was popularized by Perry Como. "Settin' the Woods on Fire" and "Hey Good Lookin'," two Hank Williams' tunes were recorded Frankie Lane and Jo Stafford. Carl Smith's "Hey Joe," be-

(Continued on page 108)



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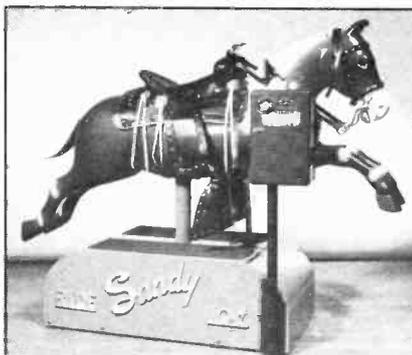


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ROOT FORMS: COUNTRY AND BLUES

• Continued from page 106



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Possible plans for their first Album release are now being completed, says Art Brown (business rep.). First release in 1970. I expect it to reach the Top 10 in no time. Then, "Look Out No. 1, Here They Come."

came a hit for Frankie Laine. "Detour" and "I Went to Your Wedding," the latter written by Jessie Mae Robinson, were hit vehicles for Patti Page and Darrel Glenn's "Crying in the Chapel" was a hit for June Valli and also the Orioles in the r&b field. "Kaw Liga" by Hank Williams crossed into pop as did the Carlisles' "No Help Wanted," with an assist from Rusty Draper. "Cattle Call," was a dual market hit for Eddy Arnold and "Jilted" and "Ricochet," provided hits for Teresa Brewer.

In the r&b field in the early Fifties certain records attracted pop buyers. The interest in r&b was activated and sustained by the newly established radio stations established in major cities in rural Negro areas to service the black market. (White teenagers who looked for something new in pop music began turning to these stations.) The results was hits like "Gee" by the Crows, "Sh-Boom" by the Chords, covered by the Crewcuts, "Ain't it a Shame" by Fats Domino covered by Pat Boone, "Tweedle Dee" by the LaVerne Baker covered by Georgia Gibbs, "Sincerely" by the Moonglows covered by the McGuire Sisters, "I Hear You Knockin'" by Smiley Lewis covered by Gale Storm, "Story Untold" by the Nutmegs, "Maybelline" by Chuck Berry, "Wallflower" by Etta James, and many others.

New Form

In addition, a new form of music was born. It bore a resemblance and owed its roots to both country and r&b and was named "Rock 'n' Roll" by disk jockey Alan Freed. Freed later moved to N.Y. and achieved world-wide recognition for his WINS & WABC radio broadcasts, for his in-person rock shows at the Brooklyn Fox & Paramount Theatres and his

rock movies like "Rock, Rock, Rock" and "The Big Beat."

By 1955, rock 'n' roll was sweeping the country. Bill Haley and the Comets on Decca, after an appearance in the film "Blackboard Jungle," scored heavily with "Rock Around the Clock," "Shake, Rattle and Roll," (an old Joe Turner song), "Dim Dim the Lights," "See You Later Alligator"; Boyd Bennett and the Rockets, a similar group, hit big with "Seventeen" and "My Boy Flat Top," on King. Bonnie Lou also on King and the Fontaine Sisters on Dot struck pay dirt with "Daddy-O." Other early rock hits included "Rock Love," Eddie Fountain; "Graduation Day," the Rover Boys; "Black Denim Trousers" and "Bazoom," the Cheers and others.

Three Field Hit

RCA Victor was quick to see the potential in the rock field. Their leading artists all recorded rock tunes: "Rock and Roll Waltz," Kay Starr; "Dungaree Doll," Eddie Fisher; "Ko Ko Mo," Perry Como. Late in 1955, Victor purchased Elvis Presley's recording contract from Sun Records. His first record on Victor, "Heartbreak Hotel," was a No. 1 hit in all three fields. This was the first time this had ever happened. The rock era was in full swing and the old walls separating country, r&b, and pop music were crumbling, never again to be restored.

Die-hards, who refused to believe that rock 'n' roll was taking hold included Mitch Miller, who vowed that Columbia would never enter this field of music. In the south, Klu Klux Klan men alarmed at the prospect of their youth being influenced by "Negro" records put up posters everywhere and exerted pressure to force radio stations to stop playing rock on the air. Both Columbia and the Klan

were to fall in the path of the rock blitz.

In 1955, the Platters, a rhythm and blues vocal group, firmly established themselves as the leading pop group in the world with hits like "Only You," "Great Pretender," "Magic Touch," "My Prayer." Fats Domino followed the 1955 "Ain't It a Shame" smash with "Bo Weevil," "I'm in Love Again," "Blueberry Hill," and "Blue Monday." Little Richard, with "Tutti Frutti," "Long Tall Sally," and "Rip it Up" was Domino's chief competition for male r&b honors. Chuck Berry followed his 1955 "Maybelline" with successive hits.

Six Million Seller

Elvis Presley followed "Heartbreak Hotel" with "I Want You, I Need You, I Love You." His third record for RCA Victor recording. It sold in excess of 6,000,000 copies and dispelled any doubt as to whether or not Elvis and rock were just passing fads. Presley paved the way for many other white rock artists. Earliest among these were Capitol's Gene Vincent ("Be Bop a Lula") and Sun's Carl Perkins ("Blue Suede Shoes"). Others included Buddy Holly and the Crickets, the Everly Brothers, Eddie Cochran, Jerry Lee Lewis, Richie Valens, Freddy Cannon, Jimmie Clanton, Duane Eddy, Conway Twitty, Bobby Rydell, Roy Orbison, Ricky Nelson, Buddy Knox, Bobby Darin, Gene Pitney, and English rockers Cliff Richard, Tommy Steele and Adam Faith to name a few.

By 1957, new independent labels had sprung up to meet the increasing demand for rock and roll. In New York, there was Roulette, ABC Paramount, Carlton, Warwick, Laurie, Coed, Big Top, Canadian American, Glory, Cadence, Scepter; from Philadelphia, home of the top-rated and influential American Bandstand Show, came Cameo, Jamie/Guyden, Chancellor and Swan. On the West Coast, Liberty, Era, Del-fi, Dore, Rendezvous, Challenge, Anvee and Indigo joined the already established Dot label. New labels from the South included Monument, Hi and NRC. Rhythm and blues continued to grow: the Coasters, the Drifters, the Flamingos, Larry Williams, Dee Clarke, Jerry Butler and the Impressions, Ray Charles, Lee Andrews, Lloyd Price, the Silhouettes, Billy Ward and the Dominoes, Hank Ballard and the Midnighters. Huey "Piano" Smith, Sam Cooke, the Chantels, the Monotones, Brook Benton and others joined the ranks of established pop market sellers.

Segregation of the pop and r&b fields was completely gone. All that remained was the final integration of country music. This was accomplished in 1957-58 with a series of country hits that crossed over into pop.

Thus the last remaining barrier fell. R&b and country records have consistently been an integral part of the popular music scene. Country artists often record their own versions of pop and r&b hits. Blues artists have also had great success with country tunes.

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'ROCK' OF AGES - BORN FREED

By ED OCHS

The post-war economic boom in America not only made money available to anyone willing to work for it but also to that great, traditionally unemployed segment of the U. S. population — youth. Money is power in America, so millions of teen-agers, and now teenyboppers, have "got the power" via the allowance system—sort of a parentally devised profit-sharing plan that made kids members of the idle poor. Foot-loose and rent-free, the children of rock turned to the leisure time pursuits of philosophy and revolution. Money also entitles the bearer to be hip, and the hipster uses "the power" to question abuses of power, and at other times spends it on luxuries like, say, records. As a result, the millions of dollars spent on Elvis, Dylan, Fats Domino, the Beatles, Stones and even Andy Williams have financed the resurrection of our national music heritage from the discriminatory "specialty fields" of race and hillbilly to a relative utopia of popularity, respect and power. Today rock music is the most liberal, relevant and

concerned media by nature of the message which the music business distributes cheaply (radio is free for the listening) and expansively: sex, drugs, anarchy, humanism, community and socialism, not to mention the latest news. Records are the medium.

Rock's Direction

The direction of rock, though some say the British should be consulted on that matter, is distinctly nationalistic. That does not mean New York or San Francisco, L.A. or Muscle Shoals, Alabama. The chatter over "sound capitols" is a lot of pap, since rock seethes from second class citizens who shovel, truck, forge, file and plant their life's crop on the continent between the great cities. For 15 years the only trend-weathering influences in rock have been the ones that were culturally native to the U.S. during its conception, and specifically to America's Southland. And after much experimentation in the technological, commercial and psychological aspects of rock, rock's direction has been more of a homecoming to social realities and a facing up to history. "Every

'evolution' of rock," I said in my first Tomorrow column, "was really revolutionary rock 'n' roll spiraling away from its original, fulfilled self, ultimately revolutionizing itself not into oblivion, thankfully, but back to its naked needs, to its post-war and fear of pre-war self, so desperate, life-hungry, sexy and searching." Blues and country music, once watered-down and synthesized for a bigger audience (and market), have returned proudly and confidently to stand on their original ethnicity and authenticity. Political as well as popular acceptance of the black, via the great leveler of music, has integrated the previously segregated "specialty field," reinstated the Negro's inalienable rights, and deemed his culture "special" by nature of virtue rather than vice. It is no accident that the acceptance of rock and the emotional acceptance of the Negro bind the two in celebration of the same holidays and heroes. Both the black and the hippie are children of protest—of repression that rock, as a major media of escape, has alleviated by over-

whelming the establishment with sheer energy and demand.

Said Billboard's Paul Ackerman about the phenomenon of rock 'n' roll: "When this black music began to sell pop, the Negro artist, having a taste of the bigger, broader pop market, tried consciously to become more pop. And the white artist, seeing the success of the black artist and his material, tried to become more Negro."

Today, since nobody has cornered the market on poverty and desperation, there are legitimate white blues, and likewise, success is no longer class conscious, so the Negro can enjoy national popularity. Once separate cultural entities, the specialty fields of white and black blues are now both ethnic and integrated, popular and secular at the same time. And it all began in the music business in an artistic way long before it happened to America socially. Because records are the media, and no phenomenon is beyond its super-sensitive eye and ear, nothing is exclusive.

Rock Is Free

When rock was born, Billboard was already a graybeard, a venerable senior citizen that had presided at the baptisms and burials of traditions as well as fads. Rock has weathered

fads; it has even weathered history. Then again, rock, more than a music, is a way of life that, like history, constantly reassesses its point of view to remain open-minded, honest and relevant. Though rock's origins—psychological, social, political and scientific—are a playground of possibilities for the creative mind and imagination, the "affluent society" and its better communications exposed and demanded rock's excitement because of its audio-visual immediacy. Rock on record was both the medium and message, and it communicated on contact with the "silent majority" of its day—the urban war baby. Its flexibility—its kinship to theater—has made rock uniquely adaptable to television, stage, radio, and more recently, print. Ethnic music no longer suffers from a lack of media coverage, since sophisticated communications in an age of liberalism has freed the land-locked "specialty fields" of race and hillbilly music. Rock 'n' roll is everywhere. It took more than 15 years for rock to gain its confidence, its sense of identity, to overcome the establishment's repression of original sin. But it won. Rock sees what it is and likes it anyway. They won't take rock 'n' roll away from us now.

Phillips, Presley, Cash, Sun

By CLAUDE HALL

The most "fantastic" recording artist today? Sam Phillips, who changed the sound of music around the world, has no doubt but that Elvis Presley is king. Yet, one of the unknown facts is that Elvis Presley came near to floundering before he came up with a commercial record.

"Without Love" was the first record that Elvis Presley tried to cut. And Phillips remembers that Presley tried to cut it for six months. Scotty Moore and Bill Black were two musicians working with Doug Poin-dexter. Phillips got them together with Presley. "I put out some kind of record, but I knew it wasn't good," Phillips said.

At this time, Phillips, a former disk jockey, had two fairly decent hit records under his belt—"Just Walking in the Rain" by the Prisoners and "Love My Baby" by Little Junior Parker. But those were not exactly wealthy times. In fact, it wasn't until "Blue Suede Shoes" much later by Carl Perkins that Sun Records actually went into the black profit side of the ledger. In the early days of the label and recording studio, Phillips recorded a lot of blues artists and remarked once that he didn't know "how many of my artists were arrested because they had too many people in a car. I don't mean by this that our Southern people were against the Negro, it's just that there were laws against having too many in a car, I guess." He mentioned that his artists then could not afford separate cars.

Phillips had bought most of his recording equipment piecemeal. In the beginning, he said, he recorded anything from weddings to funerals. "And colored people. Everybody laughed, me recording colored people. But those were great artists. There was B.B. King, for example, and many others. And, I guess outside of Jim Bulleit, I never fooled with anybody who'd ever recorded before I found them."

Howlin' Wolf

He recorded Howlin' Wolf and Joe Turner and he recorded Jackie Brenston. It was Brenston's "Rocket 88" in 1951, he said, that was the absolute beginning of what is known as rock 'n' roll today. "That record started pulling these things—blues and country and pop—together."

The growth of rock 'n' roll, Phillips said, just had to be. "The best country music in the world was being produced in Nashville. I knew I couldn't do that well at producing country music. They were the best. But those guys, even then, didn't leave enough to the imagination, in my opinion. Can you hear 'I Walk the Line' with a steel guitar added to it?" He *twang-twanged* with his voice to the melody of the song. So, Sun Records set out to do something different. The idea was to keep the music to the basics and, at the same time, capitalize on the "feel" of the Memphis area, which is steeped in blues.

And the early days of Sun Records were rough. Phillips recalled "leaving on a Sunday afternoon to visit distributors and radio stations. I'd sleep in my car. Nobody drove more in a three-year period there than I did.

"I recall one jockey telling me that Elvis Presley was so country he shouldn't be played after 5 a.m. But a lot of flurry was being raised about that time about Elvis. Some people said they couldn't play him because he was country, and country stations would say he was pop. Paul Berlin, a disk jockey in Houston, told me that when 'you get something I can play, I'll play it.'"

Alta Hayes

A girl named Alta Hayes at Big State Distributors in Dallas was largely responsible for the early success of Elvis Presley, Phillips said. "She told me that his record was interesting and she thought she could sell it. She got it exposed. Dewey Phillips, a Memphis soul air personality, played Elvis on his radio program, but really Elvis started in Dallas. The record was "That's All Right" b/w "Blue Moon of Kentucky."

Elvis became a regular performer on the "Louisiana Hayride," a live country music show produced by KWKH in Shreveport. And, during this period, was performing at high schools and in taverns from Shreveport to Texarkana and Little Rock to Memphis. Phillips said he never took a penny from any of his artists on booking or on management.

And the record label was still in the red. So, when Col. Tom Parker was negotiating for Elvis Presley with several New York record labels, Phillips called Parker at the Warwick Hotel in New York and agreed to a deal. He said out of the \$35,000 he received for Presley's recording contract and masters, he owed Presley \$6,000 in back royalties. There had been five releases at the time the late Steve Sholes of RCA Records bought Presley's contract.

Ghost Track

Phillips confirmed the possibility of a "ghost" gospel tape featuring probably the greatest gospel quartet of performers in history. The story is that Elvis Presley, Johnny Cash, Carl Perkins, and Jerry Lee Lewis were all in the studio one day just horsing around singing gospel songs. The engineer taped the entire session. "But where the tape is, I don't know. It's around somewhere at home," Phillips said.

The first million-selling record that Sun Records came up with was "I Walk the Line" by Johnny Cash. When asked if it had been certified, he shook his head. "I did my own damned certifying. I hung at 999,000 for the longest time. In fact, Johnny Cash had been on Columbia Records for two years before he got a gold plaque for a Sun million-seller."

Along with Elvis Presley, Phillips is noted for find-



SAM PHILLIPS, the man who discovered and developed Elvis Presley and Johnny Cash, among others, talks music with Paul Ackerman, music editor of Billboard, left.

ing and developing Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Charlie Rich and others. He had Perkins at the same time as Presley, but said: "I had never done anything with him like a hit until he changed 'Go, Man, Go' to 'Go, Cat, Go' on the 'Blue Suede Shoes' record. That record sold more than 250,000 copies and was the record that put Sun Records in the black." A man who was a very big part of the Sun Records success in those days, he said, was producer Jack Clement.

Sam Phillips, who said that he always thought of himself as "a frustrated criminal defense lawyer," was the baby of eight children. He had to drop out of high school in 1941 after his father died to help support his mother and an aunt. But he took night courses in engineering, podiatry and embalming. He was in the high school band in school, but "never was a musician." While conducting a summer band concert one night, Jim Connally of WLAY in Muscle Shoals, Ala., asked him to become a disk jockey. He worked at WLAY in 1942 and about being a disk jockey said, "I was a poor one, but I was."

He worked at WHSL in Decatur in 1943, at WLAC in Nashville in 1945 and WREC in 1946 in Memphis. He started his studio in 1950 while still working at WREC. He gave up radio at the age of 25 because he saw a "great wealth of music in the area that was not being exposed . . . and a large part of it coming from the colored man. At that time, he was married and the father of two boys, living in a little apartment and had no savings."

But not only did he become, eventually, vastly successful, but he changed the sound of music.



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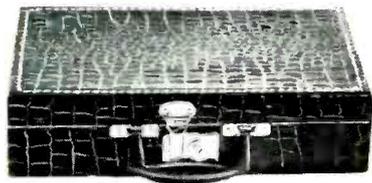
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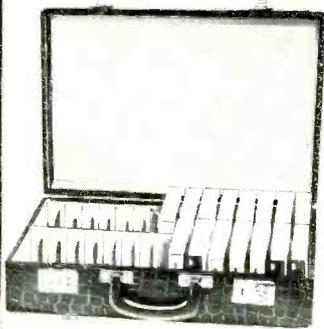
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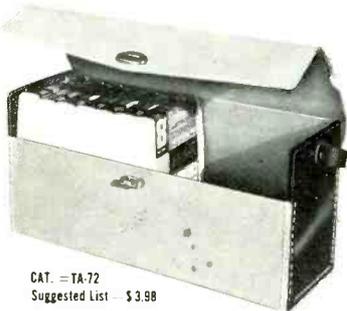
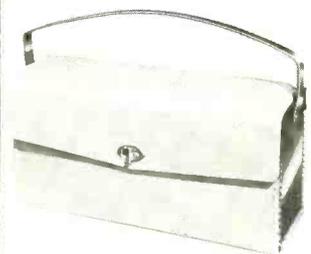
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POP CHARTS:

Industry's Measure of Performance

By THOMAS E. NOONAN
former Billboard staffer



The Top 10 were handed to Moses on the mountain and charts have been with us ever since. Pop charts in Billboard today are the industry's measurement of performance. They reflect the consumer's taste, the sales over counter, the amount of air exposure and the relative strength of individual records versus competition. They are a marketing tool to stimulate additional action as well as to reflect success. They are all these things and they are controversial too, week in and week out.

There exists today in the music-record industry many misconceptions about pop charts, their value, their use and their need. However, without charts, there would be less week to week excitement and as a result, fewer sales. The misconceptions exist simply because many read into the charts what they wish them to be, rather than analyzing what they actually are and their origins.

In the early 1900's, Billboard printed a chart, of sorts, titled, "Tunes Most Heard In Vaudeville Last Week." When records started to make inroads, charts were prepared weekly for Billboard but they were prepared by the leading labels of the day and printed individually. There were the Top 10 of RCA Victor, 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 and became factors, the charts changed with the times, as they must always do, and Billboard began compiling national charts with all records and labels combined. After World War II, charts took on a different appearance as well as a different meaning, and other charts were added. "The Honor Roll of Hits" chart was introduced because a top tune would be selling for an extended period of time by many different artists. It was commonplace to have a tune be No. 1 by one artist, No. 2 by another artist, No. 3 by a third artist and on rare occasions the same tune held down the top six spots of the national chart by six different labels. Cover records were

made No. 1 on all three charts, it was eligible, and did receive from Billboard the Triple Crown Award." Album charts were expanded and the "Best Selling Pop Albums" and "Best Selling Classical Albums" charts started to take on immediate importance. Instead of the line "also available on tape or cassettes" or "also available in Stereo" the line in those days read "also available in 78 rpm," or "also available in 45 EP." Record companies were producing records in three speeds, 45 rpm, 33 1/3 rpm and 78 rpm and everybody predicted that 16 rpm was just around the corner; and so, that speed too was added to all phonographs. There were also 10-inch singles, 10-inch albums, seven-inch singles and 12-inch albums. There were electrical transcriptions for radio play, and the question of consumers using wire records as well as the new tape recorders to tape records off the air first became of concern.

In early 1950, Billboard printed 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. With fewer cover records, the "Honor Roll of Hits" chart was dropped and the demise of sheet music sales forced that chart into its place in history. Race was now Rhythm & Blues, and was taking on increased importance, and with the sales of phonographs spiraling, reaching the country music and r&b buyers, the "Country and Western" and "R&B" album charts were introduced. The three singles charts became one

(Continued on page 114)

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

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**Pop Charts:
Measure of Performance**

• Continued from page 112

national chart with sales, airplay, and jukebox reports, all contributing to the weekly tabulations. The most important chart in the early and mid-1950's was the "Best Selling Pop Singles in Stores" chart. Billboard also introduced the territorial hit charts, hits listed by city which was, in effect, the start of market break-outs as they are known today. A 100 chart position of sorts was run, but was a "side" chart and not a record selling chart. board turned to Western Union. Billboard was the first publication to use new means of research to devise charts. Starting with a massive weekly mailing to all parties, a system employed by all in the 1940's to obtain information about sales, airplay and jukebox performances, Bill-

board turned to Western Union for quicker information by wire. This test conducted by Billboard with Western Union was actually the start of the "Western Union Operator 25" service that is today used by many industries.

In the 1950's, Billboard again established a first, by converting the pop chart operation to punchcards for quicker tabulations. The pop chart department was headquartered in Billboard's Cincinnati plant with personnel in their New York, Hollywood, Chicago and Nashville offices, contributing information.

Outside Research

In 1956, Billboard, again changing with the times and the new methodology of sales and distribution, turned to outside research experts to study, test and devise new methods and procedures of gathering the vital facts with more speed and accuracy. A computer was pur-

chased and the pop chart department moved to New York. As a result of the tests employed for better and more accurate information, new charts were introduced. The "Hot 100" of today, actually started in 1958, was possible only because of the accuracy and depth of the information obtained. LP charts were extended to 50 positions, c&w and r&b charts to 30 positions.

However, the information received for LP charts via the "diary pad" method (record dealers were contacted in person by Billboard field representatives and asked to keep an actual diary of their record sales), revealed valuable information, other than the basics required for the popularity charts. This information was compiled separately and analyzed by Billboard.

Although the record industry was growing each year and was well on its way to the billion-dollar plateau reached a few years ago, actual "share of market by label" research had never been developed. Billboard, seeing the void and recognizing the necessity for this type of research to aid the industry's growth, began to compile these types of reports for record manufacturers. A new division, Record Market Research, was started and had the responsibility of both pop chart research and the confidential share of market reports. These latter reports were issued monthly and sold by special subscription to manufacturers. In the meantime, the pop charts took on new dimensions in the industry with their greater depth and more accurate reporting, and Billboard now had the ability to print weekly charts for singles and LP's in every category of music.

Innovations took place in the pages of Billboard based on this new source of information. "Breakout" singles and LP's, far beyond 50 positions each week), extended country and soul singles and LP charts, better year-end charts and many additional charts compiled for special issues treating special areas of our industry resulted. Billboard won the "Jesse H. Neal Editorial Award" for the best special issue of any trade publication in 1961, after publishing their first college special; they have since won other awards for their country music specials.

Pop charts today are part of our every week business and are vital to artists for nightclub, television, concerts, foreign tours and other personal appearances. They contribute to the play and sales of records of all types. It was the national charts in trade publications that led to the individualized charts that today are produced in every market of this country by local radio stations. International charts with hits listed for every foreign country, have long been an integral part of Billboard (since the 1950's) and have contributed to the "one world of music" atmosphere that exists today. The U.S. pop charts as printed in Billboard have helped spread our records to every country in the world, to establish artists, labels and tunes, and as a result, the sum total of foreign income is a major factor to all manufacturers and publishers in this country today.

Misconceptions

The misconceptions mentioned at the beginning of this piece

that surround popularity charts are many, but easily dispelled once explained. Without getting into in-depth explanations, let us attempt to dispel a few of the most glaring.

"Pop charts" mean popularity charts and not popular music. Thus any record can make a pop chart if it is selling to the general public in sufficient quantities to be competitive. Pure classical LP's have made appearances on the Pop LP charts, foreign records on the singles chart, etc. Charts, as printed in Billboard each week, are a weekly reflection and not in any way a measurement of cumulative sales or strength of any record. Thus it is conceivable, and has happened many times in the past decade, that a record that sells over a million copies will not make No. 1, because one or more records that may not sell a million cumulatively, can edge out the million seller during any given week. A weekly reflection is simply that; the relative strength of records sold in one week's time. Many records will peak too soon in certain markets, and while they may sell more over a long period of time, they may not be competitive with other records which are selling better during that given week.

Some soul and some country records will make the pop charts while others will not. This again is based on sales and airplay for the given week, as compared to all other record sales of significance being tabulated so that they can be reflected on the "Hot 100" chart. These country and soul records that make the pop chart may not outsell other records cumulatively that go higher on their respective Soul and Country charts.

In order to gain maximum positions on the "Hot 100," for example, record sales and airplay must be spread around the country. Here again, certain territorial hits (hits in a few markets, even though they may be the biggest markets) can actually outsell, in total sales, other records that are more evenly spread but not get as high on the charts. The reason here, to any researcher, is obvious.

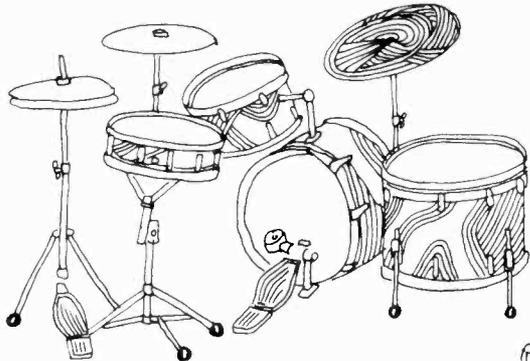
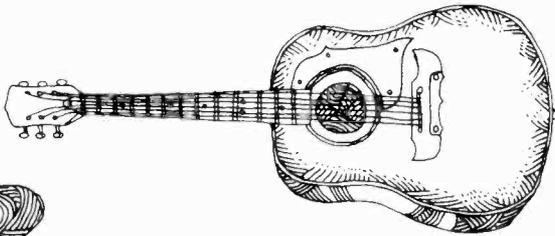
Every week brings forth new questions from manufacturers, artists, publishers, artists' managers, bookers, and others in our industry who read and utilize charts. The number of questions will always be in direct ratio to those records not making No. 1, those others that are slowing down, have lost their star performer designation, or have peaked and started to drop. These factors will never end, and it is they that make the pop charts the exciting editorial features that they are—controversial, but necessary.

What's next on the horizon for pop charts in our industry? Obviously, bigger and better charts for "Best Selling Tapes" and cassettes will be next. In the late 1960's we have seen the introduction of the "Best Selling Tapes" chart, and the "Best Selling Folios" chart. For some time we have had the "Easy Listening Chart" and the "Hot 100" has for quite a few years printed the RIAA seal next to hits that have qualified for gold record certification. But the future of pop charts will be, as always, dictated by the industry's changes.

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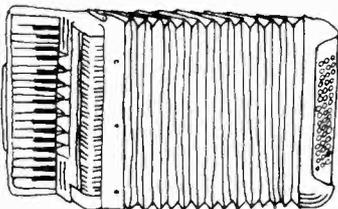


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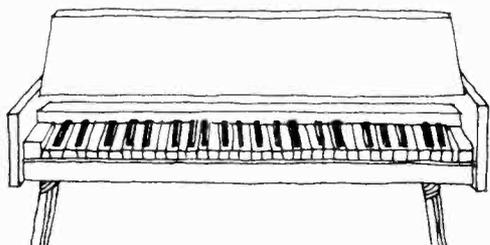
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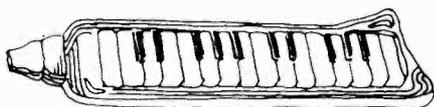


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Smogtown: The Los Angeles Story

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. On the West coast they huff and puff through the irritating smoggy gloom with their pitifully unproductive "catalogs" stuffed in bulging golf bags.

The land of citrus and Ronnie Reagan likewise serves as the cluttered home of even more record men than publishers. Evasive but enterprising, a legion of scuffling hopefuls operating floating, obscure labels somehow manage to acquire tapes on the cuff and huckster their discoveries to recognized firms with distribution facilities. Counting the mobile itinerates, there are perhaps 275 disk outfits. One disappears—it's never missed—and another comes forth.

As the Sixties slide away the booming colony of BMI, ASCAP and unaffiliated songwriters comprises just too many, should you ask any one of the numerous Angelenos who toil full time as a&r men. Radio station disk jockeys, PD's and librarians say the same about the hordes of aggressive young pitchmen who fearlessly pound their doors begging for airplay.

California's most colorful city long ago eclipsed rival San Francisco as the capital of the Golden State's music industry. Today the traffic-clogged city of Angels ranks second in the world only to New York in personnel and action. London lags despite its six years' prolific breeding of Beatles, Stones, Joneses, Humperdincks and sundry rock-oriented groups. Trailing, too, are Nashville, Chicago, West Berlin, Tokyo, Memphis and Muscle Shoals, vital though they are in the vast international music mosaic of 1969.

"Hell, man, it ain't like it used to be," we were told last week by a sullen, shaggy-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 Goldsen, 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 Karl Engemann all served me coffee and demanded exclusives on my material. I knew the deejays personally and most of their wives, but hell, man, dig the scene now. No one will see you, or return a call. All these eager kid writers and no-talent singers are ruining 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



PAUL WHITEMAN'S original orchestra was first to attract attention to Los Angeles as a music center. This rare portrait was made in 1919 when Whiteman and his men were appearing at the now long-gone Alexandria Hotel in L.A. during the Christmas holidays. Left to right—Henry Busse, Hal McDonald, Buster Johnson, J. K. "Spike" Wallace; Whiteman, with fiddle; Charles Caldwell, Leslie Canfield, Charley Dornberger, and Mike Pingitore, who remained with the "King of Jazz" as banjoist and librarian for 30 years.

looking for someone. He's lived in California 28 months.

DeKeyser's Store

Smack on the now-drab main artery running through Hollywood, the boulevard where Grauman's Chinese, the Pantages, the Roosevelt and the Broadway store forlornly remain from the glamorous era when hundreds of thousands of tourists annually flocked in hoping to see movie stars rolling by in their gleaming Dusenbergs 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 Weil 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 Preeman disqualifies himself as an old-timer although he's been in the profession, via his father, all his life. "I wasn't born until 1922," he says. The celebrated "Weegie" at Keynote Music on South Olive remem-

bers the past and advises that one Johnny Appfel, with a small educational catalog, was the only person she knew who founded and ran an LA publishing firm. It was known only in Southern California, she says.

Up on the circular 12th floor of the Capitol silo on Vine, where a visitor instantly notices the queer odor of smoldering incense and a secretary walking around barefooted in unchic, faded blue jeans, a slender, gray-thatched Wilbur H. "Bill" Miller sits at his desk overlooking the Hollywood Palace marquee far below and unrecalcitrantly recalls his part in the early days of Los Angeles music activity.

"It was 1923 when I came down to Los Angeles from Idaho and enrolled at USC for pre-law studies," Miller, a producer who soon will mark his 25th year with Capitol, reminisced.



ALONG WITH Paul Whiteman and Jimmie Grier, the late Gus Arnheim helped establish Los Angeles in pop music with a superb orchestra in which Bing Crosby (1930) and other noted performers were featured. Like Grier, Arnheim's favorite location was the Cocoanut Grove of the Ambassador with its 12 network airshots every week. He also recorded prolifically.

"That was the era of undrinkable Scotch selling at \$25 a quart, hundreds of speakeasies, the introduction of the Charleston dance by the Negro dance team of Mack and Johnston, flickery silent movies and President Warren Harding's sudden death.

Isham Jones

"The biggest musical name in town was Herb Wiedoeft, saxophonist Rudy's brother, who fronted a band at the Cinderella Ballroom at Fifth and Hill. I thought he was truly heavy, the best I'd heard. Then another band came in from Chicago led by a colorless, pock-marked, unshowmanly man named Isham Jones. His music was so great that nobody faulted him up front."

Miller, an excellent saxophonist himself, later blew with a half-dozen name crews in the 1930's. "The 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 bandsmen worked there with Benny Pollack. But Whiteman with his concert arrangements, and soloists Henry Busse and Mike Pingitore, was the number one man."

An expert on Hawaiian music, and the man who for more than three years has deftly handled all the Vik Apple and Harvest product for U.S. release, Miller also recalled Sunny Brooks' crew at the Venice and another strong outfit led by a drummer Sonny

Olivera. The Redondo Beach Ballroom and the Mission Beach in San Diego were nationally known. Although he has been around 45 years, Miller says that "lousy" songs were foisted on the public then just as now. He cited the 1923 smash by Kendis and Brown, "When It's Nighttime in Italy, It's Wednesday Over Here" which Shapiro-Bernstein plugged into popularity. "There were others just as bad," 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 Golden 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, when he started at the Alexandria Hotel in LA in 1919 (see photo) admittedly emulated Hickman's style—they called it "syncopation" right after World War I. Whiteman's place in history is assured, nonetheless, for his later achievements with George Gershwin's "Rhapsody in Blue," Ferde Grofe's "On the Trail" and for his shrewd featuring of immortals like Bing Crosby, Al Rinker and Harry Barris (the Rhythm Boys) and Mildred Bailey, Leon "Bix" Beiderbecke, Jimmy and Tommy Dorsey, Frank Trumbauer, Eddie Lang, Johnny Mercer, Jack Fulton, Jack and Charlie Teagarden and Ramona. That was her name, just Ramona. She sang and played piano on several big-selling records with Pops at a time when he was the hottest name on the nation's hand-cranked turntables.

The once-palatial Belasco Theater at 337 Main offered the world's classiest music when it opened in 1901. Paderewski performed there; Enrico Caruso, Mary Garden, Galli-Curci and Schumann-Heink all sang on its ample stage. In 1925, however, it switched to burlesque. Until the depression it offered a chorus of 80, a big house orchestra, great comics (Mickey Rooney's pop, Joe Yule, was one) and high-salaried ecadysiasts, tastefully presented. Today, as the Follies, it's a shabby, grubby joint with exactly five "girls" and music from a tape recorder.

Mexican Competition

LA faced competition from Mexico throughout the Twenties. Agua Caliente and Tijuana served up spicy mariachi music, as they do now, but they attracted the lucrative California trade with scores of gambling houses. The City of Angels had its gaming places, too, notably the Clover Club and a couple of floating spas out in Watts and Vernon, but they were all too often raided by the law. The Mexican government banned gambling in 1933. Angelenos go below the border now only to see the bullfights.

When Vitaphone introduced sound in motion pictures in 1926-27, Los Angeles moved from its small town, orange

grove and palm tree image to become a mecca for the nation's most successful songwriters and musicians. Then came the depression as the Twenties ended, and may of those who had trained west on the Santa Fe Super Chief so hopefully wended their way back to New York, several via their thumbs.

Jimmy Dorsey once told us how isolated he and his band become when he gleefully accepted what he thought would be one of the finest jobs in America performing every Thursday night on Bing Crosby's high-rated Kraft Music Hall—only to gradually become aware that "millions of people living east of the Colorado River turned to other bands, bought their records, attended the class ballrooms, hotels and one-night stands and forgot we were still alive and blowing."

Dorsey finally roused his sidemen and Bob Eberly from their rented swim pools and rushed back east, where they, too, shortly rang the bell with record hits, astounding box-office grosses and remunerative theater stands. He never remained in Hollywood more than four weeks the rest of his life even though he maintained a beautiful home in Toluca Lake near Crosby's.

Los Angeles had at least one record firm as far back as 1921, when the New Orleans trombonist Kid Ory cut several 78 rpm shellacs for the Spikes brothers' "SB" label. They also recorded at least two black singers, Ruth Lee and Robert Dudley, on undistinguished novelties and a song they wrote that is still a winner 48 years later, "Someday, Sweetheart."

When Ernie Wehl retired from his business representatives' job with the LA musicians' Local 47 a few weeks back, he sparked the ceremony by reminding that he had played piano at the New Green Mill on Washington boulevard with Lou Stepp in 1923. Wehl also was featured at the long-forgotten Loew's State and the Alexander in nearby Glendale. But Pete Pontrelli, saxophonist and leader, topped him. Pete in 1919 led his band at the wedding reception of a union couple and in 1969 again played at their 50th wedding anniversary bash. That, kids, is longevity!

The first noted jazzmen to play Southern California were Dink Johnson and the Original Creole Band of New Orleans in 1913. Ferdinand "Jelly Roll" Morton likewise trained out from Louisiana to perform, at the piano and with a pickup band, at Barron Long's roadhouse in what is now Watts on the city's south side. Movie stars and agents made it their hangout. Four years later, also from New Orleans, Merritt and Henry Brunies took over the Dome in Ocean Park, at the beach, and effected at least a mild musical sensation with their wild, two-beat jazz innovations cribbed from the Original Dixieland Jazz Band back home. "We had never heard that kind of music in California," trombonist Jake Flores later told us. "They made Whiteman's big concert charts sound horribly dull."

A man named Mike Lyman (later to operate a chain of Simon's drive-in restaurants

throughout the city) hired his brother Abe as bandleader at Mike's Sunset Inn. And thus Abe Lyman's career in music was assured. In Abe's group were trombonist Miff Mole, pianist Gus Arnheim and a trumpeter who later became the rage of England, Roy Fox. Fresh from the Earl Fuller orchestra at New York's classy Rector's eatery, the self-styled "high-hatted tragedian of jazz," Ted Lewis, also enjoyed success with his new orchestra. Musicians belittled the hammy, dramatic Lewis and his clarinet in later years but in his salad days the little Ohioan with the battered silk hat led a first-rate group, and Californians paid top dollar to enjoy him.

By 1930 the unforgettable era of the big bands was, unlike prosperity, truly just around the corner. At least in Los Angeles.

Earl Burnett

Earl Burnett came along on the heels of Whiteman and soon made a name as a pianist, maestro and showman who appeared in more motion pictures than any other musician at that time. Gus Arnheim had toured with Sophie Tucker and held the piano chair with Abe Lyman, but only two years after playing Los Angeles gigs with his new orchestra, Gus enjoyed the adulation of the French and British in '29 with what must have been one of the earliest across-the-Atlantic engagements ever to be played by an American dance orchestra. Gus composed "Sweet and Lovely" and "It Must Be True" which his pal Crosby, who sang briefly with Arnheim, made into record hits and eventually, solid standards. Stan Kenton came along later to take the piano chair when Arnheim moved up front to conduct. And just in case Si Waronker considers it a well-kept secret, I will remind readers that he played fiddle with Arnheim in the middle 1930's. So did the great Russ Columbo, who for a short time competed with Crosby as America's favorite crooner. His death in a pistol accident tragically ended a singing career that might have become fantastic, as did Bing's. But Columbo is still fondly remembered in California.

Jimmie Grier fought a battle that a legion of musicians have fought, with the old debbil booze, but his inherently superb musicianship and warm personality led him to a popularity plateau alongside Burnett and Arnheim. He recorded constantly in Los Angeles, backing artists like Crosby, Ruth Etting, Dick Powell, Helen Morgan, Joy Hodges, Pinky Tomlin and Gogo Delys. His and the Arnheim orchestras alternated year after year at the Coconut Grove during the depression days when most of the diners were picture stars, agents and wealthy orange grove owners. Eventually the bottle knocked Grier out of the box. His death went almost unnoticed in the major LA dailies.

Los Angeles slept through the Thirties, growing slowly, imperceptibly, as its film studios expanded and the radio networks hired more and more singers and musicians for their transcontinental commercial programs beamed east. Had you been writing for Billboard in September of 1937, you'd cover the orchestras of Hal Kemp at the Ambassador; Ted Fio-Rito, Beverly



THE LATE Earl Burnett's orchestra in Hollywood in 1929-1935 dominated the scene, particularly in the earliest film musicals. A pianist, Burnett and his men appeared in motion pictures with the most celebrated stars of the "talkies" era, including Bessie Love, Harry Richman, Anita Page, Charley King, "Ukulele Ike" Edwards and the guitarist and tenor who constantly tiptoed through the tulips, Nick Lucas. Burnett was managed by the long-defunct Kennaway agency.



JIMMIE GRIER'S name was identified with California pop music for many years in the late 1928-40 era of the Hollywood bands with his popular orchestra that accompanied Bing Crosby on radio and discs and doubled nocturnally at the Hotel Ambassador Coconut Grove. He is now deceased.

Wilshire; Jimmie Grier, Biltmore; Ted Dawson, Cafe de Paree; Bill Hoffman, Cafe La Maze; Eddie Fitzpatrick, Casino Gardens; Mack Stone, Circus Cafe; Bob Grant, Clover Club; Lew Saile, Del Mar; Stuff Smith, Famous Door; Joe Marengo, Goldberg-Bosley; King Adelstein, Italian Village; Jack Dunn, Lick's Pier; S. Santaella, Lucca's; Dave Forster, Manchestra Theater; George Redman, Omar's Dome; Waldemar Guterson, Orpheum; Ben Pollack, Cafe International; Don Ricardo, Pan-Pacific; Ted Buckner, Paradise; Rube Wolf, Paramount; Louie Prima, Prima's Club; Al Kalie, Rendezvous; Jan Garber, the Casino on Catalina Island; Herb Wilkings, Riverside Gardens; Pryor Moore, Schaber's; Frank Britton, Sebastian's Cafe, later the renowned Cotton Club and Casa Manana; Al Eldridge, Topsy's; Garwood Van, Trocadero; Bobby Lutz, Venice Ballroom; Jim McPherson, White Cap; Larry Kent, Wilshire Bowl; Chuy Perez, Zarape; Peggy Gilbert, Zenda; Pete Pontrelli, Paris Inn; Leonid Leonardi, KFWB; Lud Gluskin, KNX-CBS; Fred Stark, KHJ;



BULEE "Slim" Gaillard was one of many artists who boosted Los Angeles into an important music center during World War II with his zany singing of "Cement Mixer" and other novelties stressing rectorooney lyrics. Few know that Gaillard, who still works steadily in California, went west from Detroit.

Cy Feuer, KEHE, and Gino Severi, KFAC.

Norvo & Bailey

The great new Red Norvo band and Mildred Bailey were about to play the ornate, spacious Palomar Ballroom at Third and Vermont. It ranked as the showplace of the west. Two years later it was destroyed by fire and all of Charlie Barnet's arrangements and instruments were lost. Maurice M. Cohen quickly built and opened the Hollywood Palladium three miles away and it, too, enjoyed astounding popularity. The big band era now bloomed in full flower.

Somnolent it once may have been, but the City of Angels now hummed. New York's major publishers enthusiastically opened Southern California offices, and among those early songpluggers we vividly remember Mose Gumble, Dave Gordon, Lee Finburgh, Harry Coe, Oakley Haldeman, Sam Weiss, Jack Mass, Nat Winecoff, Art Mehlinger, Harold Wall, Lucky Wilbur, Edie Kelly and Murray Wizell.

Songwriter L. Wolfe Gilbert

formed his own publishing firm and started what later became an epidemic. It was the time of Judy Garland, a recent Gumm sister, and her memorable "Dear Mr. Gable" scene in MGM's "Broadway Melody of 1938." Frank Pendleton was prexy of musicians' Local 47, and his union had just raised scale so that one could hire a copyist all week for \$90. Archie Bleyer, Mannie Klein ("world's highest paid studio sideman") and Dave Rose migrated to LA, and soon Rose became little Judy's first husband. Benny Goodman hired Martha Tilton and made a film at Warner's. Louis Armstrong, only 37, and Martha Raye, Ray Noble, Victor Young, Dick Powell, Judy Canova, Andre Kostelanetz, Raymond Scott's Quintet, Sophie Tucker and Allan Jones, Jack's pappy, were also making movies.

That was 1937. The years leading up to Pearl Harbor still sparkle brilliantly in a whirling musical montage: Gordon Jenkins' great NBC studio orchestra with Opie Cates, the Grace Hayes Lodge out in the Valley, a hangout for the profession; the Davis & Schwegler phono label, Nate Cole's obscure "King of Swingsters" at the Circle out on La Cienga, the new Sonny Dunham band managed by perspiring, able, affable Carlos Gastel; Barney McDevitt's exemplary publicity campaigns for the big name bands from the east, KFI's Al Poska, Vido Musso's band with Johnny Davis, Al Jarvis and his original "Make Believe Ballroom" and Stomp Shop disk store, the swinging Casa Manana with Lunceford, Basie and Ellington; Bob Crosby's "Best Dixieland Band in the Land" across the channel at Catalina. Don Otis on KFAC, Joe Perry and the exciting shellacs he produced at Decca's little studio on Melrose, Les Hite's ork, Charlie Mihn's superb photos of musicians . . . they all spin around like a revolving kaleidoscope. It was the Los Angeles music scene at its finest.

World War Two

The start of World War II brought an immediate blackout of the city. Anti-aircraft guns sprang up everywhere. Frank Sortino and his musicians were instantly jobless as the navy docked the majestic white S.S. Catalina steamer for the duration. At the Palladium Pearl Harbor night was lanky, energetic Stan Kenton with an intriguing new band he had brought up from Balboa Beach.

Kenton won immediate acclaim on his home ground, although his music flopped on records at first. The pianist took to the road at a time when food, gasoline, tires and musical instruments were in short supply; he slugged it out for three trying years before he scored on a national basis. Looking back from a vantage point of nearly 30 winters later, it's now apparent that big Stan accomplished more for California music than anyone around today. He was daring in his conceptions, he made friends in the 35 states in which his flashy "artistry in rhythm" was performed, he spread a new sound all over the world with his "Eager Beaver" and "Her Tears Flowed Like Wine" early hit disks, and he unfailingly hustled almost around the clock to promote and

(Continued on page 118)



(LEFT) STAN KENTON'S original orchestra was appearing at the Hollywood Palladium at the time the Japanese bombed American bases in the Pacific just 28 years ago, starting World War II. Despite the resulting blackout, the tall Kansan won national attention on the engagement and eventually became one of the world's outstanding big band attractions.



(LEFT) ONE of the most incredible success stories ever to emanate from Los Angeles is the one in which a penniless Mexican-American named Andy Russell became an instant national idol with the release of his first record, "Besame Mucho." That was in 1945. Here he's shown with his mentor, George "Bullets" Durgom, horsing around between shows.



(RIGHT) EMERGING from his role as an ace ASCAP lyricist and former singer with Paul Whiteman, Johnny Mercer formed his own record company with B. G. DeSylva and Glenn E. Wallichs in 1942 in Hollywood and in a year had built Capitol up to a major. No longer in (or on) records, Mercer continues as one of the truly topflight tunesmiths.



(BELOW) BACK in the days when a live radio plug was all-important in the making of a hit song, music publishers maintained large staffs of aggressive, personable men to personally contact the star performers and get their tunes aired over the national networks. Here Bing Crosby is greeted in the Hollywood NBC parking lot as he shows up for a "Kraft Music Hall" rehearsal. Happy Godday (left) and colleagues were known as "songpluggers" and it was their hustle and ingenuity that made great standards out of untried, unknown material.

Continued from page 117
promulgate not just his own but all pop music with disk jockeys, newspaper writers and anyone else who would meet with him. The state of California is in Kenton's debt. Even now he remains a distinguished messiah.

Men in uniform, thousands of them, and pert little WAVES, WACS and USO girls in trim unsexy uniforms filled the LA night spots seeking companionship and entertainment. On one Saturday night in late 1942 when the team of Helen O'Connell and Bob Eberly were heading the charts with Jimmy Dorsey's band, we fought our way to Jerry Lester's jammed Palladium bar and watched 10,122 sweating patrons try to dance. That record still stands 27 years later. Across the street Sunset Earl Carroll's glittery nitery was turning 'em away with Manny Strand's band and a colorful stagershow. The Florentine Gardens had lines running up to Bronson with Fats Waller and the Mills Brothers featured. Freddy Martin had long since taken over the Coconut Grove, the Biltmore offered Joe Reichman's band, Phil Harris held down the new Slapsy Maxie's, the King Cole Trio performed nightly at the 331 Club and artists like Meade Lux Lewis, Jimmie Noone, Wingy Manone, T-Bone Walker, Harlan Leonard, Mike Riley, Ceelle Burke, Poison Gardner, Freddie Fisher and Ken Baker all were local box-office sensations.

Stampede Begins

With the war, there also emerged more publishers, more songs, more singers, more everything. Johnny Mercer took time from his songwriting to tee off a new record label with Glenn E. Wallichs 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 Otis Rene marketed Excelsior, Norman Granz conceived Philo, Art Rue bowed with Specialty and the stampede was on.

Tradepaper men like Al Scharper, Lee Zhito, Mike Connolly, Charlie Emge and Dave Hyltone had difficulty reporting the astounding, unprecedented music activity. Billy Berg's, the Morocco and the Radio Room on Vine charged exorbitant prices but were SRO every night as mobs fought for tables to watch Slim "Cement Mixer" Gaillard, Harry "The Hipster" Gibson, Lord Buckley, Winni Beatty, Zutty Singleton, Loumell Morgan and other top-dog attractions. Every month saw new waxworks. Saul, Jules and Joe Bihari popped with their Modern label. Eddie Laguna preemed Sunset. Ross Russell operated Dial. Benny Pollack came out with Jewel. Ted Yerxa, a newspaperman, offered Lamplighter. There were also the Atomic, Jump, Dootoo, Black & White, Frantone, Encore, ARA, Bel-Tone, Imperial and Juke Box marks. Dan O'Brien founded Melodisc, the Messner family emphasized blues and quickly watched their Aladdin line rise to semi-major status, and Neely Plumb, new from Chicago, had no difficulty selling his Rhythm label singles, which Plumb produced to aid young musicians in improvising standard songs against a recorded rhythm section.

"Open the Door, Richard" emanated from Los Angeles with Jack McVea's inventive little band. For two months it drove Americans crazy. Berle Adams, now second in command at mighty MCA to Lew Wasserman, trained out in 1946 as a representative of the new Mercury firm in Chicago and set up a session for Artie Auerbach, the Jack Benny stooge who was known for his catchy "pickle in the middle" radio routine.

Artie made a passable master, and Adams, having nothing else, recorded a flip side throwaway, an old standard sung by a 36-year-old balding Clevelander vainly trying to succeed as an agent for a girls' trio, the Barriers, who never quite scored. Thus did Frankie Laine, after

bombing earlier on a small LA label, grab a second chance. His "That's My Desire" a few months later for Adams started a belated career that brought Frankie a roomful of gold disks and lifetime security. He and wife Nan now reside in San Diego. They occasionally light a candle for Adams.

The war years introduced revolutionary changes in the lives of everyone. Hundreds of thousands in LA were employed in gargantuan war plants, many of them on the "swing shift" that ran from midnight until 8 a.m. Some ballrooms remained open all night, but no alcohol was sold after 12 p.m. Juke boxes became inordinately popular. Numerous musicians doubled on jobs at Lockheed, as did Alvino Rey. The draft riddled the big bands. Artie Shaw, Claude Thornhill, Sam Donahue, Rudy Vallee, Eddy Duchin, Jimmie Grier and many others were in uniform, and Glenn Miller died in Air Corps khaki flying from England to Paris in late 1944. By the time the Japanese made peace, the period of big band dominance was ending. Solo singers were soon to take over.

And so Los Angeles now became the center for almost all the nation's favored vocalists. Bing Crosby, Dinah Shore, Nat Cole, Andy Russell, Frank Sinatra, Frankie Laine, Jo Stafford, Peggy Lee, Kay Starr, Margaret Whiting, Buddy Clark (who died in an airplane crash in 1948 in a crowded Los Angeles street), Herb Jeffries, Doris Day, Ginny Simms, Martha Tilton, June Tilton, June Christy, Dick Haymes, Johnny Mercer, Helen Forrest, the Andrews Sisters, Vic Damone, Gordon MacRae, Billy Eckstine, Tony Martin—everybody but the sizzling-hot Perry Como made his residence in what is now called Smogtown.

Even the bitter 1948-49 industry imbroglio revolving around the radically novel 45 rpm and 33 rpm disks, introduced almost simultaneously by RCA and Co-

lumbia, failed to slow music's growth in Southern California appreciably. Television roared in at the same time, but few musicians benefited from the all-seeing red eye until several years had elapsed and the coaxial cable was perfected. Everybody and his cousin ran a record firm, a publishing company or a publicity office.

Came the Fifties, and for every Atomic, Sunset, Exclusive and Excelsior label that folded two others arose. Disk jockey Gene Norman offered Crescendo, Randy Wood moved his Dot operation and Pat Boone out from Tennessee, Liberty burst through with sex symbol Julie London and the mechanically contrived Chipmunks, brilliantly conceived by Al Bennett, a Missouri farm boy, and Si Waronker, the old Arnheim violinist. Dick Bock had his World Pacific jazz disks; the Dixie-styled Firehouse Five paced solid sales for Les Koenig and his six labels. Warner Bros. jumped in with sparse success initially, then caught on under Mike Maitland's skilled guidance via a series of comedy LP's. Peeved with record labels in general and cocksure that he could run his own company better, Frank Sinatra launched Reprise (tagged as "Revenge" by many traders) and was then purchased by Warner Bros.

Maitland's twin labels, desperately fighting to prosper in an uncomfortably overcrowded

field, astounded the trade not only by turning out consistent winners by Sinatra—reviving his career on wax just as Capitol had miraculously resuscitated him 10 years previously—but also by boosting Dean Martin to all-time highs in popularity with a remarkable string of clicks that continues today. Martin had made hits before moving to Reprise (he, too, was an old Capitol staple from his partnership days with Jerry Lewis back as far as 1948) but his work for the Burbank organization eclipsed everything he had ever achieved. As 1970 nears, the ex-Ohio card dealer (whose rep as a drunk is as farfetched as recent Paul McCartney death rumbles) earns more money than anyone in showbusiness. Last year, Dean's gross approximated \$4 million, and that topped his buddy Sinatra, Bob Hope, Bing Crosby, Barbra Streisand, Jack Benny and the lot, who don't have as much going for 'em in the way of records, films, television and personal appearances combined. Martin, curiously, good-naturedly agrees with many in the profession that he's miles from ranking as one of the better singers.

If one Randy Wood wasn't enough, running Dot, another from Chicago stormed Hollywood with the Vee-Jay label. Despite his inability to sell the first two Beatles singles in America, Illinois Wood for several years turned impressive profits

(Continued on page 120)

Will Arms Dominate Music of the 1970s?

Despite its rise to prominence as a major international music center, Los Angeles still has more than its share of zany, eccentric characters.

The Group One label has just recorded a former bartender, Jim Maxwell, who plays his arm. That's right—Jim blows on the fleshy part of either arm and achieves (?) a sound like a trombone. And while Local 47's Sid Weiss ponders Maxwell's place in the musicians' union, Jim ambitiously sees a big future for himself. "Think what a sensation a rock group made up only of arms would be," he told Billboard.

Steve Hoffsteter is composing an "Ode for the Arm" for Jim to perform on coming guest shots with Joey Bishop over ABC-TV, and his first single is skedded for early release by Group One.

TOMMY JAMES and the SHONDELLS 1969

Billboard TOP 20 POP SPOTLIGHT

**TOMMY JAMES & SHONDELLS—
CRIMSON & CLOVER**

#1  **HOT 100**
#1 Cash Box
#1 Record World

**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

7  **HOT 100**
#10 Cash Box
5 Record World

**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

#2  **HOT 100**
#2 Cash Box
#1 Record World

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

#19  **HOT 100**
#11 Cash Box
#10 Record World

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

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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 Humes (the popular singer with Count Basie), Herb Shriner and maestro Jimmie Lunceford prepare for a show with Shriner's harmonicas. Every record star took his turn on programs beamed out by Armed Forces Radio Service.

THE L.A. STORY

• Continued from page 120

before folding his shop permanently. Tennessee Wood, meanwhile, sold out to the gigantic Gulf & Western conglomerate, then spirited Lawrence Welk's stable over to the new Ranwood firm which he's now ably piloting through perilous birth pains.

Bill Cosby took harder knocks with his Tetragrammaton venture than he did as an athlete at Temple University. After a couple of frustrating, losing years, the comic unloaded and then jumped to Decca's Uni subsidiary in suburban Universal City, leaving a reorganized and still-hopeful Tetra to others.

By far the most resounding success in California since the 1942 creation of Capitol has been Herb Alpert's meteoric A. & M. enterprise. Alpert's horn and Tijuana Brass modified music trends everywhere. In addition, he inspired a myriad of ambitious producers to go out on their own.

Snuff Garrett popped with Viva and Bravo. Amos came from Jimmy Bowen. Lee Hazlewood introduced LHI while Lou Adler was serving up Ode. On Nov. 18, LHI and Amos merged. John Phillips called his product Warlock. It's hardly possible to finger all the recent phonograph action within the shifting, flowing LA. sphere of influence, but you're likely to hear more in the months coming up from Rod McKuen's Stanyon, Jimmy and Bob Webb's Canopy, David "Bonanza" Dortort's Good Time, which Joe Lubin is managing for the millionaire NBC producer; the Smothers Brothers' Smobros, and the imminent release on Motown of Diana Ross' first solo singles, now being cut by Bones Howe. Mike Curb's Sidewalk and Forward, Frank Zappa's Bizarre and Blue Thumb, and the youngish Gulf, White Whale and GRT-Calmedia California companies also are geared for an explosion.

Rock-Oriented

Although Sinatra once described rock as "a rancid smelling aphrodisiac" in a heated moment—and he's had a few of them in his 54 years—virtually all the current recording schedules are slanted to the rock audience. The only men we know who switched to another mode are Scott Turner and Biff Collie, who deserted Hollywood in November to become permanent creators of country fare for Transamerica's powerful Liberty, UA and Imperial tricarpestry.

The once-arrogant "majors," if there still remains such a classification, have recently countered the unprecedented success of the little guy with the little label by beefing up their creative wellsprings. RCA maintains a full staff in a new and efficient Hollywood structure; Columbia's Jack Gold not only oversees Ed Mathews, Sonny Knight, Jerry Fuller and Irish Tim O'Brien in their artistic efforts, but under Goddard 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 skips the growing MCA-Decca colony 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 emphatically influenced by current folk-rock sounds. Future bands, California tradesters tell us, will not feature a single guitar as did the ones that played in the Pleistocene age. Tomorrow's will incorporate two or three guitars and a Fender bass as well. The first of the coming combos are likely to show three reeds, not five, and brass will comprise two trumpets and two trombones at most. Drums and guitars will get the spotlight; within months the

inescapable boy and girl singers will share the stand with the band. And so the cycle ever revolves.

To the millions of young music consumers whose mercurial, flighty tastes made hits out of the lovely, complex Italian "Romeo and Juliet" film soundtrack music and also Janis Joplin, Three Dog Night and a dozen others, the new bands will emerge as daring, unique and enthralling 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 amplified alto sax or even a silver-plated flugelhorn will come roaring out of anonymity in Alabama or New Jersey and magically be hailed as the musical messiah of 1971—or 1975.

The revolution could start in LA or New York, but more likely will center in smaller, less cosmopolitan Muscle Shoals or Muskogee. Time will tell. The only thing sure right now is that nothing is sure. Shelby Singleton's baby SSS label might start the turnover in tastes with its new masters by Herb Howell, an almost comical one-man band. John Tartaglia may do it with the Brobdingnagian orchestra of 66 musicians he is now recording 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 Whiteman's 1919 Alexandria Hotel outfit. Cycles or no, nothing will ever go back that far.

Ralph S. Peer, Pioneer

The late Ralph S. Peer is the man to whom kudos 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 camelia 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—mostly for the Okeh label—in improvised studios that he often set up himself.

Peer produced the first blues vocal, Mamie Smith's "Crazy Blues," in 1920. He coined the "hillbilly" and "race" terms used in the trade for many years, and his Southern and Peer publishing firms became internationally 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 extensively, mostly in the south, through the 1920's and 1930's 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.

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TOP 1000 "ALL TIME" BILLBOARD CHART WINNERS

More than 15 years of Billboard's singles chart (Oct. 30, 1954—Nov. 22, 1969) have been tabulated to produce the "All Time" Top 1000 chart—singles with the strongest and longest chart action.

The tabulation method is based on raw point values which take into account position and number of weeks on the chart and with a special weighting factor added.

Shown here are the first 25 of the "All Time" Top 1000 singles and artists. The full listing—Billboard chart winners list, plus the 75 "all time" artist list, plus year-by-year title and artist lists—will be available in a special report on or about April 1, 1970. It will include charts published in all 1969 issues of Billboard.

Tabulation by David E. Greene.

TOP 25 TITLES (from the Top 1000 list)

RANK	TITLE	ARTIST	YEAR(S) RECORD ACHIEVED TOP 10 RANKING
1.	TWIST	Chubby Checker	1960 & 1961-1962
2.	HEY JUDE	Beatles	1968
3.	MACK THE KNIFE	Bobby Darin	1959
4.	CHERRY PINK & APPLE BLOSSOM WHITE	Perez Prado	1955
5.	I WANT TO HOLD YOUR HAND	Beatles	1964
6.	TOSSIN' & TURNIN'	Bobby Lewis	1961
7.	I'M A BELIEVER	Monkees	1966-1967
8.	LOVE LETTERS IN THE SAND	Pat Boone	1957
9.	THEME FROM A SUMMER PLACE	Percy Faith	1960
10.	SINGING THE BLUES	Guy Mitchell	1956-1957
11.	ROCK AROUND THE CLOCK	Bill Haley & His Comets	1955
12.	THE BATTLE OF NEW ORLEANS	Johnny Horton	1959
13.	AQUARIUS/LET THE SUNSHINE IN	5th Dimension	1969
14.	SUGAR, SUGAR	Archies	1969*
15.	AUTUMN LEAVES	Roger Williams	1955
16.	IT'S ALL IN THE GAME	Tommy Edwards	1958
17.	I HEARD IT THRU THE GRAPEVINE	Marvin Gaye	1968-1969
18.	ALL SHOOK UP	Elvis Presley	1957
19.	TAMMY	Debbie Reynolds	1957
20.	I CAN'T STOP LOVING YOU	Ray Charles	1962
21.	HELLO, DOLLY!	Louis Armstrong	1964
22.	GREEN DOOR	Jim Lowe	1956-1957
23.	DON'T BE CRUEL	Elvis Presley	1956
24.	SUGAR SHACK	Jimmy Gilmer & the Fireballs	1963
25.	LOVE IS BLUE	Paul Mauriat	1968

TOP 25 ARTISTS (based on the TOP 1000 list)

RANK	ARTIST (NUMBER OF TITLES IN TOP 1000)	RANGE OF YEARS TITLES IN TOP 10, HIGHEST RANKED TOP 1000 HIT, YEAR(S) HIGHEST-RANKED TITLE ON CHARTS
1.	ELVIS PRESLEY (29)	1956-1969 All Shook Up (1957)
2.	BEATLES (26)	1964-1969 Hey Jude (1968)
3.	(DIANA ROSS & THE) SUPREMES (14)	1964-1969 Love Child (1968)
4.	EVERLY BROTHERS (11)	1957-1962 All I Have to Do Is Dream (1958)
5.	PAT BOONE (9)	1955-1961 Love Letters in the Sand (1957)
6.	BEACH BOYS (10)	1963-1966 I Get Around (1964)
7.	ROLLING STONES (8)	1964-1969 Honky Tonk Women (1969)
8.	CONNIE FRANCIS (10)	1958-1962 My Heart Has a Mind of Its Own (1960)
9.	FOUR SEASONS (8)	1962-1965 Big Girls Don't Cry (1962)
10.	BRENDA LEE (9)	1960-1963 I'm Sorry (1960)
11.	BOBBY DARIN (8)	1958-1966 Mack the Knife (1959)
12.	BOBBY VINTON (7)	1962-1968 Roses Are Red (1962)
13.	CHUBBY CHECKER (6)	1960-1963 Twist (1960, 1961-1962)
14.	PLATTERS (7)	1955-1960 Smoke Gets in Your Eyes (1958-1959)
15.	HERMAN'S HERMITS (8)	1965-1967 Mrs. Brown (1965)
16.	MONKEES (6)	1966-1968 I'm a Believer (1966-1967)
17.	RICK(Y) NELSON (8)	1957-1964 Travelin' Man (1961)
18.	TEMPTATIONS (8)	1965-1969 I Can't Get Next to You (1969)
19.	ROY ORBISON (7)	1960-1964 Oh, Pretty Woman (1964)
20.	DION (DIMUCI) (7)	1961-1968 Runaround Sue (1961)
21.	(YOUNG) RASCALS (5)	1966-1968 People Got to Be Free (1968)
22.	RAY CHARLES (6)	1959-1966 I Can't Stop Loving You (1962)
23.	TOMMY JAMES & THE SHONDELLS (5)	1966-1969 Crimson & Clover (1968-1969)
24.	PAUL ANKA (5)	1957-1960 Lonely Boy (1959)
25.	FRANK SINATRA (6)	1955-1967 Learnin' the Blues (1955)

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RCA Records and Tapes



HERBERT, ROMBERG and KERN

By CHARLES TOBIAS

*Somewhere high above us, in the land of "No Return"
Three famed 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 Deems Taylor
Are there in that Starlit scene
George M. Cohen, our "Yankee Doodle Dandy"
And our beloved Oscar Hammerstein.
Look at those two greats greet each other
While waiting for the concert to start—
Beautiful songs, Cole Porter and grand words,
Little Larry Hart,*

*Can't you hear the "Carioca" as Vincent Yeomans
turns around?
To whisper a friendly "How are you boys?"
To Buddy De Sylva and funny Lew Brown
"Will You Love Me in December" Jimmy Walker
The fashion plate of old Broadway
Is seated beside Gene Buck, "Mr. ASCAP of Yesterday"
'Twould take me 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 close at hand
Sure, he's proud of the harps that surround him
Played by cherubs on a thousand strings
Hear that glorious tune that they're playing?
"Sweet Mystery of Life" . . . takes wings
They relished his operettas, they bravo'd his
"Thine Alone"
And "A Kiss in the Dark," set off a spark
Of cheering that seldom was known*

And now, the last note has ended

*And after a breathless pause
Thunder from heaven could never compete
With that sweet thund'rous applause
And there is a halo of spotlights
Victor Herbert smiles 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 . . . "Rommy—
Sigmund Romberg"
Down comes the down beat, up floats a strain
As soft as a breeze in spring
Then, "When I Grow Too Old to Dream"
Becomes a community sing . . . and how they sing
Why, you can almost see soldiers marching and shouting
"We are the stout-hearted men"
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 segue from melody to melody
"Sweetheart, Sweetheart, Sweetheart" then
"One Alone" and "Lover Come Back to Me"
What's more, you'd adore his "King's English"
Just imagine if you can
Little words like: "Mit-Mit a Dis—Mit a Dot"
Yes, Romberg was a loveable man
Some phrases would escape him
But his notes could fit any rhyme
Listen to those operettas: "The Student Prince"
"New Moon" and "Blossom Time"
For each beginning there's often an end
But not in that eternal land
Encore after encore, song after song
Romberg complied to each colleague's demand
Ringing wet and yet he'd stand there
Bowing to friends that admired him so
And not until a standing ovation
Did they finally let Sigmund Romberg go*

"I told every little star

*Just how wonderful you are
Why didn't I tell you?"
Well, I'm telling you
Pandemonium broke out, on that night of nights
When they flashed a name in eternal lights . . .
"Jerome Kern"
Yes, every star in that distinguished ensemble
applauded with their hearts
As their own Jerry Kern, sitting at the baby grand
Played, "The last time I saw Paris, Her heart was
young and gay
No matter how they change her, I'll remember her
that way"
Roll back the years and hold back the tears
As you hear "Smoke Gets in Your Eyes"
"They Asked Me How I Knew My True Love Was
True"
You know there's no boat like a "Show Boat"
When you're floating away on a song
As Kern plays, "Old Man River, He jest keeps rollin'
along"
"The Night Was Made for Love" and how they loved
that night
As the angelic choir continued with
"They Didn't Believe Me—They Didn't Believe Me"
That in this great wide world you've chosen me"
Once in a "Blue Moon" does a crowd get so excited
As Jerry delighted them with "My Bill" and "The Way
You Look Tonight"
How many songs has he written? What kind of tunes
would you say?
Well, you "Can't Help Lovin' That Man"
When you hear those tunes today.*

*Yes, long ago and far away, in that land of no return
They are still applauding three great men
HERBERT, ROMBERG and KERN.*

Charles Tobias, one of America's great songwriters, traces his career back to the early days of Tin Pan Alley. In 1954 he became president of Songwriters Protective Association (now AGAC), succeeding Sigmund Romberg.

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 Asbury Park, N.J., and joined the New York staff. My beat included an uninteresting department called Merchandise dealing with carnival items, souvenirs and novelties that featured, at the appropriate time, political campaign buttons. Reporting on the coin machine activity was also a regular assignment.

The editorial content of the coin machine department had as a segment news about the jukebox industry. The record manufacturers, as few as there were at the time, had not yet felt the pleasant sensation of the over-the-counter demand by individual buyers. Operators of approximately 500,000 music machines were the goal, either in dreams or reality. The machines offered a weekly sales potential of a couple or three million records.

The market was like getting a tome with the Book of the Month Club.

There was nothing 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 Saturdays. The schedule called for me to work with 5 x 7 cards on which I listed, from my contacts, the top tunes as given me by the jukebox firms. I devised my own system using either colored cards or colored pencils to show the rise or decline of a record at a glance.

In the following week's issue of The Billboard, ten hot tunes were listed. This was expanded to indicate another ten as "Coming Up." It was a true and new service to the jukebox 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 "jookin'." It was a round of pleasures enjoyed (so they claimed) to music for only those boasting physical prowess.

After I arrived on the West Coast in early 1941, I continued to contact 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.

Beer Barrel Polka

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

I think my memory serves me well in recalling this incident. Willie Glahe had made "Beer Barrel Polka" in Germany and the record was imported by a company on New York's 34th Street. The recording was used on music machines and was not generally, if at all, sold in retail stores. Buyers asked for Beer Barrel Polka and got Beer Barrel Polka. After they played it at home, they returned to the retail store to report it was not the one they wanted. They had received the U.S. version. The German one was not available, readily at least, to them.

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

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

Radio is today most powerful in making or breaking a tune. The music 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 alone, there were more than 100 different labels where before there had been not more than five or six.

150 Labels

Williams Leuenhagen, owner of a one-stop record service along with a music and general coin machine operation, once told me he carried something like 150 different labels.

The facilities of the Los Angeles recording companies ranged all the way from a battered hat and a telephone-mail service address to a plush layout. Some had entered the business only with a song, a few bucks, a supply of shellac, and brass.

Basically, this was all that was needed.

My measly ten top tunes "charted" 30 years ago has grown to a minimum of 40. We didn't have that many releases a week. Music machines hold more than the 12 or 20 records they had in those days, making the potential even greater. Even fantastic.

The music machine output has kept pace with the population explosion, recreational and leisure time and the new electronic gadgets.

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

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

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

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ITALIANA

THANKS FOR THE 1969 HITS

QUANTO TI AMO	Johnny Hallyday	(Philips records)
QUELLI BEILLI COME NOI	Alice & Ellen Kessler	(Carosello records)
ANGELI IN BANDIERA	Musics by Bruno Canfora	(Carosello records)
AMORI MIEI	I Domodossola	(PDU records)
ESTASI D'AMORE	Iva Zanicchi	(Rifi records)
JEAN	Bobby Solo	(Ricordi records)
LA PELLE	Adriano Celentano	(Clan records)
DOMANI CHE FARAI	Johnny Dorelli	(CGD records)
SOLI 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	(Carosello records)
SE	Carmen Villani	(Fonit Cetra records)

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"FROM THEN TO NOW"

WE CAME A LONG WAY TOGETHER, BABY!!!

CHAIN OF FOOLS	Aretha Franklin
PONY TIME	Chubby Checker
LETTER FULL OF TEARS	Gladys Knight & the Pips
CONTINENTAL WALK	Hank Ballard & the Midnighters
RUN BUT YOU CAN'T HIDE	Jerry Butler
YOU THREW A LUCKY PUNCH	Gene Chandler
MERCY-MERCY	Don Covay, Rolling Stones
SOOKI, SOOKI	Steppenwolf
YOUR LOVE IS LIKE A SEE SAW	Aretha Franklin
YOUR LOVE IS LIKE A SEE SAW	Don Covay
LONG TALL SHORTY	The Kinks
I DON'T KNOW WHAT YOU GOT, BUT IT'S GOT ME	Little Richie
THINK ABOUT IT	Otis Redding
TONIGHT'S THE NIGHT	Solomon Burke
NIGHT OWL	Wilson Pickett
DOOMSDAY	Shirells
HERE I GO AGAIN	Ricky Nelson
LOVE BUG	Lena Horne
MISTER TWISTER	Connie Francis
CONTINENTAL TWIST	Louis Prima
HOLD ON	Sam Cooke & Fabian
HOUSE OF BLUE LIGHTS	Don Covay

Independents' 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 recording business for the next decade. Before the 1950's the U.S. record business, with minor exceptions, was in the hands of four major record firms: RCA Victor, Columbia, Decca and Capitol Records. By the end of the 1950's, close to a score of labels had a share of the action on the best-selling charts.

The 1950's saw the independent labels come into their own. Some of the labels like Atlantic, Chess, Dot, Sun, Mercury 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 frantic fifties were composed of one or two young executives who made their recordings in "studios" 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 than the majors to the desire of young record fans for music with guts and a beat. Call it what you will, rhythm 'n' blues, rock 'n' roll, rockabilly or whatever, it was the independent labels who found, signed and recorded the artists who created these new styles, artists like Elvis Presley, Ray Charles, Willie Dixon, Fats Domino, Bobby Darin, Little Richard, Sam Cooke, B.B. King, Ruth Brown, 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 "specialty" fields like rhythm 'n' blues or rock 'n' roll in the first place had nothing to do with prescience 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, funky 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 independent 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 men of that time, "Oh Happy Day" was not a "good" record. It was made on a home tape recorder by an amateur singer with amateur-style backing. What only a few sophisticated record men realized was that "Oh Happy Day" was a summer camp song known by youngsters throughout the country, and Howard's style of singing was acceptable to these same youngsters. The record became a smash hit.

The second record was "Gee" by the Crows on the Rama label. It featured a "bird" 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 floodgates to a new and different record business in which anyone could be a recording man and anyone could produce a hit on any label—one time at least.

The majors tried to counter the solid sales of rhythm 'n' blues recordings with covers—having one of their top artists make a version of the upcoming rhythm 'n' blues hit. For a while this worked, but soon the kids, whose taste became the prevailing taste of the industry, demanded the original recording and gradually the Top 40 stations started to play the rhythm 'n' blues hit. This helped make rhythm 'n' blues hits pop hits too,

and rhythm 'n' blues turned into a major industry trend by the mid-1950's. One of the biggest hits in this vein was the Chords' "Sh-Boom" on Atlantic's Cat label. It sold r&b and pop and was a big, big hit, even with a cover disked by the Crew Cuts on Mercury.

The major trend of the decade, of course, was rock 'n' roll, which has since become rock and is apparently turning back into rock 'n' roll. (Only now it is called "Good Old Rock 'n' Roll.") Elvis kicked it off on the Sun label. RCA Victor, under Steve Sholes, and with the help of manager Colonel Parker, bought up Elvis' contract and records from Sun for \$40,000 and assured themselves a healthy share of all rock 'n' roll sales for the next 15 years (and perhaps 15 more to come). Columbia Records, which alone of the majors had been solidly up there with hit singles, due to the sagacity of a&r head Mitch Miller, let rock 'n' roll slip away, and it was 10 years before Columbia got back into the rock 'n' roll ball game.

It was the independents who picked up the ball and ran with it. Bobby Darin, Coasters, Clovers, Drifters and Ray Charles on Atlantic, B.B. King on RPM, Little Richard on Specialty, Johnny Ace and Willie Mae Thornton on Duke, Little Esther on Savoy, Johnny Cash and Elvis on Sun, Otis Redding on Volt, Hank Williams & Luke the Drifter on the fledgling MGM label, the Hilltoppers on Dot, to name a few. The hits came on the charts from labels large and small, labels based in New York, California, New Orleans, Chicago, Nashville, Florida, Memphis, Jackson (Miss.), Pittsburgh, Cleveland, Detroit, Atlanta, Houston and points south, north, east and west.

What no one really knew at the time was that rock 'n' roll was the sound of the future, that r&b would evolve into soul, that rock 'n' roll hits would become standards to be revived again and again and that British youngsters would help with these revivals. But happen it did and the independents who staked their future on the blues and the rock were home free when rock and soul took over in the glittering Sixties.

January 1-March 31, 1964

90 Days That Shook The Industry

BY IAN DOVE

JANUARY 1964. The British invasion was about to begin. But in the U.S. all was quiet. Singing Nun had Jan. 1 Mar. 31, 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 spot trends. "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 sank without trace or comment.

Meanwhile Capitol had a Beatles single, "I Want To Hold Your Hand," ready for release. They also had a host of news clippings about something called Beatlemania running 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 to present the group on his show on Jan. 3—Ed Sullivan would have them 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.



JOHN, PAUL, George and Ringo in the days when they were known as the Merry Moptops.

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.

Working on 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.

For a start those old unheard-of Vee Jay and Swan singles started being heard-of, and moving. Vee Jay slapped a writ on Capitol saying they could not release, advertise, push, manufacture, promote, or even go near a Beatle record. Capitol did the same 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 100 singles chart, with Capitol leading, Swan next and then Vee Jay.

And the first real symptoms of Beatlemania started to happen. A record store next to a barber shop offered a free Beatle haircut to anyone who purchased an album. The barber shop offered an album to anyone

who had a Beatle cut. New York's radio station WABC received 3000 letters A DAY from Beatle fans, WMCA made its contribution to radio history by sponsoring the first Beatle wig competition. Lyndon Baines Johnson arriving around the same time as the Beatles in New York, armed with the status of President of the United States, Commander in Chief of the Armed Forces, was ignored by crowds hungrily looking for a glimpse of John, Paul, George OR Ringo. Ed Sullivan booked them for three consecutive appearances, a group called the Swanns brought out "The Boy with the Beatle Hair" on Cameo Parkway. And Vee Jay brought out an album which went into the charts. So did MGM.

Finally the professional pop pundits started to talk about a Liverpool Sound explosion on the U.S. market (they were right) involving the Dave Clark Five, Gerry and the Pacemakers Fourmost, Searchers, Bill J. Kramer and the Dakotas, and the Swinging Blue Jeans.

Another British group was left out, to be mentioned a few months later. The Rolling Stones.

By March 14, the Capitol, Swan and Vee Jay singles occupied the first three positions in the singles chart. A first for any group. By March 28 things were completely haywire.

The Beatles had TEN singles in the chart, they occupied the first FOUR positions, two of these singles were imported in such numbers across the Canadian border to put them fairly high in the chart. One week later, the Beatles made it 12 singles in the chart, with the first FIVE places belonging to the group. In Canada they occupied nine places in the Top 10!

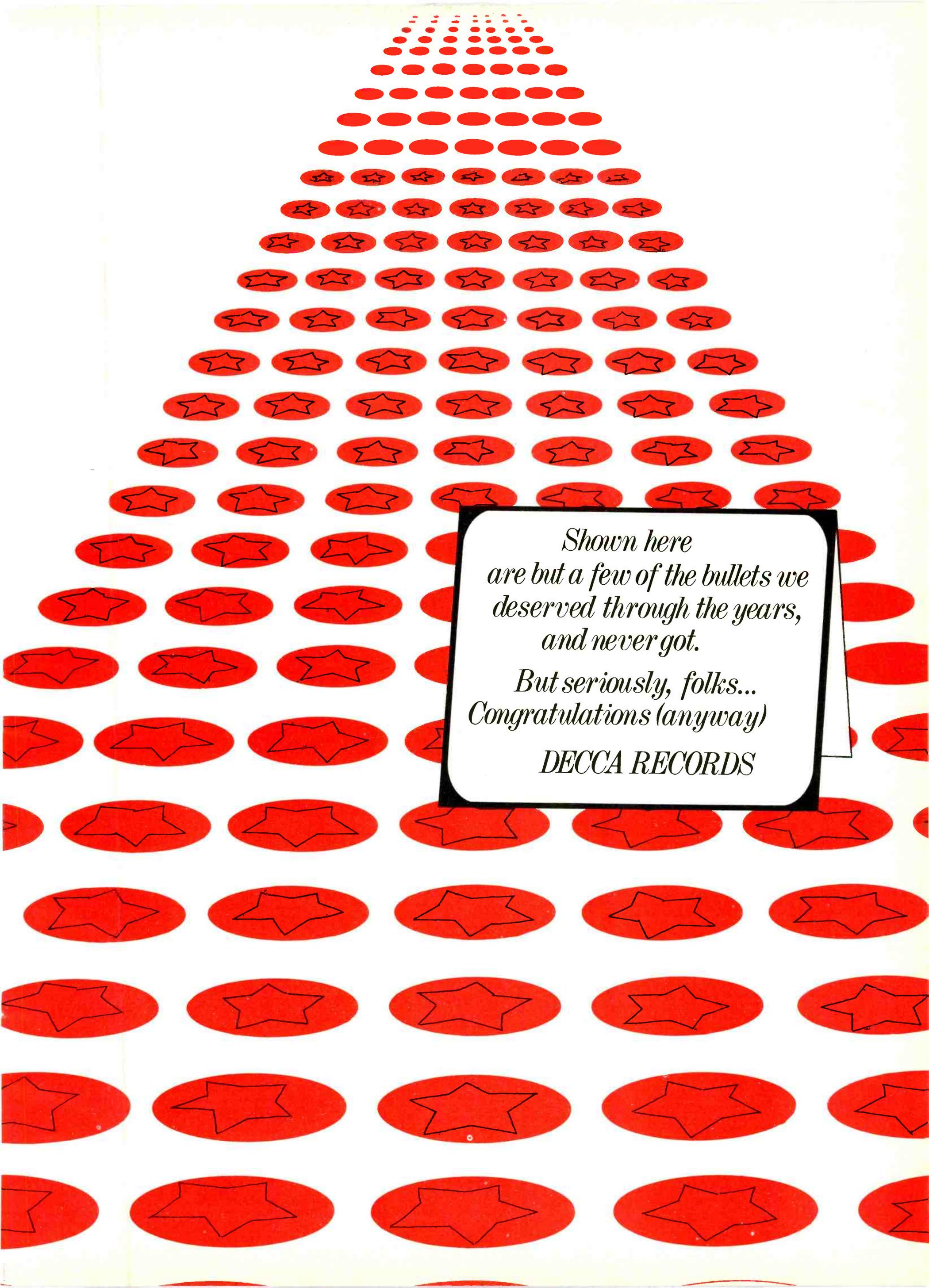
Their new Capitol single "Can't Buy Me Love" went into the chart at No. 27—the highest position of any new chart entry that anyone could remember—and had a claim of 940,225 copies sold the very FIRST DAY. Capitol pressed 2,100,000 at first to meet the demand. . . . and needed more.

In the last three weeks of February, statisticians in the record industry estimated that Beatle product amounted to 60 per cent of all singles sales, with only 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.

Ninety days.

That was all it had taken for John, Paul, George, Ringo and manager Brian Epstein to turn the U.S. record industry inside out. And to set the stage for the 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

Reflections of a Young Man's Mind IN AN OLD MAN'S BODY

By JOEL FRIEDMAN
former Billboard staffman

Lee Zhitto is guilty. Paul Ackerman need be brought before the court. The other parties plaintiff are Joe Martin, Bob Rolontz, Bill Simon, Is Horowitz, Ren Grevatt. As amicus curiae we have Joe Carleton, Joe Csida, George Simon, Jerry Wexler and a host of Does.

The charge? They were responsible, and are responsible for my smoking habit. I simply can't give up cigarettes, and I, my wife and kids have tried every damn thing in the book, to make me quit.

You see, it seemed easier to

pound a typewriter with a cigarette in your mouth (and maybe one going in the ashtray), and another on the typewriter table too perhaps, when you had the chance to eucere New York on a Columbia or RCA Victor story. When you changed date-lines from California to New York, so that guys like Jim Conkling or Mannie Sachs couldn't determine your source.

Jerry Wexler and I used to sit on a stool at a bar 'round Columbus Circle a lotta years ago, and listen to the late, but oh so colorful Al Green inter-

mittently regale us with stories of the r & b business. And we drank. And smoked.

And the more colorful the figure—the more we lapped it up. Guys like the Bihari brothers, Saul, Joe & Jules, who used to use a beach umbrella for a sound baffle. And Norman Granz, Leo and Eddie Mesner, Herman Lubinsky, Eli Oberstein, Herman Starr, Paul Reiner, Jack Lewis, Art Rupe, and the young Glenn Wallichs and Lloyd 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 kinds, r&b, jazz, schmaltz. In a word, we were a bunch of record junkies.

Which is not to say there aren't as many, if not more colorful figures in the business today. I think they're fantastic as a matter of fact. They may be a bit more greedy, but hell they only became that way when the world suddenly woke up to young people, and dropped a few of their prejudices, and Wall Street suddenly didn't care if it was a black hit and the only thing that mattered was "how many times earnings."

Young Writers

And the young writers, producers and promoters today even make more sense. While we were growing up on "moon in June" kinda pap, 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 of "effete snobs" who currently fill the air with cries of "we'll take it public," it still boils down to "what's in the grooves."

Somebody has got to pay, and you can bet your bottom dollar that pros like Milt Saltstone, Gordon Dinerstein and Amos Heilicher aren't going to be a patsy—for anybody.

Now we're an industry—once we were a business, and it was exciting, challenging and extremely enervating. And you know what? It still is. Oops, there goes my cigarette.

CMA MATURED QUICKLY

By BILL WILLIAMS

The Country Music Association, only a fraction the age of Billboard, nonetheless has matured quite rapidly and has shared much in common.

Now a shade more than 11 years old, CMA has been actively promoting country music since its birth. In its earliest year it promoted the participation of artists in their periodic appearances on network shows, met

with congressmen, and sponsored resolutions.

Less than a year later CMA was working with Armed Forces Radio, spreading the music overseas. Then came concentrated promotional drives through radio stations, newsletters, a country music album, appearances at conventions, and the start of the Hall of Fame.

By 1961 there were promotional disks produced and dis-

tributed, a national convention, radio station sales kits and surveys. Then came a series of appearances and shows for sales and marketing groups, protective guidelines for songwriters, group insurance policies for members.

Shortly thereafter, with all of the above projects continuing, the drive for the Hall of Fame got underway. Then promotional trips to Canada, the sponsorship of a country music movie, and

more promotional disks. 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 tournament, and a broadcasters seminar. A scholarship grant for the John Edward's Foundation, and then a special album again to spread country music.

At the suggestion of Billboard, the trade press awards were done away with, and the CMA awards became a reality. This led to a

national network television show. Through the efforts of CMA, 600 stations now were programming country music full time, and another 1,400 part time. 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. Billboard also has provided a board chairman and a president.

There is much in common. Both have promoted country music for a long time.

Washington Dealers—Into the Future

By MILDRED HALL

The older the recording industry 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 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 change in the marketing of recorded music, because the District started with so very little. Even as late as the post-war Forties, 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 the industry and the customer life-styles. These are Waxie Maxie Silverman's Quality Music stores, and Schwartz Brothers, distributors and lately retailers with the Harmony Huts 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 Mom and Pop retailer (his wife still enjoys working right along with him) is also going public. His application is being processed at the SEC, for public sale of 100,000 shares for \$300,000 to finance his fan-out into suburban shopping centers. Quality Music Stores number five, with one plush outlet completed in Bethesda, Md., one in the process, and additional outlets in the planning stage.

These two, Jim Schwartz, board chairman of his firm, and Max Silverman, present and future head of his, have things in common. Both believe in large-scale, daring expansion. Both believe in suburbia, which form, with the cities, an almost continuous river of population on the East Coast. Both believe, as their actions show, in the big and beautiful type of store with everything available for the customer to see and touch. Both believe in in-depth stocking to provide for today's divergent tastes 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—

quality service to the customers.

Expansion, Flexibility

Although starting from very different origins of operation, both of these enterprises have key qualities in common: expansion, flexibility and responsiveness to the modes and needs of the community (and the customers) they are serving. Jim Schwartz says he does not intend to lose that Mom and Pop customer closeness, and Waxie Maxie is a confirmed veteran of many years of mingling with his customers.

Because of its increasing and varied demands, retailing of recorded music is beginning to look like a young man's game. But the older veterans like Max Silverman, and the middle-year successes like Schwartz, and some of the youngsters just emerging, show that a man can be any age to play, from 17 to 70—as long as he keeps his alertness to the changing scene, the technological innovations, and the changes in the community life around him.

Schwartz Distributors has believed in playing it big from the beginning, in a sense. They quickly went to expanded warehouses, distributed for an imposing string of labels, and over a wide area. Adding rack merchandising, they service over 400 retail and automotive outlets in this area, involving a number of states. They made the jump into tape distribution for half a dozen of the leading manufacturers, when a good many in the trade were still suffering the delusion that tape meant threading reels, and involved only a small, elite customer segment like the hi-fi devotees.

From there, suddenly, and fairly recently, Schwartz brothers began assembling its chain of retail stores, called Harmony Huts. It was a daring move to open a tape-only store in Virginia's Seven Corners — and proof of the phenomenal growing powers of Washington-suburban home entertainment buying. Bypassing the dialogue about pilfering, the store lays out everything for browsing, and will install players in customers' autos.

Schwartz's Willowbrook Mall store, in Wayne, N.J., described as one of the largest in the country, literally provides everything. Records, tape, musical instruments—with instructors on hand to give lessons to a growing population of embryo musicians, composers and performers now reaching awesome numbers. The young want music in their cars, in their homes, in their hands, and the money they (or their parents) are willing to pay for a variety of recordings and instruments is also awesome.

An example of Schwartz' readiness—the browser bins can convert to hold tape or records, whichever way the sales curve goes. He is experimenting with campus selling in a store adjoining Maryland University, small and informal.

Community Service

Every retailer feels that he is aware of and serving his community to a large extent. But the word "community" may need to be looked at more closely by the seller of music recordings in an era when the music reflects racial, social, political, romantic, revolutionary and all other aspects of the young, record-buying generation.

Looking back again, Waxie Maxie's famous and unique store

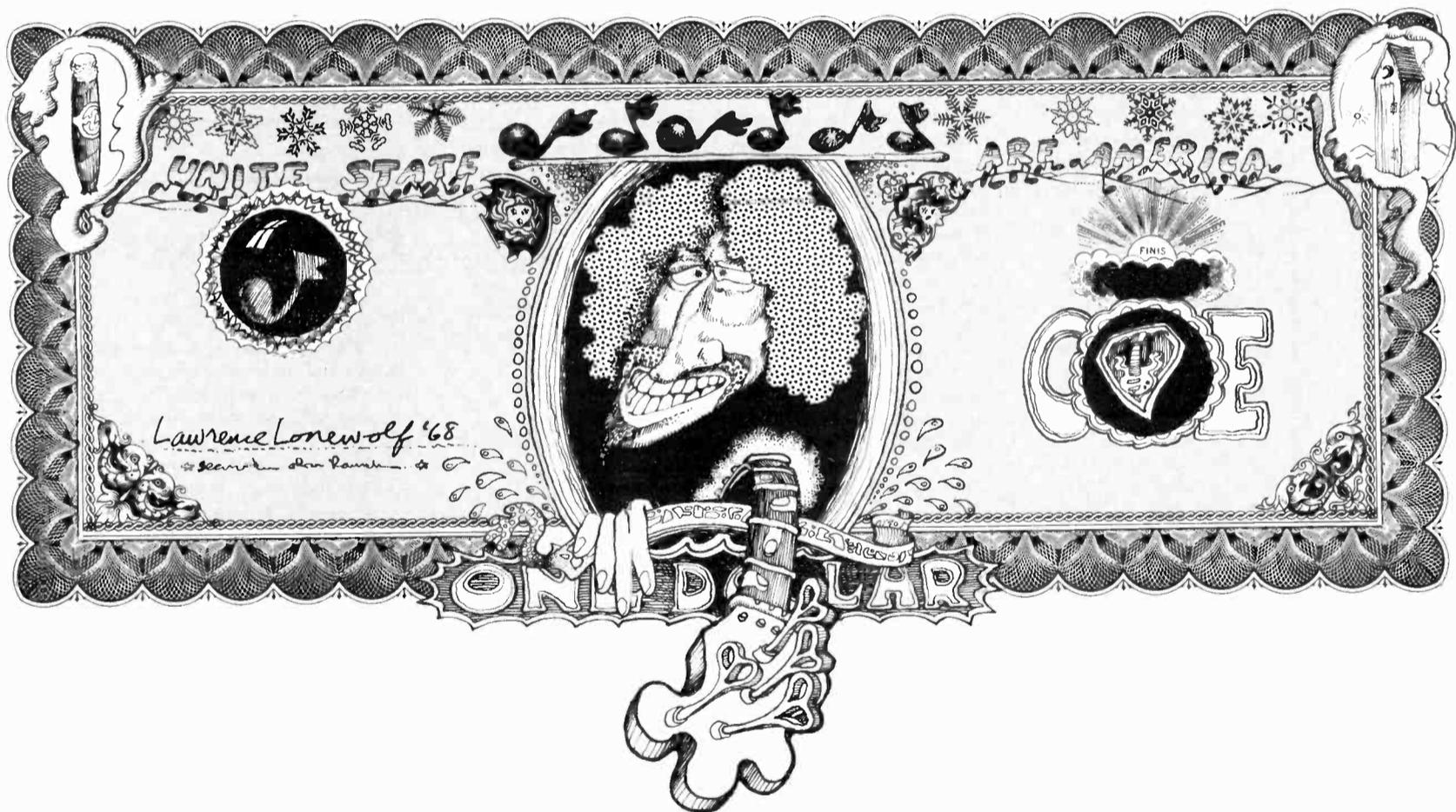
that served a ghetto area here (lost in the April 1967 riots)—served its black American customers with jazz and soul. A black disk jockey from a soul station did remote broadcasts right from the old Quality Music store window.

Today, Max Silverman is moving away from the inner city, and has headed for suburban communities. There will be plush carpets, custom-built fixtures, in-depth stocking of tapes as well as records, and plenty of customer service. And what of the soul music? Soul will still be one of the strongest features of his inventory, although with it will be a tremendous variety.

Why so much soul in suburbia? This is Washington, a city two-thirds populated by black Americans. Soul is contagious, and it is now vital to white music lovers in Washington's suburbs—just as rock and country blends are moving into favor with young black Americans.

Future—as local retailers are becoming more aware with every passing day—the level of employment of black Americans in federal government keeps rising, and government is moving thousands of its employees into new centers in surrounding suburbs. This means a new perimeter of black American customers is building outward from the city, as the young black Americans are making it out of their parents' ghetto, into the nearby suburbs. There is restocking and restyling among retailers in all fields here to serve the new black American tastes, and to keep up with the new black-and-white taste crossover that makes the youth market a continuing process of evolution.

MORE DOUGH RE MI



So Fa So La So good. Right? What's that? You say you've heard that song before? Perhaps—except we're not just whistling Dixie. We will pay you more per performance than will BMI. And we can show it to you in black and white, inasmuch as ASCAP surveys performances of all songs whether or not the composer is a member. A leisurely scrutiny of these surveys equips you to estimate what additional income a given property might have earned had the author been an ASCAP member at the time

—and they're at your disposal for a collect call to Dave Combs at (212) MU 8-8800, along with a free analysis of these figures. All of which may well have influenced Janis Joplin's decision to join ASCAP along with 11,000 other celebrated songwriters whose names—we promise them—will appear in our subsequent 11,000 ads. If that fails to provide sufficient inducement, try repeating over and over again—in 3/4 time—at ASCAP *Every Good Boy Does Finer*.

MORE DOUGH RE MI



ASCAP American Society of Composers Authors and Publishers
575 Madison Avenue, New York, N.Y. 10022

Technology—The Future

By LEE ZHITO

The past 75 years have seen technological developments immeasurably broaden the scope and command of the performing arts. These advances have served creative genius and interpreter alike by providing both with continually improving methods of presenting their artistry while at the same time increasing their reach to an ever widening audience.

All the lively arts have reaped the benefits of these technological achievements, and in some cases the developments created their own art forms. 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's audience a hundred-thousand-fold giving a film more viewers in a single night's showing than the production attracted during its entire theater exhibition lifetime.

The disk brought concert hall, cabaret 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 music buying public. Thanks to this innovation,

the listener is no longer homebound, but can enjoy the music he wants, when he wants, where he wants it—in automobile, boat, plane or at the beach.

As the curtain is about to rise on a new decade, a number of spectacular 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 sight and sound. CBS already has unveiled its cartridge EVR (electronic video recording) film-based system which in its initial stages will be harnessed on behalf of the educational field. EVR plays back through a TV set. CBS has said that it will aim EVR at the entertainment field in the early '70's. RCA entered the sight and sound arena with its Selecta-Vision system, another cartridge configuration which plays back through a standard home TV receiver. This is scheduled for marketing in 1972.

The two Japanese giants, Sony and Matsushita, have announced the marketing of color videotape cassette playback systems, each operating through a standard TV receiver. Sony and the N.V. 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

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 writers will create for the pre-recorded sight and sound cartridge?

Also in the wings awaiting the '70's is quadrasonic or 4-channel sound. Multiple-channel stereophonic sound is as old as the 1933 Bell Telephone 3-channel experimental Philadelphia to Washington, D.C., broadcast, the birthplace of stereo, and its initial commercial application can be traced to Walt Disney's "Fantasia" film production.

Quadrasonic at the end of the '60's is capturing the imagination of sound enthusiasts. The next decade will see 4-channel sound enter the scene as a full-fledged commercial factor to emerge as the ultimate in sound reproduction. It will appear first in tape form—open reel and later in the various cartridge configurations—and eventually be made available in 4-channel disks.

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

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

Those Were The Days, Those Were The People

By JOE CARLTON

vice president, general manager, Command Probe Records, former Billboard music editor

A man who yells "go" at space science, legalized pot, holography, plastic rock and environmental peace wants little of the past. But Billboard's 75th! There's a cue to turn me on. I'm no ham, but if I were hamier I'd come on parading.

"I love the Billboard" went the opening words of the old Billboard march and I guess I always will. My friends at Cash Box and Record World will forgive a misty moment in honor of old alma mater. It was at Billboard that I earned all my post-graduate credits in music business and creativity and I warm all my cockles just dwelling on —

There was this little 19-year-old kid fresh out of college in a tan gabardine suit who answered an ad for "editorial typist-clerk for theatrical tradepaper." I remember the head man taking me by the elbow and introducing me as the new boy to the editorial staff—"This kind of Phi Beta Kappa journalism is what we're gonna have around here. You guys toe the line or this boy will be doing your job." Oh, this made my debut so beloved—all this for \$22.50 a week. I hated the head man, but the Billboards—Gene Burr, Joe Csida, Bill Smith, Paul Ackerman, Jerry Franken and later Bill and Roger Littleford (sons of the owners who had been away to college) were all very cordial and decent despite my horrendous billing. I learned how to bat out 5,000 words a week, sometimes a day, get to the nitty gritty in the lead paragraph and even in that pre-Agnew period to present both sides of every story and reserve opinions for editorial. Little by little my assignments

led to music sources, music charts, the rise of disk jockeys, record retailing and buying services and soon I was re-called music editor.

I remember Paul Ackerman in a sailor suit, his heavy eyebrows and bald head underneath a sailor hat—I adored Paul's gentle wisdom, his sly, sweet capacity to make friends of all sources and still get out the true story. Paul, of course, is still Billboard's editor. The awards and respect he has won are still too modest. With no wife or children of his own, Paul did us all a service by making the music people his family.

I remember Jerry Wexler working for me as a reporter—he was overendowed as a writer and a true blues aficionado and I knew Billboard would never hold "Scoop," as I nicknamed Jerry in those days. Jerry's good blessings in later life and his achievements have only added to the respect we had for each other as human beings. We have kept our friendship tight through all competitive living in our mutual trade.

Perhaps that is the essence of the warmth I feel when I think back on those years at Billboard. I have made many dear and cherished friends in the years that I have spent in the music business and that includes many people at the other trade publications. But there was something very special and close in the camaraderie of being a "Billboarder" in those years. And for that a special thanks to the long departed "head man" whose introduction was only slightly more clumsy and more irritating than the awe-struck 19-year-old he was presenting.

Publishing Philosophy

Thanks for asking me to contribute something to the 75th anniversary issue.

We have a saying around Billboard that "Publishing begins and ends with people." And that is so true. Over the years, generation after generation, Billboard has been blessed with so many honest, hard-working and dedicated men and women in all its departments that it could not miss becoming and remaining a vital and vibrant publishing house.

"Editorial independence" has almost become a cliché in media circles. You, your present staff and most of the "alumni" who are contributing to the 75th know what it really means. All of you have done a remarkable job. Sometimes policies have been somewhat trying to the fellows in other departments. They too, I am sure, recognize along with our readers that in the long run the wisdom and integrity of our editors has been a basic and lasting strength.

A tip of the hat to the editors of Billboard, past and present.

Best wishes, Rog Littleford

Coin Symbiosis

By RAY BRACK
former Midwest editor

Forty years ago, as a by-product of its "carny" coverage, Billboard expanded its scope to embrace the fledgling coin machine industry. The timing was fortuitous, and the magazine and trade were a good match. Coin machine entertainment boomed as nothing had since the advent of silent films.

Whether or not Billboard supplied the critical mass which triggered the explosion is beyond determination and outside our thesis here. What we can say for certain is that between Billboard and the coin machine business there developed a symbiotic relationship that is one of the most unusual in the history of business publishing.

It is not at all unusual, of course, for a publication 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 can muster, profess to strive.

The unique character of the Billboard-coin symbiosis lies in the depth of trust placed in the publication by its readers. To be sure, the subscribers read the magazine 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 section, thus gaining reassurance of the continuity and status of their trade, a profession long plagued by endemic forms of insecurity.

'Support

In conversations with hundreds of coin machine subscribers. I have repeatedly heard Billboard described as "my bible." Men who have been subscribers for over 30 consecutive years have sought me out in business meetings to expressly, with obvious pride, tell me so. "I support you because you support me," is the way a 32-year subscriber in Virginia put it.

At a trade association meeting in South Dakota several years ago I was accosted by a veteran operator who took issue with a Billboard editorial he construed as being pro-ASCAP. "You were wrong this time," the old-timer said gruffly, then softening, "but you must have been wrong for a good reason."

Disagreeing is not disbelieving.

One among many men who fully understand the Billboard-reader 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 lined up outside. I needed to buy a little 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 picture of me leaving on a 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 shows a prosperous-looking businessman posing his young son on the fender of a spanking-new touring car. Photo and cutline together strongly suggest success and prosperity.

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 believe 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

TED DARYLL
DANNY DAVIS
JIM FOGLESONG
BEN McPEEK

NILSSON
JACK RICHARDSON
GENE SCHWARTZ
STEVE SCHWARTZ
JOHN WALSH

Writers

PETER ALLEN
R. I. ALLEN
RANDY BACHMAN
DAVID BARNES
DAVID BENNETT
SAMMY CAHN
JOHN CASCELLA
BILL CHARNE

MIKE CONNOR
BURTON CUMMINGS
SHEILA DAVIS
RICHARD JOYCE
ARTHUR KENT
DONALD KUHN
REX KULBETH
GENE LEES

ESTELLE LEVITT
DOYLE MARSH
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EDDIE CANTOR leads a keep fit class in a relaxed way.



HENNY YOUNGMAN, left, with Henry Tobias at Grossinger's.



MILTON BERLE, right, his mother with author Tobias.

1900-1969

BORSCHT TO ROCK

By HENRY TOBIAS

The Borscht Belt was the spawning grounds of some great Stars. David Kaminsky, Aaron Schwatt, Pinky Perlmutter, Moishe Miller, Jerome Levitch, Bernie Schwartz, Leonard Hacker, Joseph Gottlieb, Irv Kniberg and Murray Janofsky. If these names mean nothing to you perhaps you might recognize them as: Danny Kaye, Red Buttons, Jan Peerce, Robert Miller, Jerry Lewis, Tony Curtis, Buddy Hackett, Joey Bishop, Alan King and Jan Murray.

These are only a few who started in the Borscht Belt.

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 Baylos, Mimi Benzell, Polly Bergen, Joey Bishop, Allen Boretz, Sid Caesar, Carol Channing, Chubby Checker, Imogene Coca, Myron Cohen, Tony Curtis, Doris Day, Vince Edwards, Eddie Eliscu, Joey Faye, Sylvia Fine, Eddie Fisher, Phil Foster, Belafonte, John Garfield, Jack Gilford, Jackie Gleason, Lee Grant, Ernie Glucksman, 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 Olshanetsky, Julie Oshins, Benney Lessey, Cantor Moishe Oysher, Jan Peerce, Molly Picon, Carl Reiner, Barney Ross, Joe E. Ross, Morrie Ryskind, Mott Sahl, Eddie Schaefer, Danny Shapiro, Phil Silvers, Al Singer, Red Skelton, Menasha Skulnick, Don Tanne, 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 up 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 "oomzistager fressers" (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 Gale wandered into Grossingers, became his manager, got 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 Waldmere 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 Pizik'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 lull and Abe convinced the MC to let me sing one song, 'La Donna E Mobile.' A few minutes later a waiter told me, 'Roxy 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 Slutsky 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 (please!). 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 owes 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 laughs 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 feuds between the bosses and the staff occasionally 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 Lefcourt 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 this 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 manure and shipped it express COD to the boss. For this delightful gift package the boss had to fork over \$150.

Leshinsky's Bluebirds

Benny Lessey, a talented comedian started in the Catskills in 1924. He was a drummer with an aggregation called Leshinsky's Bluebirds under their alternate name, The Tennessee Serenaders from Brooklyn. They played the Napanoch Country Club, Pinebrook 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 to help get them out of debt that the job had put them into. Katz objected to this practice because he said it was too undignified. The Tennessee Serenaders from Brooklyn went ahead without his permission. When the hat was passed and 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 and musician in a small band called The Hollywood Ramblers. They came from the Bronx, NYC. The leader was Irving Haber, now the owner of the Upstairs and Downstairs Night Clubs in New York.

Their first date was at the Lakeshore Hotel in Kiamesha Lake. They worked the three days, Decoration Day weekend, for nothing and then the big question: "How did you like us?" Danny asked. "The music was okay," the boss grunted, "except I don't like the musicians."

"But," pleaded 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. Get me skinny musicians and you're hired." Danny promised the fatsos would go on a diet and by July 1 they would be skinnier. They did and they got the job.

Poor Conditions

In the old days agent Abby Greshler booked musician-songwriter Vic Mizzy into a small band at an even smaller hotel. The musicians naturally had the worst accommodations. They slept under the social hall, on old army cots, without blankets or toilets. Came a busy weekend and the management assigned even these creepy quarters to guests who were not too particular. The musicians were relegated to curling up on the floor or stage of the social hall or camping on the lawn.

Naturally, their consuming passion in life was to get even. During Sunday afternoon checkout time, Vic tore around from bungalow to bungalow looking for vacated rooms that had not yet been assigned to newcomers. When he found two that were between guests he moved in with the entire band of five tired wrecks. For four whole weeks the musicians made their own beds, changed their own linen, cleaned their own room and smuggled in their own toilet paper but were caught, and packed their own bags and got the hell out.

Once at Totem Lodge one of the musicians working with Irving Fields Trio tried to integrate by parking his car in the guest area. The boss caught him and fired him on the spot to set an example to the rest of the second-class citizens he employed. As a protest the musicians went into the guest parking lot and moved a dozen cars over to the front of the hotel and threw away the keys. You can imagine the confusion that followed. Three hours later an emergency summit meeting was held in the kitchen. A deal was made, the culprits were to find the keys, remove the cars to their proper parking spots and the fired musician would be rehired.

One of the big band names of the early band era was Shep Fields. Shep's father, Mr. Feldman, came to the hills in 1919 with his family to get away from the miserable city. He had five children: Shepard, Eddie, Elliot, Freddie and Sis. Feldman pleaded with the sax player in his orchestra to teach his eight-year-old Shepard how to play the instrument. A few lessons later Shepard Feldman became band leader Shep Fields. He got the idea for his famous rippling rhythm from the babbling brook which babbled near the casino of the Queen Mountain House. Brother Freddie Fields 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.

Eddie Fisher's discovery by Eddie Cantor at Grossingers 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 a dozen kids aged three to 16. "We played all over the Catskills," Connie recalled. "I played the



WILLIE HOWARD, comedian famous for his appearances in "George White's Scandals" and Joe Tucker.

accordion, I sang and I ate. Oh, what wonderful food. But when you're 13 and you're four feet ten and weigh 135 pounds, nothing seems funny, even in retrospect. Except, maybe, the salary they paid me."

World War II signaled the end of social staffs and triggered the rise of variety acts brought up for one-night stands. In the first place, you could never be sure of the staff member from one draft board to another. Secondly, the budgets for the staffs, including room and board, which stuck in the pockets of the owners, kept zooming higher and higher as hotels had to compete with the big showcases all around them.

But the death sentence for staffs was announced by the season guests who grew tired of listening to the same voice or the same sketches all summer long, year after year. "How many times can I take 'Granada' or 'Old Man River,'" a guest would holler to the owner. "If I sit through 'Floogel Street' or 'Pay the Two Dollars' one more Saturday night," squealed the boss' son, "I'll do the scenes myself." They were bored with the same faces and same gowns week after week. When the bosses saw the checkouts on the wall, they knew they must get either new shows or new customers. And as the old joke switches, "Actors, I can always get."

Opportunity Knocks

For performers, the new era was one of opportunity and prosperity. They welcomed the change with open bankbooks. After all, why should a young comic take a 10-week job for a few hundred dollars with room and board when he could now play one-night stands at different hotels to different audiences for 10 times the money that he used to get for an entire summer? Besides, he could use the same act.

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 shows. 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.

Charlie Rapp 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 continuous booking throughout the season. In previous years, a top performer who was booked for a one-night stand would frequently cancel when he got a more lucrative offer for a full week elsewhere. Now Charlie "buys" talent. That is, he pays an entertainer for seven days on guaranteed contract and then sells him to seven or sometimes more different hotels for one-night stands, sometimes doubling or tripling for weekends.

The owners of the Borscht Belt's more than 500 hotels and 3,000 bungalow colonies have completely eliminated the amateurism which once flourished there. The long renowned do-it-yourself type of entertainment is gone. It has been replaced with professional visiting entertainers, except for an occasional MC social director, athletic director who plans daytime activities and of course the necessary orchestras.

Where once was heard a small three-piece band, now some hotels feature as many as five orchestras. Grossingers has Eddie Ashman with 10 men during the winter, augmented to as many as 25 during the

summer season, with two combos in the lounge, one Latin-American band and a rock band for the teen-agers.

The Concord Hotel under the musical direction of Marty Beck sometimes augments his orchestra to 50 men during certain concert nights and features such great voices as Jan Peerce, Robert Merrill, Roberta Peters and others.

The accent on culture has grown considerably since Dave Levinson of Tamarack Country Club first brought Leopold Stokowski and the Empire State Music Festival to Ellenville back in 1955.

Since Jennie Grossinger, who still retains her title as "Queen of the Catskills," encouraged and invited celebrities from all fields of endeavor, the Hills have become a haven for sports people. Many of the leading boxing champions have trained at leading hotels. Milton Kutscher thought of the sports clinic idea. Every June, 1,500 coaches from the basketball, baseball, football, soccer, wrestling and you name it would now chug into Kutsher's from all points. They hold sports seminars there.

Borscht to Champagne

The Concord Hotel is the largest of the Catskill hotels. Under the guidance of popular Ray Parker and the astute bookings of Phil Geenwald, Concord has presented the past few years such blockbusters as Tony Bennett, Judy Garland, Steve Lawrence and Eydie Gorme, Leslie Uggams, Anthony Newley, Connie Francis, Robert Goulet, Belafonte, Tony Martin, Maurice Chevalier and Marlene Deitrich.

The Grossinger Hotel who started the name policies with the help of such brilliant public relation men as Milton Blackstone, Bob Towers and George Bennett and with such a bright and able producer as Jerry Weiss have featured: Eddie Fisher, Sandler & Young, Gordon MacRae, Jan Peerce, Robert Merrill, Brenda Lee, Kay Stevens, Barry Sisters and many others. They also have continued their policy of discovering and encouraging new and future stars such as Paula Wayne, Norman Atkins, Oscar Brandt, Kole and Param, Stan Porter, Marilyn Michaels and others.

One show wise hotel owner, George Gilbert of the Raleigh Hotel, caters to a younger clientele and romances the swingers. So he features such scream manufacturers as Bobby Vinton, Paul Anka, Bobby Rydell, Dave Clark Five, Chubby Checker, The Three Degrees, The Animals, Brenda Lee and others.

The Borscht Belt has truly grown from Borscht to Champagne. The Concord has threatened to build an indoor mountain. Grossingers says it will retaliate by air conditioning the forest. Zero Mostel suggested to the Concord that they build an indoor jungle. Hunting for tigers under glass. Georgie Jessel needled Paul Grossinger to put in wall to wall carpeting. Paul wanted to know, "What's so unusual about that? Everybody has wall to wall carpeting."

"On the beach?" Jessel asked.

Kutscher's Hotel has promised to sprout a polo field and Evens Hotel an artificial sea beach complete with waves.

At the Raleigh Hotel they brag that their barber-shop is so swanky you have to take a shave before you're allowed to enter. At the Nevele an important Wall Street visitor fell into one of the swimming pools and was almost drowned. The lifeguard jumped in and saved his life. The man turned to another millionaire guest and asked: "What do you tip for that?" Brown's advertises three lobbies. One for standing, one for sitting, and one for passing through! The Laurels has three pools. One for children, one for grown-ups, and one for rinsing?

On the other hand, if you're a type who just wants to rubberneck, try the Grossinger. Jennie has hosted everyone from Presidents Nixon and Johnson and Eleanor Roosevelt to Chaim Weizmann and Yogi Berra. Any weekend you're liable to rub elbows with the King of Belgium or maybe Baron Rothschild, Dr. Ralph Bunch, Governor Nelson Rockefeller, Ambassador Henry Cabot Lodge, Mayor John Lindsay, Cardinal Cook or the New York Mets.

Don't think for one antiseptic moment that all this has replaced sex. The young lady looking for a husband and the husband looking for a young lady has never stopped. The teasing dream of promiscuity and the prospect of comforters for the long nights of winter will ever be the popular sport. The fact remains that yon mountains are still a hot place for singles to play a game of doubles. One connotation the resorts never wants to outgrow is that it is, you should pardon the expression, virgin territory—in terms of romance. The Sullivan County Hotel Assn. has discovered that even the Gentiles do it!

Time and space prevents me from writing more about those Fabulous Hills. . . . But if you haven't read my book "The Borscht Belt" written with Joey Adams and published by Bobbs Merrill, and you'd like to read it, and if you can't find it in your favorite book store, drop me a line, I'll be glad to accommodate you.

(Henry Tobias . . . 1650 Broadway . . . N. Y. C.) Excerpts from the above article have been taken from "The Borscht Belt" by Joey Adams and Henry Tobias.

Looking Ahead

STANLEY ADAMS

president of ASCAP

Although I have considerably more experience in reading lead sheets and royalty statements than in studying crystal balls, I am reasonably confident that the future of the U.S. music business will include a continuing growth and expansion even more dramatic than that of the extraordinary "music explosion" of the past two decades. It will be big, it will be exciting, it will be challenging and it will touch every branch and segment of the music world. If present indicators are meaningful, it could easily exceed the most optimistic projections and double 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 money to devote to enjoying more leisure. There is likely to be a boom in recreation and leisure, and music should share in this. Secondly, many new music publishing firms will be launched because of the expanding market, and these will make significant contributions to the music business and open new opportunities for writers. If the past is any lesson, some of these creatively managed infants may develop into giants within the decade.

Third, there will be 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 portable radio, tape and the cassette, and low priced machines to play music anywhere. The scientists and engineers who gave us those wonders are moving on to new triumphs, ones that should expand the market for U.S. music in a large way.

Many more people will be exposed to, will have access to a great deal more music—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—but this means more music. The good music that has been written will continue to delight and reward the expanded audience, but it seems obvious that a continuing supply of quality new music will also be essential. The music market of the next decade will demand—very loudly but also profitably—even more new works, 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 problem that remains is how to insure 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 right now—as the decade begins—that can help insure that the writers are properly protected and compensated. The antique 1909 U.S. Copyright Act, which is far 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 laws—would be a major step forward. ASCAP has taken a leading role in this struggle for sensible revisions for years, fighting for economic justice and a hope for a fair standard of living for the creators. It is time for everyone who wants to enjoy the music—either as an experience or a source of income or both—to join us in this crucial crusade. Without healthy economic conditions for the music creators the sounds of the Seventies may be unworthy of our heritage, our artists, our writers and our future.

LUIZ AMARAL

international director, Odeon, Brazil

Unwise state regulation of the Brazilian musical industry, however well intentioned it may be, is something to 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.

MOE ASCH

director, Folkways Records

In 1938, when I first started in the record business, before that I was in electronics (Radio Laboratories) 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: "RCA was in the front of the 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 out 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 legit. 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 founded more than 100 substantial independents were listed.

In the Fifties with the LP record a widening interest of content was reflected by new independent labels coming to the market. Soon new categories appeared in Billboard Review section and the dealer display cards followed: such as Documentary and Spoken Word.

Visiting England recently I saw the impact that Billboard has in the international field. People know about Folkways Records and my activities, and 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 have the opportunity to choose, within 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 an unlimited number of possibilities for the years to come, due to the industrial progress of our country, and from the consumer's point of view, as well.

As far as 78 rpm records are concerned, this type naturally tends to disappear. There is still a small market in the Republic, in certain 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 this type of record fits into 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 by, the amount of buyers for this type of record increases.

The cassette is only beginning to appear on the market in Mexico. There are two companies in Mexico making them, Philips and Industrias Nacionales de Sonido, which manufactures Sanguio (Japanese patent). Most certainly, more companies of this type will be set up in Mexico in the near future, just as they have been set up in other parts of the world, where cassettes have been introduced. The same can be said for 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 or teen-agers' taste could increase the percentage in importance.

AL BELL

executive vice president, Stax/Volt Records

As long as people have deep emotional feelings, there will always be some type of 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. The industry will continue to grow, but the number of people sharing a slightly larger cake will become totally disproportionate and there will be smaller margins and less profitability all round. We have already seen a few individuals and concerns go to the wall.

I also think that U.S. licensors 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. companies 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 that to survive, 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 now 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 extent it has in the U.S. It *could* happen, but it is a mistake to believe that what happens in the U.S. must 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

(Continued on page 136)



Stanley Adams



Al Bell

THE ALUMNI EXTEND THEIR CONGRATULATIONS TO BILLBOARD ON ITS 75th ANNIVERSARY

BERNIE ASBELL
Free Lance Writer

BOB AUSTIN
Publisher, Record World

MARK-CLARK BATES
President, The Cumberland Co.

NICK BIRO
Vice-President, Martin Janis & Co.

RAY BRACK
Sumarco, West Virginia

EUGENE BURR
Independent Television Producer

JOE CARLTON
*Vice-President & General Manager,
Command/Probe Records*

SAM CHASE
Sam Chase Associates

JOE COHEN
Editorial Staff, Variety

DAN COLLINS
Marketing Director, Pickering & Co.

JOE CSIDA
Joseph Csida Enterprises, Inc.

JUNE BUNDY CSIDA
Free Lance Writer

PAUL DENIS
Free Lance Writer

BRUNO DUTKOWSKY
Bruno Advertising Agency

**CHARLOTTE SUMMERS
FRANKEN**
Real Estate Agent

JERRY FRANKEN
Senior Account Executive, MSEI

LOU FRANKEL
*Account Executive, Selvage, Lee
& Howard*

RALPH FREAS
NBC Publicity

JOEL FRIEDMAN
*Vice-President, Warner Bros./
Reprise Records*

REN GREVATT
Ren Grevatt Associates

SAM HONIGBERG
*Account Executive, Rogers,
Cowan & Brenner*

IS HOROWITZ
A & R, Decca Records

K. KEMPER 3rd
*Senior, Vice-President, Young &
Rubicam, Inc.*

BARRY KITTLESON
*Account Executive, Dick Gersh
Associates*

FRANK LUPPINO
*Associate Publisher, American
Automatic Merchandiser*

JACK MAHER
The Music Agency

JOE MARTIN
*President, Apex-Martin Records
Sales, Inc.*

BOB McCLUSKY
General Manager, Acuff-Rose

TOM NOONAN
*General Manager, Metro-Media
Records*

BOB O'BRIEN
*Director of Sales, Caedmon
Records*

MAURIE H. ORODENKER
Maurice H. Orodenger Advertising

HENRY ONORATTI
Radio Merchandising Consultant

DAN RICHMAN
CBS Press Information

BOB ROLONTZ
*Vice-President for Advertising and
Publicity, Atlantic Records*

STEVE SCHIKEL
WGN/WGN-TV

BILL SIMON
Reader's Digest Record Club

M. H. SHAPIRO
*Executive Secretary, Broadcast
Pioneers*

JOHN SIPPEL
*Vice-President, Promotion & Artist
Exploitation, Mercury Records*

SEYMOUR STEIN
President, Sire Records

AARON STERNFIELD
Investors Overseas Service

LEN TRAUB
Variety

HAL WEBMAN
H/B Webman Corporation

NORM WEISER
*Vice-President & General Manager,
Chappell & Co., Ltd.*

JERRY WEXLER
*Executive Vice-President, Atlantic
Records*

NORMAN WEILAND
Merchandising

MAURICE ZOLOTOW
*Biographies of Show Biz
Personalities*

SOL ZATT
Public Relations, Sol Zatt & Co.

Looking Ahead

• Continued from page 134

well in excess of 600,000. It is this factor which enables the U.S. record executive to take greater financial risks in order to attract major talent.

Regarding the slump in singles, I cannot see any reversal of this trend—although good singles will always sell; I think that budget album sales, on the other hand, will escalate. I am also hopeful that the government will recognize how crippling is the present level of purchase tax on records and that some alleviation of this burden will be considered.

AL BENNETT

president, Liberty/UA

Within the next two to five years the audio/visual market will provide a new market for music product which I consider the newest entertainment challenge. The kinds of products which will be created for this new home audience will be geared more to adult or lasting cultural vents rather than Top 40 musical stars. When the industry starts to move in that direction it will be in the category of operas, or of music with a lasting value. Maybe it will be in the educational field where music will be used 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 see a 13 or 15 or 28-year-old watching two 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 exceed 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 manufacturer to provide him with the promotion and merchandising assistance required to support his talents.

AL BERMAN

managing director, Harry Fox Agency

"How sharper than a serpent's tooth it is to have a thankless child." One can almost understand the music publishers of today borrowing from "King Lear" to lament the slings and arrows currently being directed at them. Certainly times have changed since the old Tin Pan Alley days when the music publisher took a collection of notes, published them, exploited them and produced a hit song. The techniques have changed, but the orchestra still needs someone to wield the baton.

Increasingly one hears that the music publisher is becoming an unnecessary appendage—that the artist makes the song, that the record company produces a hit sound, and that all the music publisher does is sit back and collect.

The music publisher can only sit back and look at his mounting overhead, his staff of exploitation people, his bills for demos, his advertising costs and wonder what's happening to all the loot that's supposedly raining in on him.

In the beginning there was always the creator. The Irving Berlin, the Richard Rodgers, the Jimmy McHugh who wrote the words or the music or both and then left it to the music publisher to take it from there. Today the creator is perhaps the artist who wrote the song and recorded it but who still needs the music publisher to take the many steps necessary to embellish and establish the copyright. The music publisher sees to it that the momentum of a hit is maintained and accelerated. He works on performances. He obtains cover records. He strategically places the song with sub-publishers who prepare foreign language versions and obtain local recordings.

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.

JIMMY BOWEN

independent producer

Independent producers will grow in number in the years to come. In the next two to three years the independents will start banding together and forming small companies.

The big companies are becoming like IBM machines. They have no sensitivity so the little guys will have to band together. And from those little groups will come the industry's next big companies.

HENRY BRIEF

executive director, Record Industry Assn. of America

Speaking in behalf of an industry that is not even 100 years old, it can truly be said that the past—despite the tremendous strides that the industry has made since the invention of the phonograph and the record by Thomas Edison—is merely prolog.

We all know and take for granted things like the long-playing record and the 45 rpm single which are barely more than 20 years old, and stereo recordings, which are only a little over 10 years old. We are now experiencing the birth of what promises to be a vast new tape field. And already on the horizon are such developments as audio-visual recordings and four-channel stereo.

This raises a stream of conjecture as to the new vistas these developments will open, as well as the problems they pose for the industry. For example, radio today is the prime exposure medium for recordings. Who will provide the exposure for audio-visual recordings? LP's today feature one artist singing or playing 10 to 12 selections. Is this a format that will lend itself to audio-visual recordings? It was largely automotive supply houses that pioneered in the distribution and sale of cartridge tapes and tape players. Are today's prime distributors for records and tapes equipped to handle audio-visual tapes and playing equipment, etc.?

And, the question inevitably arises, in view of the rapid advances in technology, what new developments will be announced that haven't even been thought of today?

Ours is an industry that has lived with rapid change almost from the time of its inception—changes in taste, changes in technology, changes in distribution, in merchandising and marketing. It's what has made this an exciting and challenging business and it's what makes one wish that he could be around to see what happens in the next 100 years.



Al Bennett

JOOP H. BUININK

deputy managing director, Philips, Baarn

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

Innovation in music is not, however, confined to musicassettes or other prerecorded tape. The combination of sound and image for home entertainment is already with us with the advent of the audio-visual devices. Technology has thus opened up new horizons for the entertainment world but technological advancement by itself is an insufficient ingredient of a revolution. It has to be supported by a vigorous marketing drive and sustained by an adequate and rising demand. All these ingredients are potentially present.

The dynamic form which technology has brought to music could change the whole structure of the music industry—existing market positions of music companies may soon become obsolete, new positions 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 so—but as incomes grow the rich man's market becomes the mass market. It is expected, for example, that in 1975 over 65 percent of the total consumer demand in the U.S. will be accounted for by families with incomes of over \$10,000. As this super-income bracket grows, millions of families in the U.S. and in Western Europe will be able to reach for a whole new range of goods and services.

The stakes are high, and so are the risks. The risk element is intensified by the emergence of several new factors. The greatly shortened lifetime of hit repertoire and the necessity to fire an increased number of popular titles at the public in the hope that one of them will be a success significantly increases the wastage element. Each new deal carries a greater degree of risk than before. At the same time competition in the music field is intensifying as new companies enter the business. In particular, the music industry and the leisure 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, Tape-car, Brazil

Our business is now increasing at a rate of 35 percent a year and we expect it to keep increasing. At present tapes and cassettes have 13 percent of the recorded music market and in 1970 we expect they will have 20 percent. Cassettes are increasing faster than tapes in Brazil and it looks as if cassettes will have 60 percent of the tape market next year.

MARSHALL CHESS

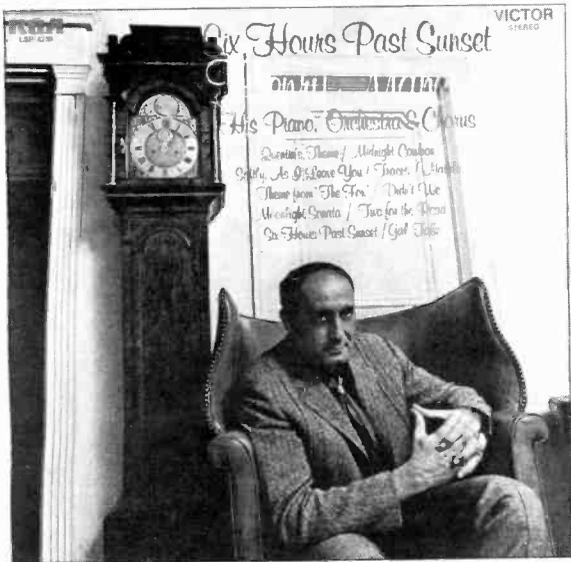
president, Chess Producing Corp.

The next decade will see the emergence of audio visual tape as a mass entertainment medium and the vast power of rock and popular recording acts will be measured in terms of their total impact both in an aural and visual sense. I will be much more selective in signing acts and will look for the long-term considerations 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 one night to see how they look before I consider signing them. Speaking for our parent firm, GRT Corp., I can say that as the audio visual tape concept is developed we will be there.

As the tape concept is more fully realized there will be a leveling off of records. I think records will be around for a long time, though. They will probably

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His sound is his signature



All available on RCA Stereo 8 Cartridge Tape.



Looking Ahead

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level off in 10 years and we will continue to see a great upsurge in tape. We could also see entirely different kinds of music reproduction as home computer systems become available and as the whole sophistication of electronic home entertainment continues.

I also see the continuing influence of creativity on the part of young recording artists and this will continue to carry over into much closer work between record companies and talent. As a young person myself I am fortunate in that I really like music. I try to hear everything that comes out. If I didn't it would be very easy to be duped. But the youth influence won't dominate completely. The music of the 1940's and before that will be done again and again in different tastes and the intelligent people who have the years of experience will continue to make just as valuable a contribution as the young people who constantly enter the business.

MAURICE CHEVALIER

Bon anniversaire pour Billboard!

You probably know that for my 80th birthday I decided to leave the stage after 68 years in show business and become an all-time writer to keep in touch with the public.

My new book called, in French "Mome a cheveux blancs" which means "The Kid With White Hair," has just come out and is bought all over the world.

What do I think about show business today?

The same as for the whole world—it will get worse before it gets better. Right now it is too hysterical.

As for modern groups—some of them—in fact, all of them—owe a lot to Elvis Presley and are no doubt talented—but becoming kind of monotonous. Real melody will come back without so many gimmicks.

I recorded my first song in 1906—don't remember the title. Here is a photograph of my last stage appearance at the Theatre des Champs-Elysees in Paris, October 1968.

And, again, the best of luck to Billboard and to everybody in the most beautiful profession in the world—Show Business!

EDWARD M. CRAMER

president, Broadcast Music, Inc.

With 30 short years of service to the many worlds of music we at BMI have been privileged, particularly in the past two exciting decades, to be a participant in a reordering of American music.

We have seen a fantastic increase in the number of writers, publishers, performers, recording companies, broadcasting facilities and other mediums of communication. Too, we have watched the parallel growth of vast audiences that applaud and support music.

It seems natural that more music made by more people for bigger audiences will be a hallmark of the coming decades—based on the cultural, economic and technological advances to come and on one key factor: the continued encouragement of creativity which is the guiding principal behind American copyright law. This bright picture could be dissipated should new legislation require holders of music copyrights to subsidize either known forms of communication or those yet unimaginable developments which are certain to eventuate.

Watchful, wary, we in music must learn to view the protection of copyright as a never-completed job. We can never attain perfection but we can constantly re-examine. We can and we must co-ordinate and recon-



Maurice Chevalier

cile new proposals to problems we can foresee. We must be flexible in meeting the indefinable problems well in the future.

For now, and into that future, society and the creators it should encourage share the same goals. A mutual respect between the two is our assurance of a bright 75 years upcoming.

BING CROSBY

The music of today has gotten away from standard forms and has gotten into a pattern of four octaves and no lyrics. But there are some talented people who are creating valid statements. In fact, we get deluged with songs all the time from people offering us their material.

I have begun recording some contemporary songs, like "Hey Jude" by the Beatles, but I do them my own way. I don't attempt to change or modify my approach.

I also feel that big band music is again cultivating favor with adults, who appreciate the opportunity to burn up some energy on the dance floor at nightclubs or hotel dinner-show rooms.

EDWARD G. DORIS

executive vice-president,
Rock-Ola Manufacturing Corp., Chicago

In predicting what the future of the coin-operated leisure market will be in the future, I feel a little bit now as our founder, David C. Rockola, must have felt back in 1935 when he introduced his first 12-play phonograph, which was the Multi-Selector. I am certain that he wondered at that time what the future would hold. It is easy to be an expert in history because what you don't know you can always look up. But we do know that since 1935 many changes have occurred and the whole coin-operated industry changed with the times and with the many new types of equipment which has since been introduced.

Now we can be certain that many more changes will occur and many more interesting pieces of equipment for this industry will be introduced by the many inventive minds in it. Because of the growing affluence of our society and the increasing amount of leisure time for the working man of America, and the whole world for that matter, I can foresee nothing except many growing opportunities for this industry. If you witness the great growth in Japan, for instance, of the arcades, which are a result of the demand for amusement to fill the increasing leisure time, I think you could well apply this to the U.S. where a similar situation is occurring. It sort of comes down to the old law of supply and demand, when the business is there, the demand is there and the manufacturers of this industry's various types of equipment will apply their inventive genius to developing new machines to satisfy the demand.

In addition to the great advances made in coin-operated music, we only have to look at such hit games as the Computer Quiz, the arcade equipment manufactured by Sega, and the other manufacturers, to see how this law of supply and demand works. I also be-

lieve that in the coming years, as it is already being witnessed in the electronics of many of these games and music equipment, new space age developments and technology will filter down into this industry even more to open up whole new horizons for music and amusement equipment. To put it briefly, we have come very far to date in this coin-operated business and we see no limit to what the future really holds.

I might also add a comment here on the world markets which strengthens this opinion. While Rock-Ola has always been very strong in Europe, we have in recent years experienced greatly increased sales in the Far East, Central and South America, and look forward at 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 receded into the background and became an accompanist. For economic reasons bands became smaller and smaller, and small combos replaced them. Now during this time, a period of about 30 years (from 1932-1962), the music which was played and sung was almost always consistent with the image of the musician or singer. If a person was known as a jazz vocalist, say, his or her material would conform to that image, and would rarely vary.

I remember my father continually searching for music which would fit his very personal style. Most of the time he would take his music from shows and perhaps movies, hardly ever from "pop" music.

Today, the scene has changed quite considerably I think. To begin with, kids 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 been broken. Teenagers and college students now have an amazing range of musical reference. They are aware of so much more good music than they were 10 years ago. Funnily enough, students are probably much more open in their curiosity and in their desire to find out more about music than are their professors. However, I believe that many professors are aware of this fact, and are allowing themselves to relax and get with it, as it were.

When I started my band eight years ago, I felt that I had to be quite conventional. Perhaps I was scared (as professors) of departing from an area that was pretty safe ground. However, now we play everything from hard rock to woodwind sextets. Part of this eclecticism is due to our tastes in the band, but obviously the greatest part of it is due to a demand for variety and quality. This demand from students irregardless of background or class, is an incredibly stimulating thing.

It is now up to us as entertainers to create interesting even sometimes lasting music. The students seem to have their thing together—now it's up to us.

CLIVE J. DAVIS

president, CBS Records

The most comforting thought about trying to predict the future of the record business is that whatever the form of media or packaging, the essence of the product will be music—music written and performed by ever more creative people. The trend of the last few years is unmistakably toward mass acceptance of more sophisticated original material and instrumentation involving contemporaries of today's society. This trend will continue as rock assimilates more and more jazz, blues and classics.

The decade closes with the Rolling Stones selling

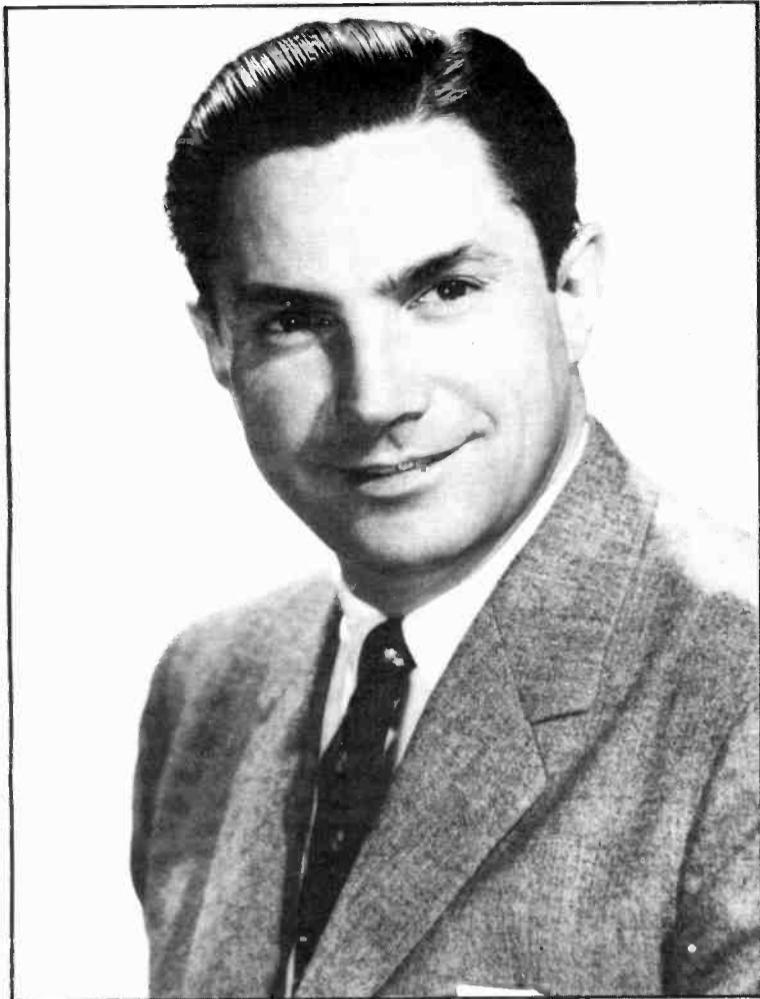
(Continued on page 140)



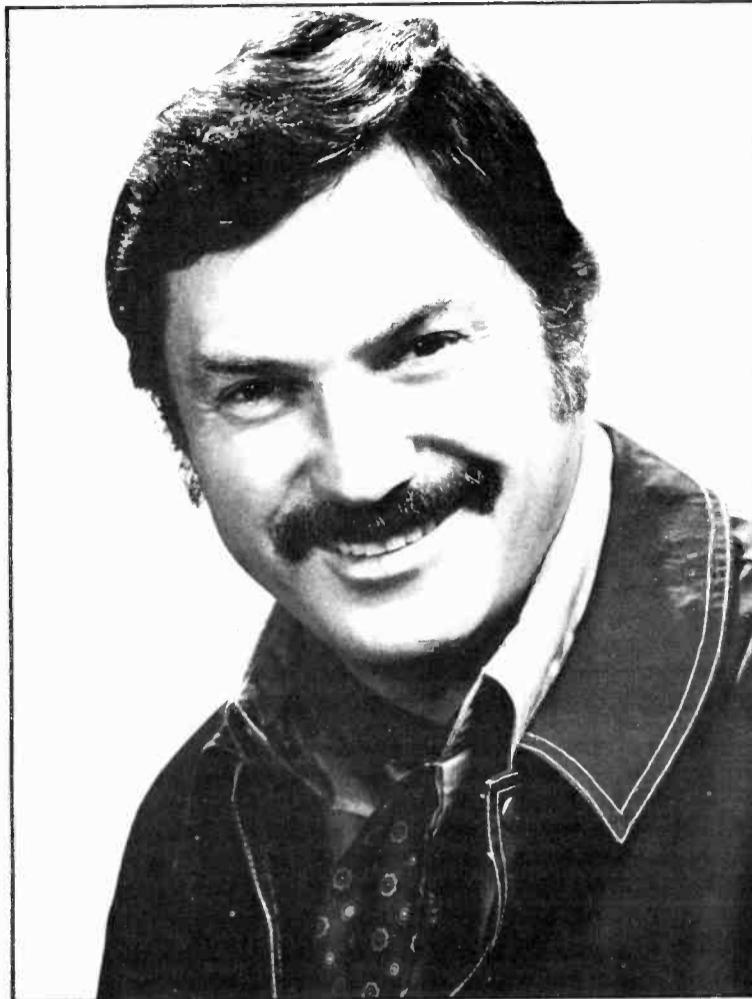
Edward M. Cramer



Clive Davis



Before



After

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 

Looking Ahead

• Continued from page 138

out Madison Square Garden in hours and Las Vegas eager to offer Caesar's Palace for Blood, Sweat and 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 as music pioneers in the closing of generation gaps and provides for the exposure to the world of more meaningful and thoughtful lyrics combined with new musical ideas, 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, he wouldn't be a writer. He envisions a better world for everyone 50 years from now, with adequate payment and proper recognition for all useful 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 Big 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 struck from the inventory.

These merchandising methods will be effective only up to a point. The songwriter cannot be sparked by a survey of supply and demand; he cannot mechanically follow the arrows of market research. He reflects his world. His output may be romantic or ribald, protest or patriotic, 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 Topeka and Tokyo react with the same intensity 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 McLuhanized. 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 *luftmensch* writer can be messed up by the medium unless he is protected by copyright laws which clearly govern usage. And this is not the case today.

The ideal state of affairs to hope for 50 years from now is the writer owning his copyright and merely leasing separate uses. If he has achieved that, he will then be only 300 years behind the French. But if he doesn't get behind copyright revision actively in 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. Or, if you prefer a different cliché, they may kill the goose that lays the golden egg for them.

AHMET ERTEGUN

president, Atlantic Records

I believe that the 1970's will be one of the most exciting decades in the history of popular music. Not only because of the remarkable technological advances that will take place, many of which are already on the horizon, but because of the new and vital musical ideas that will emerge during the 1970's. The rock explosion of the 1960's, which produced so many fine musicians and so much exceptional music, was only the beginning. The 1970's will see this music reach new heights of 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 groups and with the difficulty of a new artist getting a hit album, more than just talent will be required. The pre-requisite for the future, along with talent, is intelligence—the intellectual and esthetic intelligence to make a recording a complete artistic suc-

cess. For in the long run an artist or a group has to gain the respect of the leaders of the young people. Taste and musical intelligence and the quality of the lyric content of their material will determine the successful groups in the future.

The 1970's will see more involvement of pop musicians in social causes. The leaders of the new music have become spokesmen for their generation through their songs and they will continue to protest social injustices and hypocrisy. There will be many more large rock festivals throughout the country on the order of Monterey, Miami and Woodstock. There will be as much desire for togetherness on the part of the young in the 1970's as there was in the 1960'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 1960's. Tape cartridge sales will equal record sales within the next few years and by the end of the 1970's could become the dominant part of the recording business. Video tape cassettes will come into their own in the 1970'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 part of the most exciting industry in the world. Music is our job, our hobby and our means of relaxation. In most cases, we get paid for doing a job of work that we are in love with.

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 our young and talented producers of today will soon be demanding 50 track facilities and will be happy to spend 50 hours in the studio making a single.

Front money will foolishly become more important than promotion and company loyalty 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 a&r men 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 and exploitation must become more and more important and record companies along with music publishers will be competing as never before for first class personnel.

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 FAECQ

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 form, the production of promotional film clips for television, new styles and new sounds, and the mergers and amalgamations of all kinds between firms in various fields of the music industry, are just some of the developments which we have seen on both sides of the Atlantic. And I see no reason why this evolution will not continue during the Seventies. The general public today is increasingly interested in music in all its forms and there are exciting developments in the realm of 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 that Revision, providing for the waiving of certain rights in under-developed countries.

Reactions during 1968 and 1969 to this Protocol have been generally unfavorable with the result 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, both voted unanimously against the Protocol.

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 profit, 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 than in their own country or the countries under American influence.

At the IPA Congress in Washington in 1965, I strongly opposed this notion of profit in the U.S. copyright law, limiting and reducing the protection of artistic creations, and I declared that, for Europeans, the only Convention giving full protection and a solid base for national copyright or authors' right laws was the Berne Convention, periodically revised as it has been.

In fact the Berne Convention has provided wise guidance for European legislators and courts ever since 1886. I advanced the same views at the Billboard-Record Retailer International Music Industry Conference in Nassau in April this year and I was glad to see that Stephen Stewart of the International Federation of the Phonographic Industry showed that he shared my opinion when he declared that the U.S. should adopt the European system. 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 various important U.S. Senators and the Library of Congress Copyright office in Washington are busy dealing with the new U.S. copyright law and are planning to have it passed through Congress at the earliest opportunity.

If the new law, pending for more than 10 years, is completed soon, it will certainly be one of the major events of the Seventies.

On 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 the world over.

Negotiations are in course now between the BIEM, grouping the majority of copyright owners in Europe, and the IFPI, for the renewal of their contract. The 8 percent license on the retail selling price of mechanical reproductions (6.25 percent in Britain), a basis which has been in operation since the Thirties, is now under discussion because of the abolition of resale price maintenance in Europe. At the same time there is a strong campaign in the U.S. for the abolition of the 2 cents per song license (fixed by law since 1909) in favor of a percentage based on the recommended retail price and in place of the proposed increase per song of 2.5 cents or 3 cents.

What will be the outcome? Nobody knows, but the decisions in the U.S. and in Europe will be two more important landmarks of the early Seventies and may well influence to a certain extent the merchandising of music internationally, the sources of music income, and the inter-penetration between the music publishing and recording sections of the industry, perhaps leading to better understanding between them, better collaboration and a greater possibility for them to combine in future ventures.

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 T.V. producers and their staffs as well as our agents at William Morris.

To all at **BILLBOARD** we say, "Continued Success," and as for ourselves, to quote the great George M. Cohan: "That goes without saying."

Much Warmth,
THE LETTERMEN
Tony Butala, Jim Pike, Gary Pike



Looking Ahead

LEONARD FEIST

executive vice president,
National Music Publishers' Association

As a forecast—purely personal—in the future, immediate and distant, the industry will continue to be basically dependent on the same fundamental product—the song—as it is today and as it has been in the past, immediate and remote.

New technologies of circulation and 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 impede smooth and equitable transition into new media and new uses. Copyright, domestic and international, probably will fall far behind in a changing world, just as it does now.

And, as a final prediction, periodically there will be a publisher or writer who will be known as "the dean of the music business."

FRED FOSTER

president, Monument Records

In the beginning, Nashville rose or fell with the current streaks of the Paul Cohens, the Owen Bradleys, the Chet Atkinses and the Don Lawses. Or the Fred Roses or the Jim Dennys. And there existed in this nucleus 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 bursting 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 r&b 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, we can look forward 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 revolution in the retail field, with large chain stores, department stores and the bigger retailers adopting the U.S.-style self-service system, and moving some of their departments to the outlying 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



Leonard Feist



Fred Foster



Don Hall

respected. This will come about partly as a result of the industry's own efforts and partly as a result of a better educated, more sophisticated public. More people will be entering the business directly from college, although there will still be a manpower shortage in many industries, according to predictions of the U.S. Bureau of Labor statistics.

I agree with those who say that records will be replaced by something else in phonographs, perhaps by tape, but, in the final analysis, perhaps not. 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 necessity and luxury. The term "location" will probably remain, but the term "jukebox" will disappear without a ripple, not because of image considerations, but possibly because of concept, construction and/or appearance of phonographs.

I do not want to be held accountable for these predictions before 1980. The only thing I really know about the future is that it lies ahead. In any case, The National Industrial Conference Board under sponsorship of Time, Inc., reports that the changes to come in the decade ahead will be far greater than in any other 10-year period in the nation's history. This industry will contribute to and benefit from those changes.

DON HALL

vice president, Ampex Corp.,
general manager, Ampex Stereo Tapes

In the mid and late 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 a&r 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 our future lives.

SAL IANNUCCI

president, Capitol Records

The future holds brightness for pictures and sound together, and it's going to be marketed directly to the consumer. It won't replace the sound business as such. It will be an addition. I make the analogy of radio and television. Radio is still growing in importance.

The record business will turn 100 percent to tape and be very portable. It will be a very personal expression. Music will be in the forefront because it's the expression of young people.

On a broader plane, sound and video will be joined together on tape for home usage.

THE WHITE HOUSE
WASHINGTON

November 26, 1969

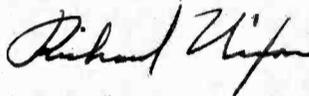
Dear Mr. Nasatir:

It is a pleasure to congratulate you, the staff and readers of Billboard on this seventy-fifth anniversary of your magazine.

Over the years, from the days of the carnival to the era of electronics, your publication has served well as a mirror of many facets of the entertainment world.

Best wishes for your continued success.

Sincerely,



Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York



STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

NELSON A. ROCKEFELLER
GOVERNOR

November 21, 1969

Dear Mr. Nasatir:

It gives me great pleasure to send cordial greetings to all readers of Billboard Magazine.

My warm congratulations to you and your staff upon the celebration of the 75th anniversary of the magazine. Beyond all question, Billboard in its seven and a half decades has contributed importantly to the Show Business industry of our country.

Best wishes to you and your staff for continued progress.

Sincerely,



Mr. Mort L. Nasatir
Publisher, Billboard Magazine
165 West 46th Street
New York, New York

JACOB K. JAVITS
NEW YORK

United States Senate

WASHINGTON, D.C. 20510

COMMITTEES:
LABOR AND PUBLIC WELFARE
FOREIGN RELATIONS
GOVERNMENT OPERATIONS
JOINT ECONOMIC
SMALL BUSINESS
NUTRITION AND HUMAN NEEDS

November 25, 1969

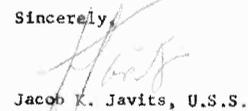
Dear Mr. Nasatir:

It gives me great pleasure to congratulate and send best wishes to Billboard Magazine on the auspicious occasion of its 75th anniversary.

Music, "the universal language of mankind," is a vital medium today in promoting understanding and brotherhood. Billboard Magazine, during three quarters of a century of service to the world, may take pride in its achievements toward this goal, as well as in providing important news and views on the 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,



Jacob K. Javits, U.S.S.

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 exploding even 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 fancy 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.

Records, tapes, or whatever will sell in ever greater quantities throughout the world because all they do is give joy, entertainment, solace and pure pleasure. . . . So how can we not grow, and grow, and grow?

KURT KINKELE

director, Deutsche Grammophon Gesellschaft (DGG)

Stand by for a new record business. That must be the only forecast to be made when considering the next decade. Conditions will be so different from what we have grown up with that it is vital to be prepared for them. Our business is primarily concerned with MUSIC. But the music wanted for the seventies will be different. Consumer taste will be dominated by a population younger than we have ever known. The percentage of people under 30 will grow. Our statisticians forecast that in the western world it will exceed half the total by 1980.

Their needs will differ substantially. Innovating music, too often resisted in the past, will become the prime requirement of the market. Classical and pop will come together. The division between the two is already obsolescent. By the end of the decade it will not exist. In its old-fashioned definition, classical is an anachronism—something for the museums! Participating in one of the world's great festivals, and then reliving it on record at home, is a wonderful experience but it does not relate to the needs of the vast majority of young people. It belongs to a world to which they do not enter.

Yet look at the success of Geza Anda's recording of Mozart's Piano Concerto No. 21, which 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 not long ago we called underground, twentieth century classical composition and performance will be required by a society that has become highly sophisticated in its habits—not least in listening. We are already in the most TECHNICAL ENVIRONMENT of all time. This will continue beyond anything at present imagined. The easy acceptance by the young of technical innovation will affect not only their choice of reproduced entertainment but the very means of reproducing that entertainment and extend it to new areas.

We are entering an age of new sound carriers. This is already a historic fact in the United States but it has far to go in many areas of the world. Soon these devices will be joined by the information carriers as the audio visual devices now being developed come to consumers' attention.

The young generation is already familiar with computers and their capacity both for processing and storing information. This will be reflected in increasingly SOPHISTICATED DISTRIBUTIONAL PATTERNS very different from what we have now. The traditional outlets will be joined by many other methods of marketing and merchandising methods, perhaps not yet invented.

These developments will not be limited to one continent alone. They will span the globe for we are in an age where no country can long remain uninfluenced by what goes on beyond its borders. Foreseeing these

trends, our company has in the sixties prepared herself by building a worldwide organization embracing creative talent, imaginative marketing and innovatory distribution. The net spans from New York to Sydney, from Caracas to Tokyo, and most recently into India and Korea. Backed by the tremendous resources and technical development programmes of our giant parents, Siemens of Munich and Philips of Eindhoven, we know that not only are we ready but can meet any requirement that the challenges of the future may offer.

DON KIRSHNER

president, Kirshner Entertainment Corp.

The music of today is an exciting reflection of our times and the music of tomorrow promises even more. 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 it is Simon & Garfunkel; then 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 and record, The Archies, with their hit "Sugar, Sugar" certainly indicate that these youngsters know what they want to hear. Our research has shown, incidentally, that The Archies have not only attracted the kids but also their elders. "Sugar, Sugar" is a leading discotheque record and has been accepted by all age brackets.

The music of the 1970's, I feel, will embrace happy, danceable music and novelty records which reflect the public's wish to escape from world tension. Of course, r&b will continue to be popular and I believe we will see a resurgence of calypso music and Latin flavored music. Folk rock has now become an integral part of our time and will, of course, be an important influence. The Beatles, Rolling Stones and Bob Dylan can be considered the poets and authors of our generation. They, certainly more than anyone, express our time.

There are two people that I have been associated with in the past that I feel will be even more influential in the future (there are others, of course, but space does not allow me to list them) . . . Neil Sedaka and Jeff Barry who can't help but be leading forces in the 1970's.

The old rock 'n' roll of the 1960's is now being felt. We have laid the ground work for the music of tomorrow and it will continue to reflect the energy and vitality of our exciting age.

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. Although we have achieved excellent high fidelity, 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. Beyond even this frontier will be 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 cartridge information as creative minds explore this virtually untapped market.

Home video recorders and players are programmed for the foreseeable future. These units will be small size and portable for simple operations. Our educational system will rely heavily on audio-visual systems to solve the complexities of our ever-expanding educational needs as we pursue the quest for excellence in learning.

As consumer demands dictate, 8-track will offer:

1. Record. The original 8-track systems were devised for completely automatic operation in an automobile where safety precluded a record mode. Today, however, many home recorders are available. More sophisticated, easier to operate record systems are under development.

2. Selectivity. Several automatic track and individual song selection techniques are being perfected. These systems will be fully compatible with existing 8-track cartridges and will not 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 in automobiles incorporating 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)



Oscar P. Kusisto



Kurt Kinkele



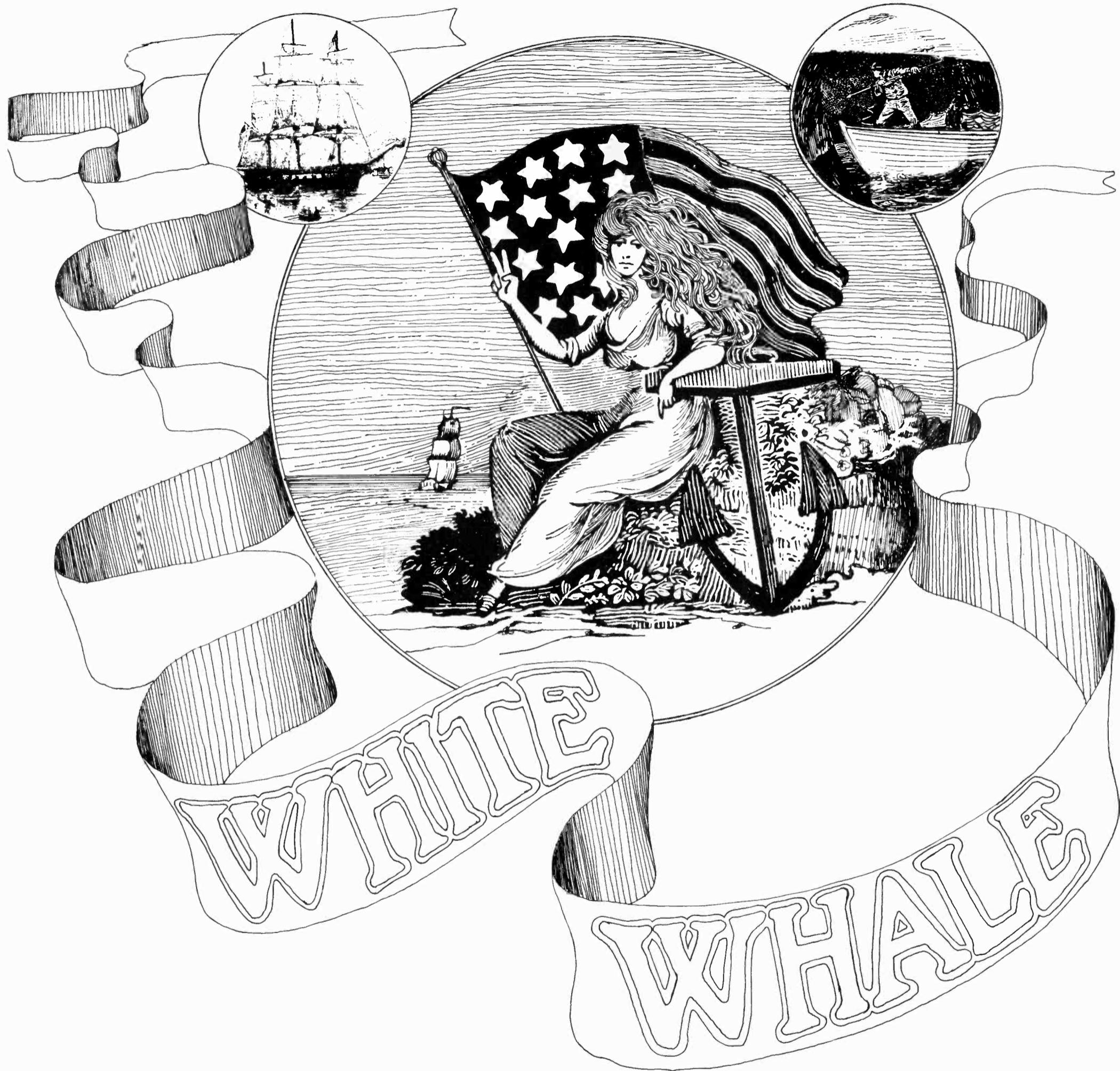
Don Kirshner

Pequod Music

B.M.I.

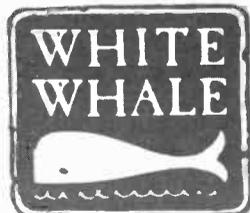
Ishmael Music

ASCAP



WHITE

WHALE



8961 SUNSET BLVD. LOS ANGELES, CALIFORNIA

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 only. The cassette system cannot be adapted to handle 8-track cartridges. These adapters would allow 8-track to complement—not obsolete—existing cartridges. Low-priced pop tune and hot singles can then be played as well as longer 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 paralleled in our history. The young people buy heavily. In the car, in the home, or 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; people's ears will adjust to new sounds and the important thing will be not to catalog a sound as it comes into your ear but to listen as a child does without allowing built-in prejudices to interfere with your appreciation.

Of course the mainstream of pop music will go on much the same as before. There will probably be a Tom Jones in 2001 and I'm not against that. I like quite 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 us to a certain extent. That's why we have 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 much 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 because records are thought to be more viable. 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 on 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 were "Big News." It was the early stages of 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 like or understand it, they hesitate so long that 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 there will be "feelies" 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.

CY LESLIE

chairman of the board, Pickwick International, Inc.

Seventy-five years from today the retailing aspect of the music business will be completely computerized in the retailing aspect. Selection of merchandise, order-processing and delivery on the part of both the retailer and the consumer will be expedited by machine.

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-price 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 audience, serviced by computerized methods and informed of economy entertainment product by the amazing communications systems we expect in the next century, 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



Cy Leslie



Edgar Leslie

income. We began a long struggle and gradually bettered the lot of the writer and increased his share of earnings.

The primary source of creativity—the writer—must be nurtured in order to guard the health of the total music industry.

SIR EDWARD LEWIS

Chairman, U.K. Decca, London

I am confident that the record industry will go from strength to strength in the seventies. Although the continuing economic squeeze in the U.K. and the high level of taxes are bound to have an effect on the industry, I can see no major obstacle to the long term expansion of the record business.

One major development in the seventies will certainly be the growth in the market for pre-recorded tape, and my view is that the cassette will be the dominant configuration in Europe. I am not at all sure that the automobile outlet for cartridges and cassettes will be as important in Europe as it is in the U.S. Neither do I think that tape will replace gramophone records.

On the retail side it seems likely that the seventies will see a substantial reduction in the number of specialist record dealers as rack jobbing operations increase.

One real danger facing the industry is the possibility of reaching a situation of "profitless prosperity" as album prices are brought lower and lower and margins reduced to a bare minimum. Certainly manufacturers in the U.S. have suffered as a result of the advent of increasingly heavy discounting.

Regarding the structure of the British industry, I cannot see the conglomerate pattern in the U.S. being repeated in Britain. As it is, the major record companies in Britain are already heavily involved in other fields and thus considerably diversified.

One feature of the sixties, particularly in the field of entertainment, has been a dramatic assault on conventional morality with the arrival of the so-called 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.

MONTY LEWIS

managing 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 material will become

(Continued on page 148)



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

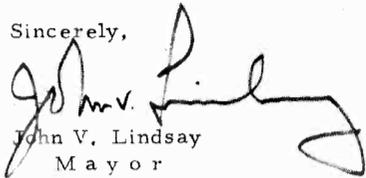
November 26, 1969

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 it so ably serves.

All the best,

Sincerely,

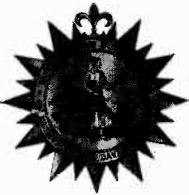

John V. Lindsay
Mayor

Mr. Mort L. Nasatir
Billboard Magazine
165 West 46th Street
New York, New York 10036

BEVERLY BRILEY, MAYOR

Metropolitan Government of Nashville and Davidson County

OFFICE OF THE MAYOR
107 COURTHOUSE
NASHVILLE, TENNESSEE 37201



December 2, 1969

Mr. Bill Williams
BILLBOARD Publications
1905 Broadway
Nashville, Tennessee

Dear Mr. Williams:

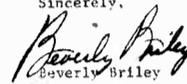
The Metropolitan Government of Nashville-Davidson County congratulates BILLBOARD on this auspicious occasion, its Seventy Fifth Birthday.

As Mayor of Music City, U.S.A., I am aware of the part your publication has had in the growth of the music industry in this community. I, too, am proud to have contributed to this growth, and number among my friends virtually all of the people involved in Music City.

We are proud, too, of our annual Metronome award given to the individual who has contributed most to the industry.

We are looking forward to the future of Music City and appreciate the cooperation given by the music industry.

Sincerely,


Beverly Briley
Mayor

CITY OF DALLAS
TEXAS

ERIK JONSSON
MAYOR

Mr. Lee Zhito
Editor-in-Chief
Billboard Magazine
165 West 46th Street
New York, New York 10036

Dear Mr. Zhito:

It is my pleasure to express to Billboard Magazine, on behalf of the citizens of Dallas, our hearty congratulations on the significant and important milestone now to be celebrated. Seventy-five years of service to the record and music industry directly, and to music lovers throughout our nation, must be a source of deep pleasure and pride to all who carry on the endeavor today. Certainly it is an occasion upon which the beneficiaries should pause to express appreciation, and we appreciate the privilege given us by the opportunity to do so.

There is no equal to music to uplift man's dreams, spirit, and goals, and thus it is an especially meaningful part of living which you serve.

With warm best wishes for the continued success of your endeavor to enrich the lives of our countrymen and indeed those who live beyond its borders.

Sincerely,



JEJ:bal



CIUDAD DE SAN JUAN
OFICINA DEL ALCALDE
SAN JUAN, PUERTO RICO 00905

November 24, 1969

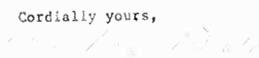
Mr. Antonio Contreras
Correspondent
BILLBOARD
Box 6886 Loiza Station
Sanjurjo, Puerto Rico

Dear Mr. Contreras:

Let me congratulate Billboard on its 75th Anniversary. Billboard has dedicated 75 years of services to the entertaining industry which is an essential part of our way of life.

The City of San Juan congratulates the editorial staff of Billboard on its 75th Anniversary, hoping that the next 75 years will be as full of accomplishments as the past.

Cordially yours,


CARLOS ROMERO BARCELO
Mayor of San Juan

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 furnaces 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 business, what I think of its future. I sometimes ask myself, in turn, "What else new can possibly happen? The answer is: "Everything!"

Remembering all the changes in musical styles, public taste, the physical form of records themselves and in distribution channels, I appreciate the saying that "there is nothing permanent but change."

The one thing I can confidently say about our future is that it will continue in a state of constant renewal with hardly a look back. It will continue to live and prosper through creative energy. That is why our industry, which has many veterans in it, has no old men—not even me!

ROBERT K. LIFTON

chairman of the board,
Transcontinental 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 projected for the 1970's.

An excellent case in point are the new video tapes and playback equipment now being produced and manufactured for home use here and abroad. It is quite evident that this new entertainment form will have the same rapid rise in consumer popularity over the next five years as color television and phonograph tapes had from 1965 to the end of this decade. This is not to say that sales in tapes, 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 stabbing out of the car roof or window, and the kids in the back seat being quietly mesmerized. Nor is it uncommon for the driver to ask his traveling companions what they would like to hear as he thumbs through the stacks of tapes in his glove compartment or tape deck. This trend is bound to continue.

Now, thanks to the expert engineering capabilities of the world's leading video manufacturers, it won't be too long before a host will be able to ask guests whether they would like to see the 1970 Super Bowl game in mid-July, or a video-taped Rolling Stones or Jan Pierce concert specially produced for home use.

This new medium is indeed exciting for everyone. For us at Transcontinental, who not only possess the total capabilities to distribute and rack video tapes but also have the talent and facilities to produce and manufacture them, it offers a whole new 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 arts as we know them today. Various program forms of "Bach to Rock" are already popular concert and TV attractions and have been



Goddard Lieberman



Mike Maitland



Robert Lifton

well received by live and home audiences throughout the country. This blending of the classical with the contemporary also aids immeasurably in reducing the generation gap.

JOSEPH LOCKWOOD

chairman of EMI

The future of the record industry throughout the world is one in which we have great confidence. There is no doubt that in the immediate future there will be challenges to be met from growing competition from many new companies. This competition is such that it can be met by forward looking management and energetic action from companies which have the resources to further the development of one of the most interesting and challenging industries in the world.

The Seventies will undoubtedly see an increase in sales of music on tape in one form or another. The cassette and cartridge are already establishing themselves as important media in some parts of the world, but I do not believe that the disk will be outmoded in the next decade, rather will its influence in the fields of entertainment be enlarged as the LP market continues to expand.

Before we have passed through the next 10 years, we may see the development of visual recordings being widely available to the public, but at this early stage it is difficult to forecast the extent to which this will influence the record markets of the world.

I believe that its growth will be steady but that it will bring with it quite sizable production problems. These problems will undoubtedly be overcome, thus extending and increasing the field of entertainment that will be readily available in the homes of the peoples of the world.

MIKE MAITLAND

president, Warner Bros.

The integration of video and sound recordings seems inevitable now, though I think the industry's recent difficulties in standardizing tape packaging indicate that the problems to be overcome are not strictly technological. Just as the social sciences have lagged behind the physical sciences, our marketing methods tend to lag behind our production abilities. The future will bring sweeping changes in the marketing area, and not just in the obvious area of hardware.

The recording industry must become more sensitive to the needs of the consumer. Record companies should, for instance, consider coding records, much as film makers now classify their movies. There are many people who are offended by the current latitude in language and conduct. They are entitled to a warning through a classification system.

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

(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



PERSONAL MANAGEMENT REB FOSTER ASSOCIATES 211 S. BEVERLY DRIVE, BEVERLY HILLS, CALIF. (213) 278-4822

Looking Ahead

• Continued from page 148

of production are combined as in every other kind of industrial activity.

However, the music industry is also an important branch of the arts and its mission in the future will clearly be to bring artistic creations closer to the people than has ever been the case before.

Once the automobile was a luxury. But the development of the automobile industry has been such that a car today is a virtual necessity. Similarly, music was once a luxury, sponsored by the aristocracy and played 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 society, music has become a positive necessity for the human race.

The music industry therefore faces today an important challenge: to follow the needs of growing populations and to bring music to them to enhance their growing leisure time.

DOUGLAS MUGGERIDGE

Controller, British Broadcasting Corp., Radio 1 and 2

To quote a recent advertisement in *Billboard* "Pigeon holes for pigeons!" The Seventies scene will be dominated, as previous decades have been by good songs and good music—in other words "entertainment."

Progressive pop, emerging triumphantly from underground, will obviously continue to be an important influence. The association of this music to the main stream of pop is paralleled by the 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.

In the U.K., reggae music is assuming an increasing importance with several records in the Top 50 and this is something which might well spread to the U.S. scene. It would only need one big U.S. hit to spark it off.

As far as "the sounds" of pop are concerned, for years people have been saying "the big bands are coming back" or "rock 'n' roll is coming back" but it hasn't happened and it isn't likely to. And when they say "ballads are coming back" the truth is they never went anywhere. At the height of the rock 'n' roll mania you had hit ballads like "Friendly Persuasion"; at the height of Beatlemania artists like Matt Monro were topping the charts; today we have Humperdinck and Tom Jones. Plus ça change. . . .

MONIQUE I. PEER

president, Peer-Southern World Organization

The approaching sound of music will be like an ultra surrealistic painting. The world is so fast becoming closer and closer knit that individuality and ethnic techniques will become as one unit with the resultant ultra-modern expressionism. This blending of classical, ethical, ballad and folk—will beget a new style. Instruments, as yet unheard of, will be devised to form this development of sound.

Not long ago we called the new Sound the London Sound. Upon analysis one notes that this brought a new mysticism which contains oriental characteristics. The electrification of many of our conventional instruments is just the beginning. Even as the gramophone became a sensation at the turn of the century, new developments with computers and electronic waves will revolutionize all tonal impact. Precisely as the world becomes smaller and smaller because of the enormous strides in speed—influencing fashion, painting and sound, the modern comprehension of music will tend toward a world expressionism, rather than a national one.

Now I would like to add a note of vital importance to composers, authors and publishers! With these many changes in technical forms of music and the scientific and technological advances to be made in the future, we must be most conscientious to keep our lawmakers alerted, in order that the copyright statutes will not only keep up to what is needed, but that our societies be deeply involved in always keeping one step ahead of the general public's expectations. I therefore urge every one of you to fight with all your might in order that truly modern and forward looking legislation be enacted from time to time.

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 from every facet of recording—both in creative and commercial aspects—the one recurring theme was YOUTH.

The future of our industry, it seems to me, will grow in direct relationship to the quantity and quality of its response to youth and to youth's desires in recorded entertainment. Youth demands categories of music, kinds of artists, bizarre forms of instrumentation, wild album art, tapes as well as records. And they should get them! After all, the youth of today and their growing counterparts in the future, are our best customers. The young people who will buy records and tapes in increasing numbers in the years to come have sophisticated sensitivity to artists and repertoire previously unknown in the mass pop market.

Not only in the creative area has youth revolutionized the recording industry (and will continue to do so in the future, even more significantly), but also in the business and administrative areas of the recording business will the influence of youth be felt. Because big business fully recognizes the importance and the future potential of the youth market and of the youth executive talent pool, the burgeoning interest in large public corporate entities in the recording industry, which we have seen develop over the last few years, is a meaningful guidepost to the industry's future.

GERRY M. OORD

president, N.V. Bovema, Holland

Apart from a logical development in musicassettes and 8-track cartridges, I foresee a notable expansion in video cartridge systems, since these will soon cease to be regarded as luxury items, and will, in the not too distant future, be within the reach of everybody's pocket.

As to recording techniques, it is my conviction, that these will continue to improve due to the increasing possibilities offered by electronic research, particularly in the field of video/audio reproduction.

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 a considerable expansion in the formation of independent production groups which, if they are to remain securely in business, will tend to rely on the established record company which can obtain maximum exploitation of their repertoire in 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 imperishable 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 music continuously around them and whose buying habits present no problem; and (c) "Mode buyers" who tend to follow certain trends, buying intensively anything which appeals to them at the time.

The development of the music industry from the commercial standpoint will undergo further variations. This will entail a more scientific approach in the exploitation of repertoire, starting with the initial conception by skilled musicians and leading on to an analysis by marketing specialists who will base their scientific research on the one hand, by the trend of records, and from the other, on the sales possibilities. It is not difficult to imagine that major companies for reasons of economy and efficiency will merge or collaborate together in order to spread some of the costs required for intensive research and development.

It is, therefore, quite apparent that with such an evolution, the structure of a&r departments will have to be radically changed. In short, for a total overall expansion of the market, it will be necessary to have greater coordination based on a large scale scientific organization. Each company will then have to graft its marketing policies on this setup in order to ensure an optimum exploitation of its repertoire.

GEORGE PINCUS

president, Gil Music Corp.

1970 and the upcoming years will see Wall Street step up its entry into all branches of the music industry—especially music publishing, which is today's Polaroid in terms of growth.

As the money men gain experience in our business, however, they will realize that the best of all publishing firms are those that have copyrights—standards which can be exploited to earn royalties for an almost unlimited period. 1970 will see prices for such firms start at around 20 times earnings and go up from there. Most stocks selling today at much higher price/earnings ratios don't have nearly the same growth opportunity that a well-run publishing company has.

In spite of outside interests buying into publishing, 1970 will still see hits and copyrights being developed by the active independent publishers who are geared to operate in today's market. An IBM machine will never pick a hit, see an artist, get a plug or take a producer to lunch. Our business is essentially not "complex" but simple—there will always be opportunities in it for individual publishers with talent, determination and drive.

Of course, the buyers have to keep track of the songs after they have them. Not long ago I got a call from a film company which wanted to pay \$25,000 for the use of a song. I told them to check their catalog and this turned out to be a song they didn't know they already had. They thanked me for saving them \$25,000 and I said I wouldn't object to their doing the same for me some time.

JIMMY PHILLIPS

managing director, KPM Music Ltd.

This year makes my 51st year in the music business. I started in 1918 with the Herman Darewski Music Publishing Company and the great vogue in those days was ragtime (not Jazz). Music publishers at the time were making a fortune from the sales of sheet music at 24¢ per copy, of which practically 14¢ was kept for themselves. Records were just getting over the novelty stage—at that time they were large 10-inch platters, thick and heavy and the gramophone was still horn reproduction.

When I look back and see how far we have traveled along the road to today it is amazing to witness the progress in the mechanical reproduction side of the business. Whereas songs, as such, have not changed very much but have more or less gone around in a circle.

Rock 'n' Roll is really only ragtime with another jacket on as it is on-the-beat music instead of the old society off-beat music.

Lyrics in the main today are a lot of nonsense and not a patch on the great writers of the past—I'm thinking of names like Lorenz Hart, Irving Berlin, Cole Porter, Noel Coward, Eric Maschwitz, Jimmy Kennedy, George Gershwin, Dorothy Fields and others like them who were the successful writers of the 1930's and 1940's. Of course, there are exceptions today with writers such as Jim Webb, Les Reed, Bobby Russell, Lennon and McCartney, Hall David. But the mechanical world has developed tremendously—this has not gone round in circles but has gone right forward.

It seems today that the music publisher's job is to create sounds either on tape or on disk or whatever new contrivance comes along. Unfortunately the music publisher, in most cases, gives a license for his music to be used but then does not enjoy the profits from it that he used to in days gone by.

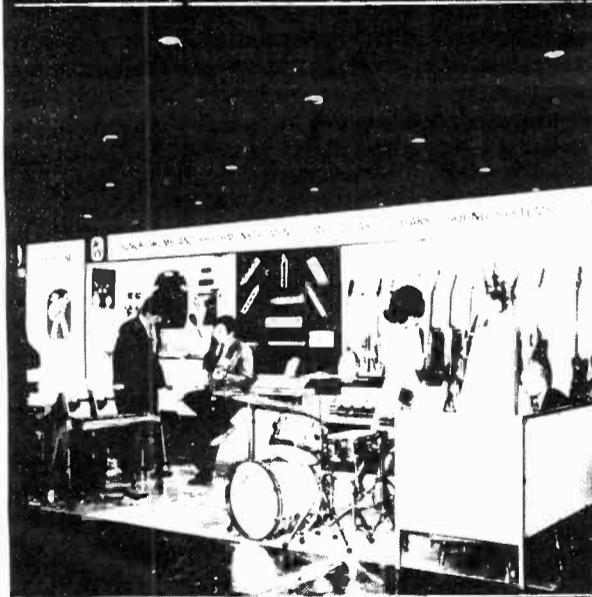
Years ago the music publisher had the business entirely in his own hands; he was able to keep track of the songs that he licensed for recording and he sold his own sheet music. Today there are thousands of people all over the world using his music in various forms and it has become quite a complicated business to keep track of all the uses. In one field, in particular, special care must be taken in the very near future in the case of recorded tapes, cassettes, cartridges, etc.; also with regard to the many types of recording apparatus which are being sold.

People are being invited to infringe copyrights every day by the companies who vend these machines and the day is fast approaching when the music publishing industry must take steps to stop this indiscriminate re-

(Continued on page 152)

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AMERICAN MUSIC DEALERS INDUSTRY EXHIBIT APRIL 27, 28, 29, 1970

Looking Ahead

• Continued from page 150

ording of tapes which is going on, in just the same way that they had to stop the pirate recording on disks. There is no doubt that tape is going to take the place of the disk in the future and the publisher needs to have the same protection against infringement as he gets with the disk.

I do not quite know how this is going to be done, but it would appear that when a tape is purchased the purchase price should carry a royalty for recording music.

Roll along the 1970's—I can foresee the day when a tape will carry a picture as well as music—then what are we going to do?

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, abrasive, inspirational and philosophical. At times the art form appears to be neglected, undernourished, monophonic; if this is so, it is a penetrating commentary on our time.

At it is 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 inference 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.

So in music there lies hope—not the only hope of the world to be sure, but hope because it does communicate, it does revise perspectives, it can deepen our confidence, and it can inspire because it knows no political, social, nor physical barriers. Music is the expression of man dreaming, suffering, yearning, idealizing, protesting, worshiping 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 concerned with books than with scores. This is a direct reaction to the Thirties when Gershwin and Kern and Porter, et al., were writing fabulous scores for whimsical little plots, often undecipherable structures, but who cared, for the songs 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 characters 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 entertainment to the demands of book.

Therefore, doesn't it follow that the new musical is likely to be a reaction: that the songs will predominate again? I think so. I don't think that "Hair" is a blueprint 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 gets better with each hearing. We're going full circle, which means that the material in Broadway musicals will regain the relevance for the Billboard audience that it had when you first started publishing.

MAURICIO QUADRIOS

international director, Philips of Brazil

There is a growing trend towards classical music which has hitherto been neglected. I see that Brazilian youth is now filling more than half the seats in concert halls. They are buying classical music and at the same time the Brazilian recording industry is placing itself on a par with Europe and the U.S.

Brazilian musical artists are winning recognition abroad and I expect them to take an important part in world music in the future.

HOWARD RICHMOND

president, The Richmond Organization

Some who know 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 unlimited! This still goes for 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 supertalents of today will 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 a much 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 Afrikaans recordings with such well-known artists as Nico Carstens, Ge Korsten, Carike Keuzenkamp, etc. The record industry in South Africa is healthy and progressing, as instanced by the new record complex at Steeledale, Johannesburg, which comprises—EMI (South Africa) (Pty) Ltd., Gallo (Africa) Ltd., Teal Record Company Ltd. Virtually all South Africa's requirements are pressed at Steeledale, which must now be one of the largest record factories 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 metropolis of Johannesburg and the neighboring Reef towns.

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 expects to compete with disks. 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 still 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 amount of money spent on leisure time activities and interests within the next few years.



Wesley Rose



Hal Prince

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 independence from conglomerates. We are currently undergoing a complete shake-down in the power structure of the music industry in which business conglomerates and the stock market have taken precedence over creativity. 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 unless the line is held. The situation as it is now has a twofold effect on the music market.

The first is a rating of personnel, an auction-bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don't remain creative once they are bought and sold, for they know that any purchased asset can quickly be re-sold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has been a factor into tape companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The biggest asset going for us is the people with the courage of their convictions who believe they can still make it as they have in the past. We need the dedicated firms whose officials work hard and will not be intimidated. These will maintain their strong position in the music business.

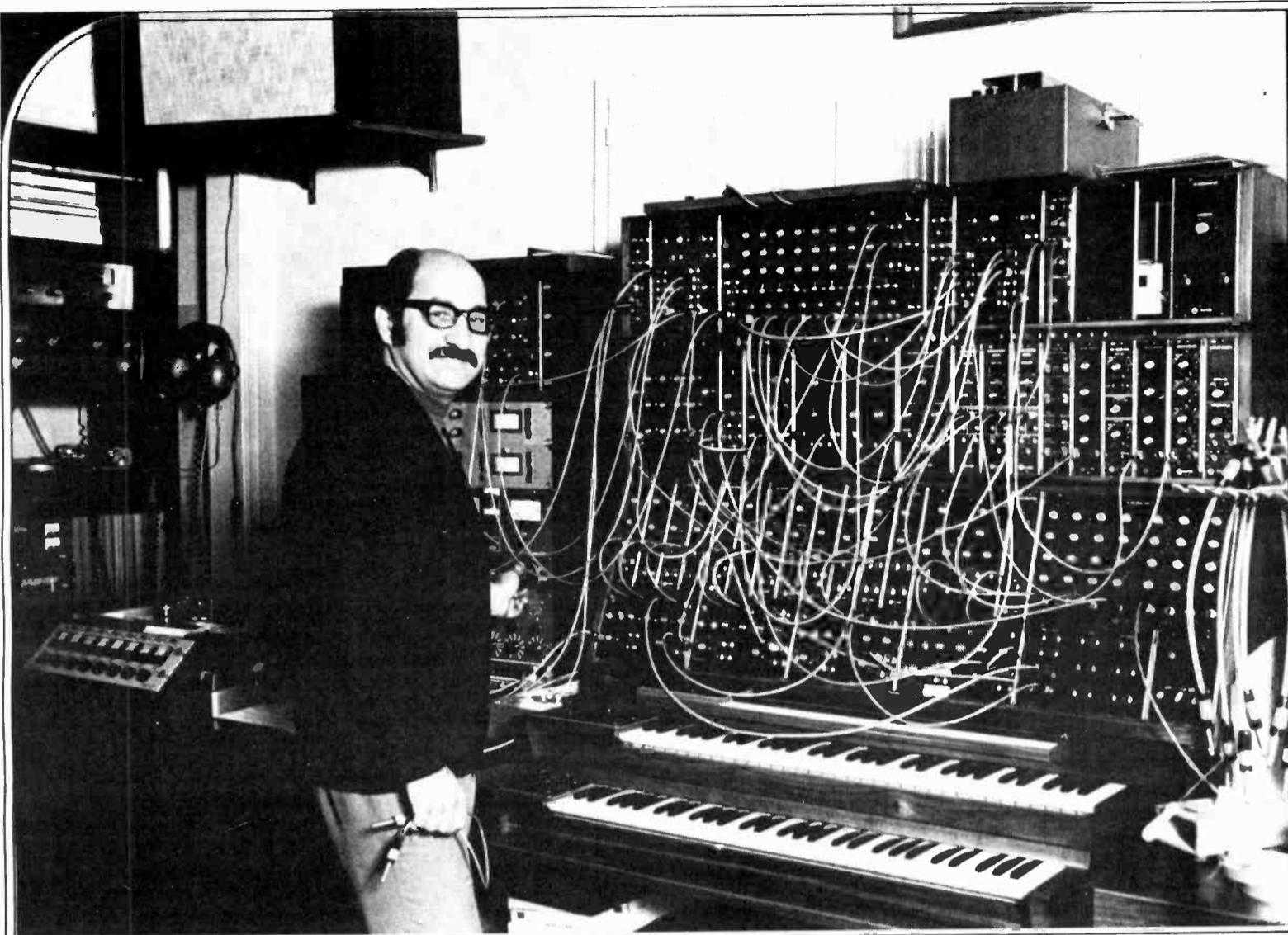
Business is getting bigger every year, which is exactly why the non-music companies are getting involved.

MAURICE ROSENGARTEN

If one traces the development of pop music for the past 40 years, starting with dixieland in the 1920's and continuing with swing in the 1930's, the Latin-American influence of the 1940's, be-bop in the 1950's, and then relate this to what has all been developed in the past decade, we are forced to the conclusion that the 1960's have witnessed a virtual explosion in the diversification of musical styles, harmonies and expressions, which is incomparable with anything that has previously happened in the pop field. These last 10 years have seen the advent of rock 'n' roll, r&b, beat, protest, soul, underground and now overground. The fact that all these musical trends were developed and flourished in the same decade, without detracting in the least from the preceding forms of musical idiom, should serve as ample proof to composers, authors, arrangers, music publishers, and recording executives alike, that flexibility is the key word in our trade, and that forward-thinking creativity plus imagination leads not only to further artistic development, but also to commercially profitable enterprise; the artistic development being the expression of our changing cultural patterns, and the profitability resulting from additional demand 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 theme which was once called jazz? If the past could not have been foreseen, how much more difficult the future? The pop musician has developed from the relatively free improvising instrumentalist of the 1920's, to the expert technician of modern-music theory and harmonics which he is today. I believe it fairly safe to assume that this trend will continue and, therefore, expect the future of pop music to be unlimited in the forms of expression that characterizes the new, free-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.

(Continued on page 154)



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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 attained in recent years, we nevertheless, owe the greatest debt to the public. Classical music is a precious cultural heritage which was passed on to us in the form of a tonal heirloom, and which we are obligated to nurture and 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 neither limited by geographical boundaries, nor political persuasions, nor ethnic evolution, but rather transcends the dimensions of time and environment.

Whereas in the past, classical music was considered by many to be a legacy allotted only to a privileged, high-browed, and long-haired aristocracy, it has, in recent times, come to be recognized as the legitimate property of a classless humanity; free of racial, political, and economic bias. It is for this reason that the burden of responsibility rests with the record industry today, not only to preserve what was given to us, but to disseminate and distribute this treasure to our contemporary and succeeding generations.

The technical achievements of our time in the field of electronics have enabled us to develop recording techniques and sound-reproduction equipment of unparalleled fidelity. The concept of stereo recordings on micro-groove long-playing records has insured the technical and the economic feasibility of making available to all the beauty and audio-sensual enjoyment of operas and symphonic works. The record industry has spared no expense in utilizing the most advanced equipment designed by electrical and audio engineers in order to make the immortal works of our great composers available to mankind.

It is through this unselfish capital investment that it has become possible for all of us to enjoy listening to complete operas and symphonic works, performed by the best available artists, within the confines of our homes. These wonders wrought by stereo high-fidelity equipment and long-playing records have made it superfluous for us to leave our living rooms in order to enjoy a favorite orchestra, artist, or conductor. Compared with generations past, we have already done much to preserve our musical heritage. But we must not be remiss in discharging our obligations to the full.

During the past decade, we have unquestionably experienced a renewed enthusiasm for classical music. It augurs well for the future that this trend will continue, and that this available recorded treasure will increase in size and dimension. With further research and development in sound-disseminating equipment, this material will become available to ever increasing segments of the world population. Therefore, I personally would certainly welcome the co-operation of publications such as *Billboard* to help in promoting this important portion of our civilization and culture, by expanding the printed space available for articles on classical music. We all have a share in this responsibility. Today, the public demands that an ever increasing amount and variety of classical music be made available to them. I am convinced that, in the not-too-distant future, works which are presently known to a limited number of music experts will be standard items in the record libraries of music lovers throughout the world.

DAVID ROTHFELD

divisional merchandise manager, E. J. Korvette

The approaching new decade should be the most promising and exciting one in the history of music. Cassettes—8-track cartridges—video tapes—and probably the greatest new form of prerecorded music—4-channel stereo! Four channel will create a greater involvement for the listener in contemporary as well as popular music. It could usher in a new era for the serious composer. It is common knowledge that the sales of classical recordings are down. After 30 recordings of a Beethoven or Tchaikovsky 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 these composers who for the

most part have had to struggle for recognition. Naturally, the manufacturing and sales of equipment should be enormous.

In a world beset by wars, music can be the communication bridge bringing about greater understanding among the youth of all nations. Perhaps the hope of our tomorrow for world peace can, in the Seventies, become a reality.

JIM STEWART

president, Stax/Volt Records

The industry today is surrounded by problems which seem insurmountable. In the areas of distribution alone we are faced with some drastic changes in the very near future. Merchandising methods employed a year ago are now ineffective. Many companies are in the process of altering or completely reorganizing internally because of antiquated administrative systems.

Now to mention the profit squeeze facing us each morning when we walk in the door. What is the answer? Very simple—"Product." If we produce hits, the consumers will buy them. If we produce garbage, then we can expect a "sagging singles market." And we deserve it.

So let us spend a little more time in studying the consumer's musical needs, and go into the studio and create to fill those needs. What does this have to do with distribution problems, merchandising problems, administrative problems, etc. It is amazing how all these problems have a way of minimizing or solving themselves when you have "hits."

I feel the industry is more challenging and rewarding today than ever before in its history. New plateaus can be reached because of the vast untapped markets domestically as well as internationally at our fingertips. We merely need to rise to the occasion and discover and then develop these resources.

STEPHEN STEWART

director general, International Federation of the Photographic Industry

Crystal gazing is a risky thing at any time and particularly for a lawyer, but looking into the 1970's I think there are four major tendencies which will become significant.

(1) The link by ownership between record producers and publishers will be a major influence in the music industry. I would be surprised if by the mid 1970's there were many record companies without their own publishing houses with a significant repertoire. This should make a big contribution both to mutual understanding between the two sides of the music industry and to rentability.

(2) Performing rights in records, which already bring in several million dollars will become significant in relation to profits. As the industry's campaign for legal rights is successful in more and more countries, record producers will see themselves as "rights owners" in the same way as 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. I expect to see the "Senator Williams" amendment become law in one form or another in the Seventies. Once established the value of these rights will grow with the ever increasing use of music and particularly records in public places and over the 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 highest rate of tax when books, theaters, circuses, etc., quite properly only bear a reduced tax 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 latecomer for recognition but if the recognition campaign is successful it will "arrive" in the Seventies. Such recognition will be invaluable.

(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 some 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 protect the industry's rights by law. The Seventies will see a prolonged campaign to establish this protection.

IRWIN H. STEINBERG

president, Mercury Record Corp.

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 of entertainment. More and more, too, our industry's product will provide one of the effective means for conveying messages about love and life style and hope. With the foregoing as 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 the lines of 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 material that it will know all the sketches, situations and gags by heart. It will be able to rattle off the lines without trouble. Hopefully, drama will have retained its ability to amaze and surprise the viewers.

Extrapolating music, I look to the recent rage for "electronic" versions of classical and pop music. They seem to indicate that we will hear nothing but this sort of thing 75 years from now. Occasionally the Society of Ancient Instruments may offer a concert of the Bach Brandenburg Concertos or the Tijuana Brass played in the original form, but they 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 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 composites; a syndicate, 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 comedienne Raquel Welch, the musical comedy Raquel Welch, the operatic Raquel Welch, the personal appearance Raquel Welch, etc. This will be a closely guarded secret, of course, but there's going to be hell to pay if one of them wants to get married.



Dave Rothfeld



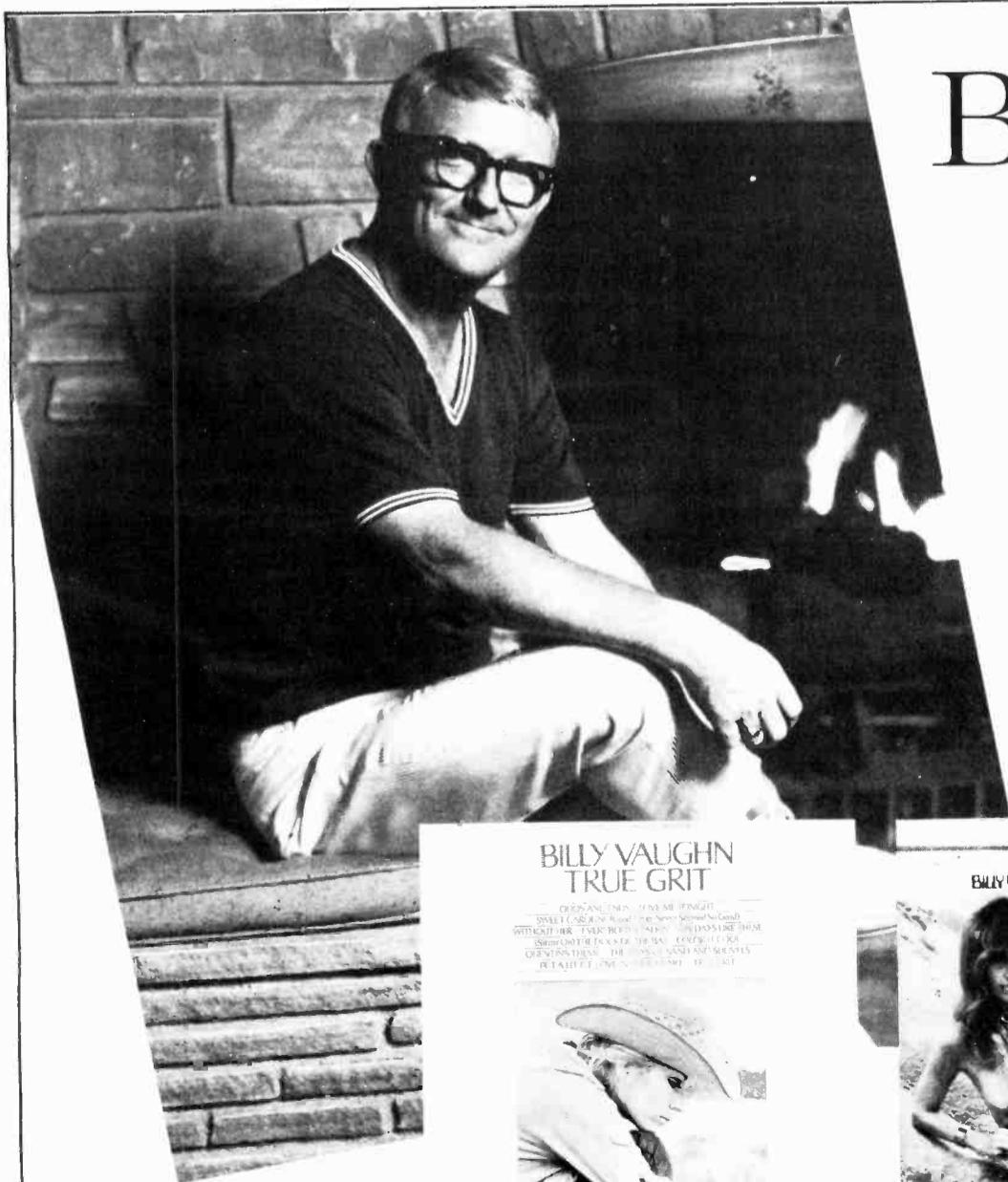
Jim Stewart

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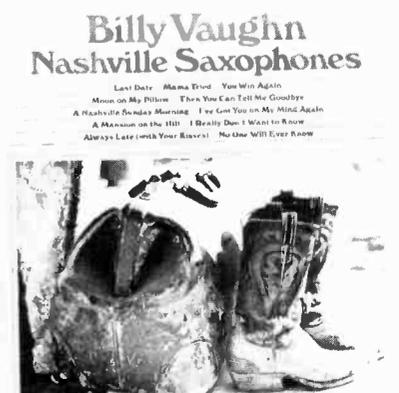
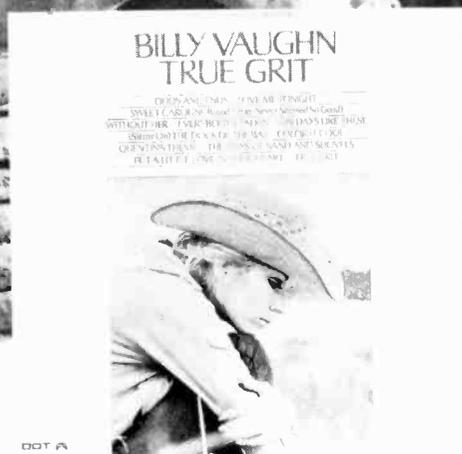
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DOT A

DOT A

Looking Ahead

LEOPOLD STOKOWSKI

By classical music I understand the creations of great composers of all periods and all countries. The future of inspired music will depend on the cultural level of all men and women. If great music is neglected and forgotten it will be a loss to humanity which may be difficult to regain later.

ED SULLIVAN

When we first began our television show on June 20, 1948, popular music was tranquil, easy-to-take, 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 soul sounds of today, so we try to balance the kinds of music we present on our program.

We plan our TV show to appeal to all age groups, and showcase every type of music. We present artists who sing opera and the classics, Broadway show melodies, soul and gospel songs, country ballads, and even the latest rock tunes. The fact is that we *must* keep abreast of the new songs and the upcoming performers.

We are the oldest show on TV today, but in attitude, we're the youngest. The staff and I are constantly alert to what's new in the music scene. We watch the new record releases and scout the new singers and musicians. Naturally, we get a kick out of discovering a new performer and point with pride to the fact that our show was the first to present the Beatles, Elvis Presley, Diana Ross and the Supremes, Petula Clark, Tom Jones, Robert Goulet and scores of others to the national TV audiences.

As to the future of music, it is difficult to be a crystal ball gazer. It is possible to spot trends, once the trend has been born, but 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 shaking roll of Chubby Checker. John Lennon and Paul McCartney did, as they now say, their thing. Their personal imprint was on their music, and George Harrison and Ringo Starr joined them to make the musical ideas come alive.

The same could be said for the music of Bob Dylan, or the Detroit group that makes the "Motown" sound so popular. Burt Bacharach and Hal David are making their mark on the music of today, just as Lerner and Lowe did with their landmark show, "My Fair Lady." Jimmy Webb and Laura Nyro's new music comes to life when sung by the Fifth Dimension. It's the wedding of the composer and lyricist with the interpretive art of the performer that gives us new paths to travel in the ever-changing world of music.

And so, I believe that the music world will continue to change and expand and grow. New forms will appear, but it will be the creators, the talented composers, musicians and singers who will determine the direction of our music. Their minds and hearts will create the new beautiful sounds and exciting rhythms. And we all enjoy listening to music. It is one of the great delights of our world. Music makes our earth a happy place.

ART TALMADGE

president, Musicor 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 survived the many changes can use only 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 unbreakable materials in manufacturing our records and the emergence of tape in a number of different configurations all appear to have benefited our industry. The growing pains during the adjustment periods between these conversion developments seemed larger than life at the time they hap-

pened, but once we overcame the pressures of change, business as usual was the order of the day.

While the present has always seemed somewhat dubious because of the uncertainty of the future, once again we find ourselves faced with new challenges, again in the form of change. Which tape configuration will become the standard bearer in that form, or will there be more than one leader? How will our product eventually be distributed and merchandised now that multi-distribution seems entrenched in the important markets? Will we ever see the day when that ever-evasive "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.

IRV TOWNSEND

president, NARAS

Today's popular music is more poetic and beats to the strains of greater musicianship. Music today is truthful and meaningful. It's saying things these days. One of the successes of country music has always been its saying things that are meaningful. Pop music is a force for good. Music will continue to be an accompaniment for young people's activities. It's a one for one music. A record is made for the audience of one; it's a very personal, emotional thing. With music being played so readily on the radio, why are people buying records? Because they're saying something personal and very important.

I don't know where music is going, but you can be sure it's going someplace and there will be changes because one generation doesn't want what the previous generation had.

I hear a greater degree of musical professionalism in the current school of pop musicians. We went through a period of infantile musicianship in the early Fifties with early rock 'n' roll. Now we see real musicianship emerging. I am sorry about the lack of more major name singing stars, but I think the cycle will turn and bring them back too. The message imparted in songs is all important—not how they are sung.

LARRY UTTAL

president, Bell Records

The most striking thing about the music business years from now will be how similar it is to what we know today. Regardless of the method of presentation of product, the audience will be the same emotionally. The basics of the music business will be the same. The music itself will be judged as it is now—is it appealing? Answering that question means looking at the artist, the material and the producer.

So far as presenting product is concerned, yes, there will be changes. Communications will be so well developed that "regional hits" will disappear. Television will be worldwide, broadcast or relayed through satellites or space stations. If a group performs their new record, everyone in the world will be able to see them. The problem then, as now, will be to make everyone in the world want to turn on their TV sets to see that group and hear their new record.

I don't believe that technical progress, no matter how efficient or amazing, will negate the need for talented, dynamic individuals in the music business. We deal in a supremely human product, and we'll need people—not machines—to make it successful.

GLENN K. WALLICHS

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 statistics, the nation's recording companies, after multiplying into the hundreds in the past several decades, achieved sales of \$1.4 billion. Precord tape which was hardly a dream in those earlier years, produced sales of \$247 million. In 1968 alone, 4,400 new albums and more than 7,000 singles were distributed by U.S. record manufacturers.

The recording industry, aligned with a rising consumer demand for home entertainment, can go nowhere except up—always changing, of course, but always going up. When I am asked about the future of our business, I often hear this question: "What will happen to the disk?" The answer is that "recordings" not "disks" is the key word in our industry. Perhaps the music lover in the future will demand quadrasonic 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 readying what appears to be one of the truly great shows of our time, "Coco," both shows proving to be musical masterpieces in their own particular areas?

Yes, the business of music is still one of great excitement, offering rewards far beyond those which can be put in the bank. And it appears certain that the next 75 years are not going to be much different.

Finally, with all the memories this wonderful world of music has given to me, one of the brightest is that built around those years I spent as a part of the 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.



Larry Uttal



Norman Weiser



Glenn Wallichs



Ed Sullivan

MONMOUTH Evergreen



windfall



Milestone

Evolution



NEW VOICE RECORDS

Project 3



DYNVOICE

GNP Crescendo



ROULETTE



COTIQUE



ATHENA

FIREBIRD

Latin Showcase

plantation



monitor MUSIC OF THE WORLD

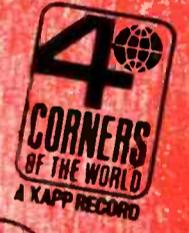
VIVA



GAMBLE RECORDS



SKYE



4 CORNERS OF THE WORLD A KAPP RECORD



RECORDS



THEOPAMMALON RECORDS

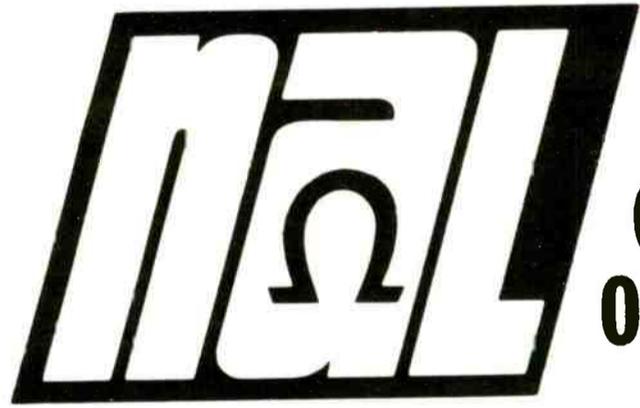


JAD STEREO



COUNTRY SOUND

the Originator...
the Innovator...
the Leader...



SUPER STEREO 8 TAPES
CASSETTES
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All these great labels
with more to come—

**THE 2ND
ANNUAL
INTERNATIONAL
MUSIC
INDUSTRY
CONFERENCE**

**Sponsored by
Billboard
and
Record Retailer**

**APRIL 27 -
MAY 1, 1970**

**Palma de Mallorca,
Spain**

Looking Ahead

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 best sellers overseas. 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 necessity 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 topnotch.

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.

Comparative 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-oriented homes 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 first to be resolved.

All in all, I see an even greater development of interest in recorded entertainment in all forms during the coming 10 years. More and more people will secure more and more leisure time and this great industry of ours is well equipped to provide for it.

RANDY WOOD

president, Ranwood 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 rising 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 of all the small, individual ones owned by the musicians themselves.

Huge advances to artists paid by major companies will get smaller and smaller and the artists will in increasing numbers be forming their own record 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

commissaire 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 hope, through MIDEM, to be able to help in this direction by achieving one world of music, whether it be classical, contemporary or pop, which is no longer divided because of reactionary nationalism.

We cannot go backwards and there is no doubt that the diffusion of music throughout the world in the Seventies will become more and more intensified. We have seen the prodigious evolution of the record 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.

ARCHIE POWER

"Sugar, Sugar" Is The Record Of The Year — Billboard, Cash Box, Record World



A DIVISION OF
KIRSHNER ENTERTAINMENT CORP.

KIRSHNER

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.



Manufactured and Distributed by RCA Records

Music Supervisor Don Kirshner
Produced By Jeff Barry
© 1969 Archie Comic Publications Inc.
Archies created by John Goldwater

BILL TEMPLE ENTERPRISES EXPANDING

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.



THE
doors

EXCLUSIVELY ON ELEKTRA RECORDS

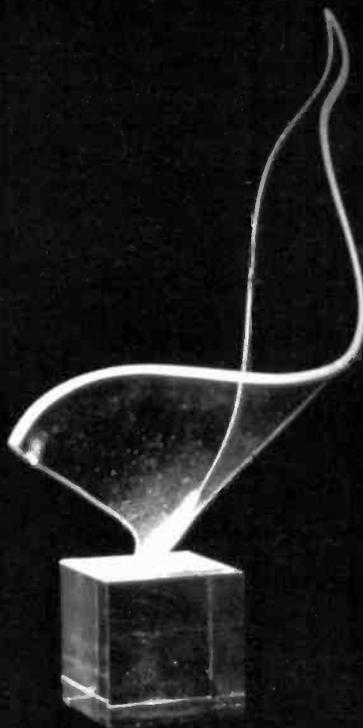


PERSONAL MANAGEMENT BILL SIDONS (213) 659-1667

1970 International Directory of Recording Talent

Introducing Billboard's
Annual Trendsetter Awards

World Talent Reports
Top Artists of the Year
Top Publishers
Top Producers
U.S. Personal Managers
U.S. Booking Agents





Ed
Ames

RCA

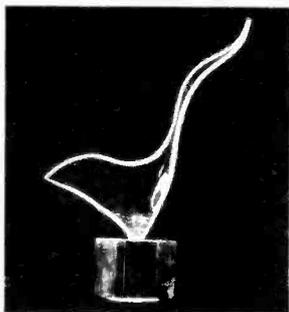
1970 INTERNATIONAL
**TALENT
DIRECTORY**

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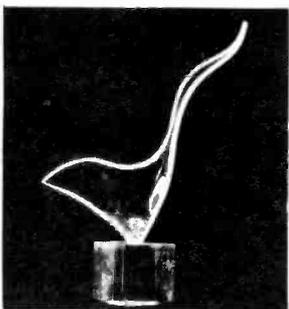
BILLBOARD 1970 TRENDSETTER AWARDS

(based on achievements in 1969)



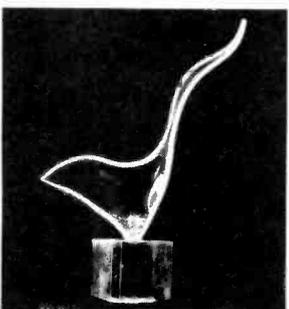
CHARLEY PRIDE

—whose unique talents as a singer, together with his innate feel of country music, pioneered in removing the color line from country music. (RCA Victor)



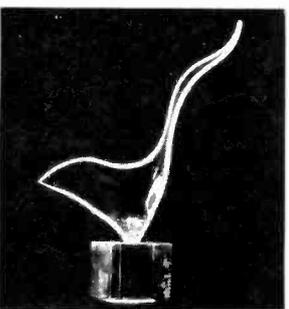
EDWIN HAWKINS SINGERS

—whose giant pop seller “Oh, Happy Day” brought gospel music to the attention of the mass market, thus blazing a new trail for this classic musical form. (Pavilion)



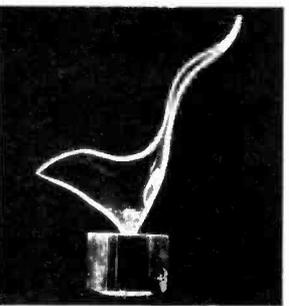
DOTTIE RAMBO

—for incorporating white and black talent in gospel recording, an artistically meaningful and courageous innovation, a trend which will grow. (Heartwarming)



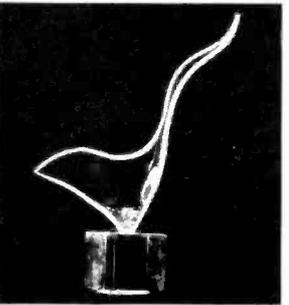
THE WHO

—for creating and performing the first successful rock opera recording, “Tommy” (released on Track Records in Britain and Decca Records in the United States), thus creating a new form in rock music and one which is sure to be followed.



CREEDENCE CLEARWATER REVIVAL

—for combining two heritages of the past—blues and country—into a fresh, funky, and influential sound that scored with the popular market in an unprecedented way. (Fantasy)



BILL GRAHAM

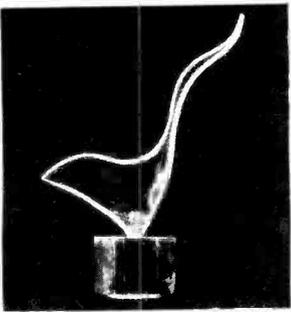
—owner of Fillmore East, for creating a special and unique environment in which rock acts can perform and communicate with young and live audiences; and for varying his rock format with unusual examples from the jazz, big band, and classical worlds.



LORIN HOLLANDER

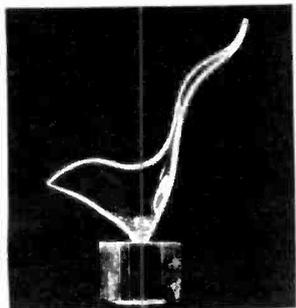
—a leading classical pianist, who broke with tradition in popularizing his music in a performance at the Fillmore East—thus presenting classical music in a rock environment, establishing rapport with a totally new audience. (RCA Records)





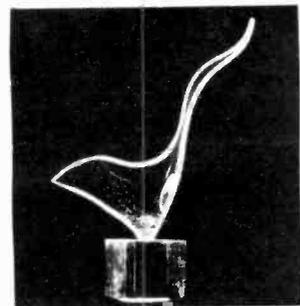
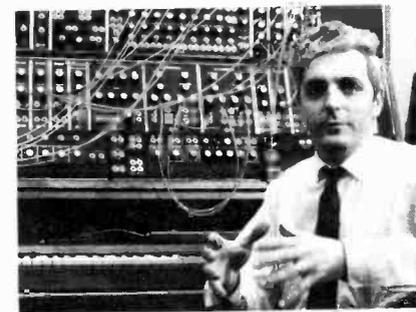
BOB DYLAN

—whose return to his love for country music enriched both his art and that of many of the performers with whom he worked, the result of which was the creation of a vital yet new audience oriented toward country music. (Columbia)



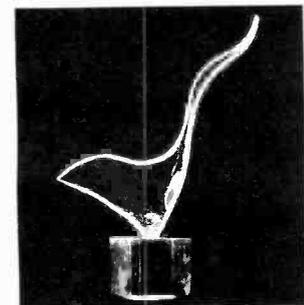
ROBERT MOOG

—inventor, for creating the moog synthesizer, which opened up new sound techniques giving to the record producer a whole new potential world of electronic innovation in music.



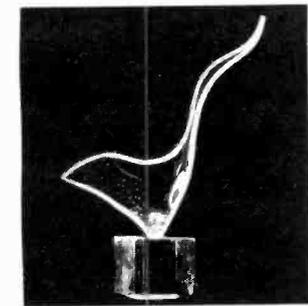
BLOOD, SWEAT & TEARS

—for fusing the best of rock with the best elements in jazz to create a new sound for and adding new dimension to rock music.



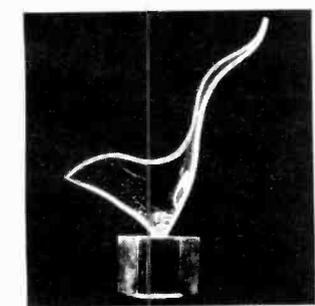
JAMES RADO, GEROME RAGNI, GALT McDERMOTT

—as writers of the score for "Hair," whose music opened up new vistas for on- and off-Broadway theatre in contemporary rock music.



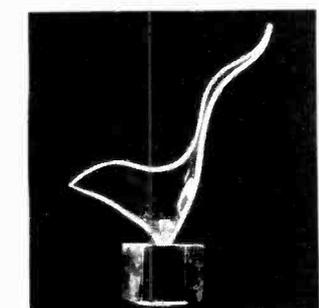
ROBERT STIGWOOD

—for popularizing the free admission, open air, concert concept in Britain with the Blind Faith concert in London's Hyde Park which led 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 McPeck, 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 raggae 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
NRBQ
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



BOOKER T & THE MG'S
Top Instrumental Artists, Singles



ARETHA FRANKLIN
Top Female Vocalist



BEATLES
Top Album Artists



DIONNE WARWICK
Top Female Vocalist, Albums



GLEN CAMPBELL
Top Male Vocalist, Albums



BLOOD, SWEAT AND TEARS
Top Canadian Artists, Albums



HERB ALPERT
Top Instrumental Artist, Albums



WES MONTGOMERY
Top Jazz Artist



EUGENE ORMANDY
Top Classical Artist



IRON BUTTERFLY
Top Tape Artists, B Track



TEMPTATIONS
Top Artists, Albums



BUCK OWENS
Top Country Artist, Singles

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 positions the records attained on the weekly charts published in Billboard and the number of weeks these records remained on the charts. Points were assigned to each weekly position, in reverse order. The number one position received more points than the number two position, etc., and records on the charts for 10 weeks would receive

more points than a record on for 9 weeks, in most cases. In this way all the records of a particular artist, publisher and producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, and each was known in his or her own right, the points were divided equally. This also holds true for publishers and producers who shared in a recording. All charts were prepared by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko.

Top Singles Artists

POS.	TITLE—Label (No. of Records on Hot 100 Chart)				
1	CREEDENCE CLEARWATER REVIVAL—Fantasy (7)	34	1910 FRUITGUM COMPANY—Buddah (3)	66	JOE SIMON—Sound Stage 7 (5)
2	TOMMY JAMES & THE SHONDELLS—Roulette (4)	35	JOHNNY TAYLOR—Stax (4)	67	MERCY—Sundi, Warner Bros.-Seven Arts (2)
3	JAMES BROWN—King (8)	36	KENNY ROGERS & THE FIRST EDITION—Reprise (3)	68	IMPRESSIONS—Curtom (4)
4	TEMPTATIONS—Gordy, Motown (6)	37	STEPPENWOLF—Dunhill (4)	69	CHARLES WRIGHT & THE WATTS 103rd STREET BAND—Warner Bros.-Seven Arts (2)
5	DIANA ROSS & THE SUPREMES—Motown (8)	38	DONOVAN—Epic (3)	70	TURTLES—White Whale (3)
6	ELVIS PRESLEY—RCA (5)	39	ANDY KIM—Steed (3)	71	METERS—Josie (3)
7	FIFTH DIMENSION—Soul City (4)	40	RASCALS—Atlantic (4)	72	ZAGER & EVANS—RCA (1)
8	MARVIN GAYE—Tamla (4)	41	FOUNDATIONS—Uni (3)	73	O. C. SMITH—Columbia (4)
9	SLY & THE FAMILY STONE—Epic (5)	42	JOHNNY CASH—Columbia (2)	74	ZOMBIES—Date (1)
10	THREE DOG NIGHT—Dunhill (4)	43	JR. WALKER & THE ALL STARS—Soul (3)	75	BOB DYLAN—Columbia (2)
11	JERRY BUTLER—Mercury (4)	44	ARCHIES—Calendar (2)	76	THE WHO—Decca (2)
12	GLEN CAMPBELL—Capitol (6)	45	BEE GEES—Atco (4)	77	WILSON PICKETT—Atlantic (4)
13	BEATLES—Apple (6)	46	GARY PUCKETT & THE UNION GAP—Columbia (2)	78	VENTURES—Liberty (2)
14	TOM JONES—Parrot (3)	47	BILL DEAL & THE RHONDELLS—Heritage (3)	79	JACKIE DeSHANNON—Imperial (1)
15	DENNIS YOST & THE CLASSICS IV—Imperial (4)	48	RAY STEVENS—Monument (3)	80	EDWIN STARR—Gordy (2)
16	SMOKEY ROBINSON & THE MIRACLES—Tamla (4)	49	COWSILLS—MGM (3)	81	SAMMY DAVIS JR.—Reprise (1)
17	BLOOD, SWEAT & TEARS—Columbia (3)	50	NEW COLONY SIX—Mercury (3)	82	DAVID RUFFIN—Motown (2)
18	ARETHA FRANKLIN—Atlantic (7)	51	ROLLING STONES—London (1)	83	VOGUES—Reprise (5)
19	BOOKER T. & THE MG's—Stax (4)	52	CLARENCE CARTER—Atlantic (4)	84	YOUNG-HOLT UNLIMITED—Brunswick (2)
20	GRASS ROOTS—Dunhill (4)	53	JOE SOUTH—Capitol (3)	85	BEACH BOYS—Capitol (3)
21	TOMMY ROE—ABC (3)	54	TYRONE DAVIS—Dakar (2)	86	TONY JOE WHITE—Monument (2)
22	BROOKLYN BRIDGE—Buddah (5)	55	JAY & THE AMERICANS—United Artists (3)	87	BOBBY GOLDSBORO—United Artists (3)
23	OLIVER—Crewe, Jubilee (2)	56	SPIRAL STARECASE—Columbia (2)	88	PEPPERMINT RAINBOW—Decca (2)
24	DIONNE WARWICK—Scepter (4)	57	HENRY MANCINI & HIS ORK.—RCA (2)	89	GLADYS KNIGHT & THE PIPS—Soul (3)
25	STEVIE WONDER—Tamla (4)	58	DUSTY SPRINGFIELD—Atlantic (5)	90	ARCHIE BELL & THE DRELLS—Atlantic (4)
26	ISLEY BROTHERS—T-Neck (4)	59	MAMA CASS ELLIOT—Dunhill (3)	91	BOB SEGER—Capitol (2)
27	GUESS WHO—RCA (3)	60	YOUNGBLOODS—RCA (1)	92	BUCHANAN BROTHERS—Event (2)
28	PAUL REVERE & THE RAIDERS FEATURING MARK LINDSAY—Columbia (3)	61	WINSTONS—Metromedia (2)	93	MOTHERLODE—Buddah (1)
29	NEIL DIAMOND—Uni (2)	62	BOBBY VINTON—Epic (3)	94	CRAZY ELEPHANT—Bell (1)
30	DELLS—Cadet (5)	63	LETTERMEN—Capitol (3)	95	NILSSON—RCA (1)
31	FRIENDS OF DISTINCTION—RCA (3)	64	CHECKMATES LTD. FEATURING SONNY CHARLES—A&M (3)	96	LOU RAWLS—Capitol (1)
32	BOX TOPS—Mala (4)	65	B. J. THOMAS—Scepter (3)	97	EDWIN HAWKINS SINGERS—Pavilion (1)
33	DOORS—Elektra (4)			98	ENGELBERT HUMPERDINCK—Parrot (2)
				99	ANDY WILLIAMS—Columbia (2)
				100	PAUL ANKA—RCA (3)

Top Album Artists

Pos.	ARTIST—Label (No. of Records on Top LP's Chart)				
1	BEATLES—Apple, Capitol (5)	35	WALTER CARLOS & BENJAMIN FOLKMAN—Columbia (1)	68	QUICKSILVER MESSENGER SERVICE—Capitol (1)
2	GLEN CAMPBELL—Capitol (8)	36	DEAN MARTIN—Reprise, Capitol (5)	69	AL KOOPER—Columbia (4)
3	TOM JONES—Parrot (6)	37	BIG BROTHER & THE HOLDING COMPANY—Columbia, Mainstream (2)	70	PETER, PAUL & MARY—Warner Bros.-Seven Arts (3)
4	TEMPTATIONS—Gordy, Motown (8)	38	GRASS ROOTS—Dunhill (2)	71	PROCOL HARUM—A&M (2)
5	STEPPENWOLF—Dunhill (4)	39	BOB DYLAN—Columbia (3)	72	FOUR SEASONS—Philips (2)
6	IRON BUTTERFLY—Atco (3)	40	DOORS—Elektra (4)	73	DICK HYMAN—Command (2)
7	JOHNNY CASH—Columbia, Harmony, Sun (7)	41	TRAFFIC—United Artists (2)	74	STEVE MILLER BAND—Capitol (2)
8	CREAM—Atco (5)	42	MARVIN GAYE—Tamla (5)	75	BROOKLYN BRIDGE—Buddah (2)
9	DIANA ROSS & THE SUPREMES—Motown (7)	43	ANDY WILLIAMS—Columbia (3)	76	JEFFERSON AIRPLANE—RCA (2)
10	DIONNE WARWICK—Scepter (5)	44	MOODY BLUES—Deram (3)	77	JOHN MAYALL—Polydor, London (4)
11	ARETHA FRANKLIN—Atlantic (5)	45	VOGUES—Reprise (3)	78	TEN YEARS AFTER—Deram (2)
12	CREEDENCE CLEARWATER REVIVAL—Fantasy (3)	46	HERB ALPERT & THE TIJUANA BRASS—A&M (4)	79	PETULA CLARK—Warner Bros.-Seven Arts (3)
13	JIMI HENDRIX EXPERIENCE—Reprise (4)	47	JOHNNY RIVERS—Imperial (2)	80	CROSBY, STILLS & NASH—Atlantic (1)
14	THREE DOG NIGHT—Dunhill (2)	48	JOAN BAEZ—Vanguard (3)	81	O. C. SMITH—Columbia (3)
15	BLOOD, SWEAT & TEARS—Columbia (2)	49	SPIRIT—Ode (2)	82	PAUL REVERE & THE RAIDERS FEATURING MARK LINDSAY—Columbia (2)
16	DONOVAN—Epic (4)	50	ROLLING STONES—London (2)	83	MONKEES—Colgems (3)
17	JUDY COLLINS—Elektra (4)	51	TOMMY JAMES & THE SHONDELLS—Roulette (2)	84	FRIENDS OF DISTINCTION—RCA (2)
18	FRANK SINATRA—Reprise, Capitol (5)	52	SMOKEY ROBINSON & THE MIRACLES—Tamla (3)	85	RAY CONNIFF—Columbia (5)
19	ELVIS PRESLEY—RCA, RCA Camden (3)	53	SLY & THE FAMILY STONE—Epic (2)	86	DELLS—Cadet (4)
20	JAMES BROWN—King (5)	54	FIFTH DIMENSION—Soul City (3)	87	JOHNNY TAYLOR—Stax (3)
21	JOSE FELICIANO—RCA (3)	55	CHICAGO TRANSIT AUTHORITY—Columbia (1)	88	EDWIN HAWKINS SINGERS—Pavilion (1)
22	RASCALS—Atlantic (2)	56	HENRY MANCINI & HIS ORK.—RCA (1)	89	JOHNNY MATHIS—Columbia (5)
23	ENGELBERT HUMPERDINCK—Parrot (4)	57	CANNED HEAT—Liberty (3)	90	BOX TOPS—Mala, Bell (2)
24	BEE GEES—Atco (4)	58	VENTURES—Liberty (2)	91	SAMMY DAVIS JR.—Reprise (1)
25	SIMON & GARFUNKEL—Columbia (4)	59	BOBBY VINTON—Epic (2)	92	JOE COCKER—A&M (1)
26	ASSOCIATION—Warner Bros.-Seven Arts (2)	60	COWSILLS—MGM (2)	93	OTIS REDDING—Atco, Volt (3)
27	BILL COSBY—Uni, Warner Bros.-Seven Arts, Tetragrammaton (6)	61	W. C. FIELDS—Decca, Columbia (2)	94	ISAAC HAYES—Enterprise (1)
28	LED ZEPPELIN—Atlantic (1)	62	TAMMY WYNETTE—Epic (4)	95	ISLEY BROTHERS—T-Neck (3)
29	LETTERMEN—Capitol (6)	63	VIKKI CARR—Liberty (1)	96	MARY HOPKIN—Apple (1)
30	SERGIO MENDES & BRASIL '66—A&M (4)	64	YOUNG-HOLT UNLIMITED—Brunswick (2)	97	MC 5—Elektra (1)
31	VANILLA FUDGE—Atco (4)	65	THE WHO—Decca (1)	98	MASON WILLIAMS—Warner Bros.-Seven Arts (3)
32	JOHNNY WINTER—Columbia, GRT, Imperial (3)	66	JEFF BECK—Epic (2)	99	DANNY DAVIS & THE NASHVILLE BRASS—RCA (2)
33	JERRY BUTLER—Mercury (2)	67	HERBIE MANN—Atlantic (1)	100	TOMMY ROE—ABC (1)
34	CHARLEY PRIDE—RCA (2)				



TOP ARTISTS OF THE YEAR

Singles

Male Vocalists

- Pos. ARTIST—Label (No. of Records on Hot 100 Chart)
- 1 JAMES BROWN—King (8)
 - 2 ELVIS PRESLEY—RCA (5)
 - 3 MARVIN GAYE—Tamla (4)
 - 4 JERRY BUTLER—Mercury (4)
 - 5 GLEN CAMPBELL—Capitol (6)
 - 6 TOM JONES—Parrot (3)
 - 7 TOMMY ROE—ABC (3)
 - 8 OLIVER—Crewe, Jubilee (2)
 - 9 STEVIE WONDER—Tamla (4)
 - 10 NEIL DIAMOND—Uni (2)
 - 11 JOHNNY TAYLOR—Stax (4)
 - 12 DONOVAN—Epic (3)
 - 13 ANDY KIM—Steed (3)
 - 14 JOHNNY CASH—Columbia (2)
 - 15 RAY STEVENS—Monument (3)
 - 16 CLARENCE CARTER—Atlantic (4)
 - 17 JOE SOUTH—Capitol (3)
 - 18 TYRONE DAVIS—Dakar (2)
 - 19 BOBBY VINTON—Epic (3)
 - 20 B. J. THOMAS—Scepter (3)
 - 21 JOE SIMON—Sound Stage 7 (5)
 - 22 O. C. SMITH—Columbia (4)
 - 23 BOB DYLAN—Columbia (2)
 - 24 WILSON PICKETT—Atlantic (4)
 - 25 EDWIN STARR—Gordy (2)

Female Vocalists

- Pos. ARTIST—Label (No. of Records on Hot 100 Chart)
- 1 ARETHA FRANKLIN—Atlantic (7)
 - 2 DIONNE WARWICK—Scepter (4)
 - 3 DUSTY SPRINGFIELD—Atlantic (5)
 - 4 MAMA CASS ELLIOT—Dunhill (3)
 - 5 JACKIE DeSHANNON—Imperial (1)

Vocal Groups

- Pos. ARTIST—Label (No. of Records on Hot 100 Chart)
- 1 CREEDENCE CLEARWATER REVIVAL—Fantasy (7)
 - 2 TOMMY JAMES & THE SHONDELLS—Roulette (4)
 - 3 TEMPTATIONS—Gordy, Motown (6)
 - 4 DIANA ROSS & THE SUPREMES—Motown (8)
 - 5 FIFTH DIMENSION—Soul City (4)
 - 6 SLY & THE FAMILY STONE—Epic (5)
 - 7 THREE DOG NIGHT—Dunhill (4)
 - 8 BEATLES—Apple (6)
 - 9 DENNIS YOST & THE CLASSICS IV—Imperial (4)
 - 10 SMOKEY ROBINSON & THE MIRACLES—Tamla (4)
 - 11 BLOOD, SWEAT & TEARS—Columbia (3)
 - 12 GRASS ROOTS—Dunhill (4)
 - 13 BROOKLYN BRIDGE—Buddah (5)

- 14 ISLEY BROTHERS—T-Neck (4)
- 15 GUESS WHO—RCA (3)
- 16 PAUL REVERE & THE RAIDERS FEATURING MARK LINDSAY—Columbia (3)
- 17 DELLS—Cadet (5)
- 18 FRIENDS OF DISTINCTION—RCA (3)
- 19 BOX TOPS—Mala (4)
- 20 DOORS—Elektra (4)
- 21 1910 FRUITGUM COMPANY—Buddah (3)
- 22—KENNY ROGERS & THE FIRST EDITION—Reprise (3)
- 23 STEPPENWOLF—Dunhill (4)
- 24 RASCALS—Atlantic (4)
- 25 FOUNDATIONS—Uni (3)

Instrumental

- Pos. ARTIST—Label (No. of Records on Hot 100 Chart)
- 1 BOOKER T. & THE MG's—Stax (4)
 - 2 HENRY MANCINI & HIS ORK.—RCA (2)
 - 3 VENTURES—Liberty (2)
 - 4 YOUNG-HOLT UNLIMITED—Brunswick (2)

New Artists

- Pos. ARTIST—Label (No. of Records on Hot 100 Chart)
- 1 THREE DOG NIGHT—Dunhill (4)
 - 2 BLOOD, SWEAT & TEARS—Columbia (3)
 - 3 BROOKLYN BRIDGE—Buddah (5)
 - 4 OLIVER—Crewe, Jubilee (2)
 - 5 GUESS WHO—RCA (3)
 - 6 FRIENDS OF DISTINCTION—RCA (3)
 - 7 ANDY KIM—Steed (3)
 - 8 BILL DEAL & THE RHONDELLS—Heritage (3)
 - 9 WINSTONS—Metromedia (2)
 - 10 CHECKMATES LTD. FEATURING SONNY CHARLES—A&M (3)
 - 11 MERCY—Sundi, Warner Bros.-Seven Arts (2)
 - 12 CHARLES WRIGHT & THE WATTS 103rd STREET BAND—Warner Bros.-Seven Arts (2)
 - 13 METERS—Josie (3)
 - 14 ZAGER & EVANS—RCA (1)
 - 15 DAVID RUFFIN—Motown (2)
 - 16 TONY JOE WHITE—Monument (2)
 - 17 PEPPERMINT RAINBOW—Decca (2)
 - 18 BOB SEGER—Capitol (2)
 - 19 BUCHANAN BROTHERS—Event (2)
 - 20 MOTHERLODE—Buddah (1)
 - 21 CRAZY ELEPHANT—Bell (1)
 - 22 NILSSON—RCA (1)
 - 23 EDWIN HAWKINS SINGERS—Pavilion (1)

Country

- Pos. ARTIST—Label (No. of Singles on Country Chart)
- 1 BUCK OWENS—Capitol (4)
 - 2 JERRY LEE LEWIS—Smash, Sun (5)
 - 3 GLEN CAMPBELL—Capitol (5)
 - 4 SONNY JAMES—Capitol (4)
 - 5 GEORGE JONES—Musicor (3)
 - 6 MERLE HAGGARD—Capitol (4)
 - 7 CONWAY TWITTY—Decca (3)
 - 8 PORTER WAGONER—RCA (5)
 - 9 MEL TILLIS—Kapp (3)
 - 10 JEANNIE C. RILEY—Plantation, Capitol (6)
 - 11 JOHNNY CASH—Columbia, Sun (3)
 - 12 DAVID HOUSTON—Epic (3)
 - 13 JACK GREENE—Decca (4)
 - 14 TAMMY WYNETTE—Epic (3)
 - 15 CHARLEY PRIDE—RCA (3)
 - 16 BILL ANDERSON—Decca (2)
 - 17 LYNN ANDERSON—Chart (3)
 - 18 DEL REEVES—United Artists (3)
 - 19 NAT STUCKEY—RCA (5)
 - 20 FREDDY WELLER—Columbia (2)
 - 21 WAYLON JENNINGS—RCA (5)
 - 22 HANK WILLIAMS JR.—MGM (3)
 - 23 WARNER MACK—Decca (3)
 - 24 DAVE DUDLEY—Mercury (3)
 - 25 JOHNNY BUSH—Stop (3)
 - 26 MARTY ROBBINS—Columbia (3)
 - 27 BOBBY BARE—RCA (3)
 - 28 EDDY ARNOLD—RCA (4)
 - 29 CARL SMITH—Columbia (3)
 - 30 DON GIBSON—RCA (5)
 - 31 ROY DRUSKY—Mercury (3)
 - 32 FARON YOUNG—Mercury (2)
 - 33 TOM T. HALL—Mercury (3)
 - 34 BILLY WALKER—Monument (4)
 - 35 RAY PRICE—Columbia (4)
 - 36 JOHNNY DARRELL—United Artists (4)
 - 37 WYNN STEWART—Capitol (3)
 - 38 DOLLY PARTON—RCA (7)
 - 39 ROGER MILLER—Smash (3)
 - 40 HENSON CARGILL—Monument (3)
 - 41 HANK SNOW—RCA (2)
 - 42 JOHNNY & JONIE MOSBY—Capitol (3)
 - 43 JAN HOWARD—Decca (3)
 - 44 JIM ED BROWN—RCA (3)
 - 45 TOMPALL & THE GLASER BROTHERS—MGM (2)
 - 46 BOBBY GOLDSBORO—United Artists (3)
 - 47 ROY CLARK—Dot (3)
 - 48 GEORGE HAMILTON IV—RCA (2)
 - 49 FERLIN HUSKY—Capitol (2)
 - 50 JOHN WESLEY RYLES—Columbia (2)



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 DELLS—Cadet (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—Stang (3)
 - 18 IMPRESSIONS—Curtom (3)
 - 19 JR. WALKER & THE ALL STARS—Soul (2)
 - 20 FRIENDS OF DISTINCTION—RCA (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 DAVID RUFFIN—Motown (2)
 - 26 ARCHIE BELL & THE DRELLS—Atlantic (4)
 - 27 EMOTIONS—Volt (2)
 - 28 OTIS REDDING—Atco (4)
 - 29 INTRUDERS—Gamble (5)
 - 30 BETTY EVERETT—Uni (2)
 - 31 WILSON PICKETT—Atlantic (5)
 - 32 DYKE & THE BLAZERS—Original Sound (2)
 - 33 FIFTH DIMENSION—Soul City (4)
 - 34 DELFONICS—Philly Groove (4)
 - 35 B. B. KING—BluesWay (3)
 - 36 LOU RAWLS—Capitol (1)
 - 37 UNIFICS—Kapp (3)
 - 38 EDWIN STARR—Gordy (2)
 - 39 WINSTONS—Metromedia (1)
 - 40 BOOKER T. & THE MG's—Stax (4)
 - 41 CLARENCE REID—Alston (1)
 - 42 JOHNNY ADAMS—SSS International (3)
 - 43 DIONNE WARWICK—Scepter (3)
 - 44 CHI-LITES—Brunswick (3)
 - 45 WILLIAM BELL—Stax (3)
 - 46 SONNY CHARLES—A&M (1)
 - 47 CANDI STATON—Fame (2)
 - 48 BETHEA THE MASKED MAN & THE AGENTS—Dynamo (2)
 - 49 CARLA THOMAS—Stax (2)
 - 50 GARLAND GREENE—Uni (1)
- DECEMBER 27, 1969, BILLBOARD

Easy Listening

- Pos. ARTIST—Label (No. of Singles on Easy Listening Chart)
- 1 GLEN CAMPBELL—Capitol (6)
 - 2 TOM JONES—Parrot (3)
 - 3 FRANK SINATRA—Reprise (4)
 - 4 LETTERMEN—Capitol (4)
 - 5 DIONNE WARWICK—Scepter (5)
 - 6 VOGUES—Reprise (7)
 - 7 FIFTH DIMENSION—Soul City (3)
 - 8 ED AMES—RCA (5)
 - 9 HENRY MANCINI & HIS ORK.—RCA (2)
 - 10 OLIVER—Crewe/Jubilee (2)
 - 11 ANDY WILLIAMS—Columbia (3)
 - 12 VIKKI CARR—Liberty (2)
 - 13 HERB ALPERT & THE TIJUANA BRASS—A&M (3)
 - 14 BOBBY VINTON—Epic (3)
 - 15 SERGIO MENDES & BRASIL '66—A&M (3)
 - 16 BOBBY GOLDSBORO—United Artists (3)
 - 17 SAMMY DAVIS, JR.—Reprise (1)
 - 18 PERRY COMO—RCA (3)
 - 19 DEAN MARTIN—Reprise (4)
 - 20 DENNIS YOST & THE CLASSICS IV—Imperial (4)
 - 21 FRANKIE LAINE—ABC (1)
 - 22 ELVIS PRESLEY—RCA (4)
 - 23 ENGELBERT HUMPERDINCK—Parrot (2)
 - 24 BRENDA LEE—Decca (2)
 - 25 BLOOD, SWEAT & TEARS—Columbia (2)
 - 26 ROY CLARK—Dot (2)
 - 27 MERCY—Sundi/Warner Bros.-Seven Arts (2)
 - 28 KENNY ROGERS & THE FIRST EDITION—Reprise (3)
 - 29 NEIL DIAMOND—UNI (1)
 - 30 GARY PUCKETT & THE UNION GAP—Columbia (2)
 - 31 O. C. SMITH—Columbia (3)
 - 32 JACKIE DeSHANNON—Imperial (1)
 - 33 PAUL ANKA—RCA (3)
 - 34 MASON WILLIAMS—Warner Bros.-Seven Arts (3)
 - 35 CHARLES RANDOLPH GREANE SOUND—Ranwood (1)
 - 36 VENTURES—Liberty (2)
 - 37 STEVIE WONDER—Tamla (1)
 - 38 TOMMY LEONETTI—Decca (1)
 - 39 AL MARTINO—Capitol (2)
 - 40 MAMA CASS ELLIOT—Dunhill (3)
 - 41 PETULA CLARK—Warner Bros.-Seven Arts (3)
 - 42 YOUNG-HOLT UNLIMITED—Brunswick (2)
 - 43 ZAGER & EVANS—RCA (1)
 - 44 JOHNNY MATHIS—Columbia (3)
 - 45 JOHNNY CASH—Columbia (1)
 - 46 DUSTY SPRINGFIELD—Atlantic (2)
 - 47 NICK DeCARO—A&M (2)
 - 48 BOOKER T. & THE MG's—Stax (2)
 - 49 PEGGY LEE—Capitol (2)
 - 50 MARY HOPKIN—Apple (1)
- 1970 International Recording Talent Directory



Canadian

- Pos. ARTIST—Label (No. of Singles on Canadian Chart)
- 1 BEATLES—Apple (4)
 - 2 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
 - 3 OLIVER—Crewe, Jubilee (2)
 - 4 ELVIS PRESLEY—RCA (2)
 - 5 ROLLING STONES—London (1)
 - 6 ARCHIES—RCA (1)
 - 7 ANDY KIM—Steed (2)
 - 8 ZAGER & EVANS—RCA (1)
 - 9 THREE DOG NIGHT—RCA (2)
 - 10 TOMMY JAMES & THE SHONDELLS—Roulette (2)
 - 11 JOHNNY CASH—Columbia (1)
 - 12 HENRY MANCINI & HIS ORK.—RCA (1)
 - 13 BLOOD, SWEAT & TEARS—Columbia (2)
 - 14 KENNY ROGERS & THE FIRST EDITION—Reprise (2)
 - 15 DESMOND DEKKER & THE ACES—UNI (1)
 - 16 NEIL DIAMOND—UNI (1)
 - 17 MARY HOPKIN—Apple (1)
 - 18 BOBBY SHERMAN—Metromedia (1)
 - 19 GUESS WHO—RCA (1)
 - 20 PAUL REVERE & THE RAIDERS—Columbia (1)
 - 21 JACKIE DeSHANNON—Imperial (1)
 - 22 WHO—Decca (2)
 - 23 BOB DYLAN—Columbia (1)
 - 24 RAY STEVENS—Monument (2)
 - 25 DONOVAN—Epic (2)

Just another incredible week...

Top Male Vocalists-Albums:	1.Glen Campbell
Top Country Singles Artists:	1.Buck Owens 3.Glen Campbell
Top Country Album Artists:	1.Glen Campbell
Top Easy Listening Singles Artists:	1.Glen Campbell
Top Album Artists:	2.Glen Campbell



...at Capitol

Just another incredible week...

Top Album Artists: 1. The Beatles

Top Vocal Groups-Album: 1. The Beatles

Top Canadian Singles Artists: 1. The Beatles



apple records

...at Apple



TOP ARTISTS OF THE YEAR

Albums

Male Vocalists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)

- 1 GLEN CAMPBELL—Capitol (8)
- 2 TOM JONES—Parrot (6)
- 3 JOHNNY CASH—Columbia, Harmony, Sun (7)
- 4 DONOVAN—Epic (4)
- 5 FRANK SINATRA—Reprise, Capitol (5)
- 6 ELVIS PRESLEY—RCA, RCA Camden (3)
- 7 JAMES BROWN—King (5)
- 8 JOSE FELICIANO—RCA (3)
- 9 ENGELBERT HUMPERDINCK—Parrot (4)
- 10 JOHNNY WINTER—Columbia, GRT, Imperial (3)
- 11 JERRY BUTLER—Mercury (2)
- 12 CHARLEY PRIDE—RCA (2)
- 13 DEAN MARTIN—Reprise, Capitol (5)
- 14 BOB DYLAN—Columbia (3)
- 15 MARVIN GAYE—Tamla (5)
- 16 ANDY WILLIAMS—Columbia (3)
- 17 JOHNNY RIVERS—Imperial (2)
- 18 BOBBY VINTON—Epic (2)
- 19 O. C. SMITH—Columbia (3)
- 20 JOHNNY TAYLOR—Stax (3)
- 21 JOHNNY MATHIS—Columbia (5)
- 22 SAMMY DAVIS JR.—Reprise (1)
- 23 JOE COCKER—A&M (1)
- 24 OTIS REDDING—Atco, Volt (3)
- 25 ISAAC HAYES—Enterprise (1)

Female Vocalists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)

- 1 DIONNE WARWICK—Scepter (5)
- 2 ARETHA FRANKLIN—Atlantic (5)
- 3 JUDY COLLINS—Elektra (4)
- 4 JOAN BAEZ—Vanguard (3)
- 5 TAMMY WYNETTE—Epic (4)
- 6 VIKKI CARR—Liberty (1)
- 7 PETULA CLARK—Warner Bros.-Seven Arts (3)
- 8 MARY HOPKIN—Apple (1)
- 9 JONI MITCHELL—Reprise (1)
- 10 BOBBIE GENTRY—Capitol (2)

Vocal Groups

Pos. ARTIST—Label (No. of Records on Top LP's Chart)

- 1 BEATLES—Apple, Capitol (5)
- 2 TEMPTATIONS—Gordy, Motown (8)
- 3 STEPPENWOLF—Dunhill (4)
- 4 IRON BUTTERFLY—Atco (3)

- 5 CREAM—Atco (5)
- 6 DIANA ROSS & THE SUPREMES—Motown (7)
- 7 CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
- 8 JIMI HENDRIX EXPERIENCE—Reprise (4)
- 9 THREE DOG NIGHT—Dunhill (2)
- 10 BLOOD, SWEAT & TEARS—Columbia (2)
- 11 RASCALS—Atlantic (2)
- 12 BEE GEES—Atco (4)
- 13 SIMON & GARFUNKEL—Columbia (4)
- 14 ASSOCIATION—Warner Bros.-Seven Arts (2)
- 15 LED ZEPPELIN—Atlantic (1)
- 16 LETTERMEN—Capitol (6)
- 17 SERGIO MENDES & BRASIL '66—A&M (4)
- 18 VANILLA FUDGE—Atco (4)
- 19 BIG BROTHER & THE HOLDING COMPANY—Columbia, Mainstream (2)
- 20 GRASS ROOTS—Dunhill (2)
- 21 DOORS—Elektra (4)
- 22 TRAFFIC—United Artists (2)
- 23 MOODY BLUES—Deram (3)
- 24 VOGUES—Reprise (3)
- 25 SPIRIT—Ode (2)

Instrumental

Pos. ARTIST—Label (No. of Records on Top LP's Chart)

- 1 HERB ALPERT & THE TIJUANA BRASS—A&M (4)
- 2 HENRY MANCINI & HIS ORK.—RCA (1)
- 3 VENTURES—Liberty (2)
- 4 YOUNG-HOLT UNLIMITED—Brunswick (2)
- 5 HERBIE MANN—Atlantic (1)
- 6 DICK HYMAN—Command (2)
- 7 RAY CONNIFF—Columbia (5)
- 8 MASON WILLIAMS—Warner Bros.-Seven Arts (3)
- 9 DANNY DAVIS & THE NASHVILLE BRASS—RCA (2)
- 10 LAWRENCE WELK—Ranwood (3)

New Artists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)

- 1 THREE DOG NIGHT—Dunhill (2)
- 2 LED ZEPPELIN—Atlantic (1)
- 3 JOHNNY WINTER—Columbia, GRT, Imperial (3)
- 4 CHICAGO TRANSIT AUTHORITY—Capitol (1)
- 5 QUICKSILVER MESSENGER SERVICE—Capitol (1)
- 6 BROOKLYN BRIDGE—Buddah (2)
- 7 CROSBY, STILLS & NASH—Atlantic (1)
- 8 FRIENDS OF DISTINCTION—RCA (2)
- 9 EDWIN HAWKINS SINGERS—Pavilion (1)
- 10 ISAAC HAYES—Enterprise (1)

Country

Pos. ARTIST—Label (No. of Albums on Country Chart)

- 1 GLEN CAMPBELL—Capitol (8)
- 2 JOHNNY CASH—Columbia, Sun (5)
- 3 JERRY LEE LEWIS—Smash, Sun (8)
- 4 CHARLEY PRIDE—RCA (3)
- 5 MERLE HAGGARD—Capitol (6)
- 6 TAMMY WYNETTE—Epic (4)
- 7 WAYLON JENNINGS—RCA (3)
- 8 LORETTA LYNN—Decca (4)
- 9 PORTER WAGONER—RCA (4)
- 10 EDDY ARNOLD—RCA (5)
- 11 BUCK OWENS—Capitol (4)
- 12 JEANNIE C. RILEY—Plantation (3)
- 13 SONNY JAMES—Capitol (5)
- 14 JACK GREENE—Decca (3)
- 15 MARTY ROBBINS—Columbia (3)
- 16 JIM REEVES—RCA (3)
- 17 CONWAY TWITTY—Decca (3)
- 18 HANK WILLIAMS JR.—MGM (4)
- 19 DOLLY PARTON—RCA (4)
- 20 DANNY DAVIS & THE NASHVILLE BRASS—RCA (2)
- 21 RAY PRICE—Columbia (2)
- 22 DAVID HOUSTON—Epic (3)
- 23 ELVIS PRESLEY—RCA (1)
- 24 LYNN ANDERSON—Chart (3)
- 25 LEAPY LEE—Decca (1)
- 26 GEORGE JONES—Musicor (2)
- 27 BILL ANDERSON—Decca (3)
- 28 ROY CLARK—Dot (1)
- 29 CONNIE SMITH—RCA (3)
- 30 BOBBIE GENTRY—Capitol (2)
- 31 DON GIBSON—RCA (3)
- 32 CHET ATKINS—RCA (1)
- 33 HANK THOMPSON—Dot (1)
- 34 FREDDY WELLS—Columbia (1)
- 35 DOTTIE WEST—RCA (2)
- 36 DAVE DUDLEY—Mercury (1)
- 37 CARL SMITH—Columbia (3)
- 38 JOHN WESLEY RYLES—Columbia (1)
- 39 PEGGY LITTLE—Dot (1)
- 40 ROGER MILLER—Smash (2)
- 41 JOHNNY BUSH—Stop (2)
- 42 NAT STUCKEY—RCA (3)
- 43 BOBBY GOLDSBORO—United Artists (2)
- 44 CLAUDE KING—Columbia (1)
- 45 MEL TILLIS—Kapp (2)
- 46 KITTY WELLS—Decca (1)
- 47 FERLIN HUSKY—Capitol (3)
- 48 KENNY PRICE—Boone (1)
- 49* HENSON CARGILL—Monument (1)
- 49* BILLIE JO SPEARS—Capitol (1)

*Tie



TOP ARTISTS OF THE YEAR

Albums



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 SMOKEY ROBINSON & THE MIRACLES—Tamla (4)
 - 9 DIANA ROSS & THE SUPREMES—Motown (7)
 - 10 O. C. SMITH—Columbia (3)
 - 11 JOHNNY TAYLOR—Atco, Stax (4)
 - 12 SLY & THE FAMILY STONE—Epic (1)
 - 13 JOSE FELICIANO—RCA (3)
 - 14 IMPRESSIONS—Curtom, ABC (3)
 - 15 YOUNG-HOLT UNLIMITED—Brunswick (1)
 - 16 OTIS REDDING—Atco (3)
 - 17 ISLEY BROTHERS—T-Neck (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 McGRUFF—Solid State (1)
 - 28 SERGIO MENDES & BRASIL '66—A&M (2)
 - 29 BILL COSBY—Warner Bros.-Seven Arts, Uni, Tetragrammaton (5)
 - 30* EDWIN HAWKINS' SINGERS—Pavilion (1)
 - 30* BLOOD, SWEAT & TEARS—Columbia (1)
 - 32 DELFONICS—Philly Groove (2)
 - 33 JIMI HENDRIX EXPERIENCE—Reprise (3)
 - 34 JR. WALKER & THE ALL STARS—Soul (2)
 - 35 GLADYS KNIGHT & THE PIPS—Soul (2)
 - 36 EDDIE HARRIS—Atlantic (4)
 - 37 BOOKER T & THE MG's—Stax (1)
 - 38 TYRONE DAVIS—Dakar (1)
 - 39 B. B. KING—BluesWay (1)
 - 40 FOUR TOPS—Motown (2)
 - 41 WILSON PICKETT—Atlantic (1)
 - 42 NANCY WILSON—Capitol (2)
 - 43 JOE 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, Minit (3)
 - 47 EDWIN STARR—Gordy (1)
 - 48 WINSTONS—Metromedia (1)
 - 49 INTRUDERS—Gamble (1)
 - 50 YOUNGHEARTS—Minit (1)

*Tie.

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 McGRUFF—Solid State (1)
 - 12 MILES DAVIS—Columbia (4)
 - 13 ISAAC HAYES—Enterprise (1)
 - 14 WOODY 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 CRAIG HUNDLEY TRIO—World Pacific (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—Capitol (2)
 - 10 CROSBY, STILLS & NASH—Atlantic (1)
 - 11 DOORS—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

8-Track

- Pos. ARTIST—Label (No. of Tapes on 8-Track Cartridge Chart)
- 1 IRON BUTTERFLY—Atco (2)
 - 2 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
 - 3 BLOOD, SWEAT & TEARS—Columbia (1)
 - 4 JOHNNY CASH—Columbia (2)
 - 5 GLEN CAMPBELL—Capitol (4)
 - 6 LED ZEPPELIN—Atlantic (1)
 - 7 3 DOG NIGHT—Dunhill (2)
 - 8 BOB DYLAN—Columbia (1)
 - 9 TOM JONES—Parrot (4)
 - 10 FIFTH DIMENSION—Soul City (1)
 - 11 DONOVAN—Epic (1)
 - 12 CREAM—Atco (1)
 - 13 BLIND FAITH—Atco (1)
 - 14 ASSOCIATION—Warner Bros.-Seven Arts (1)
 - 15 TEMPTATIONS—Gordy (2)
 - 16 DOORS—Elektra (1)
 - 17 CROSBY, STILLS & NASH—Atco (1)
 - 18 JIMI HENDRIX EXPERIENCE—Reprise (1)
 - 19 RASCALS—Atlantic (1)
 - 20 BEATLES—Apple (2)

Cassette

- Pos. ARTIST—Label (No. of Tapes on Cassette Chart)
- 1 GLEN CAMPBELL—Capitol (3)
 - 2 CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
 - 3 IRON BUTTERFLY—Atco (2)
 - 4 TOM JONES—Parrot (4)
 - 5 FIFTH DIMENSION—Soul City (1)
 - 6 ASSOCIATION—Warner Bros.-Seven Arts (1)
 - 7 VENTURES—Liberty (1)
 - 8 BEATLES—Apple (1)
 - 9 JOHNNY RIVERS—Imperial (1)
 - 10 CREAM—Atco (2)
 - 11 BLOOD, SWEAT & TEARS—Columbia (1)
 - 12 RASCALS—Atlantic (1)
 - 13 TEMPTATIONS—Gordy (2)
 - 14 BLIND FAITH—Atco (1)
 - 15 JOHNNY CASH—Columbia (1)

4-Track

- Pos. ARTIST—Label (No. of Tapes on 4-Track Cartridge Chart)
- 1 CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
 - 2 BLOOD, SWEAT & TEARS—Columbia (1)
 - 3 3 DOG NIGHT—Dunhill (2)
 - 4 BOB DYLAN—Columbia (1)
 - 5 IRON BUTTERFLY—Atco (1)
 - 6 JOHNNY CASH—Columbia (2)
 - 7 GLEN CAMPBELL—Capitol (2)
 - 8 FIFTH DIMENSION—Soul City (1)
 - 9 DONOVAN—Epic (1)
 - 10 BLIND FAITH—Atco (1)

Top Classical Artists

Pos. ARTIST—Orchestra(s) ,Label(s)
(No. of Releases on Classical Chart)

- 1 EUGENE ORMANDY/Philadelphia Orch.—(RCA, Columbia) (14)
- 2 LEONARD BERNSTEIN/New York Philharmonic—(Columbia) (14)
- 3 VAN CLIBURN—(RCA) (4)
- 4 WALTER CARLOS & BENJAMIN FOLKMAN—(Columbia) (1)
- 5 E. POWER BIGGS—(Columbia) (4)
- 6 GEZA ANDA/Camerata Academica of the Salzburg Mozarteum—(Deutsche Grammophon) (1)
- 7 ARTHUR FIEDLER/Boston Pops—(RCA) (2)
- 8 IGOR BUKETOFF/New Philharmonia Orch.—(RCA) (1)
- 9 VLADIMIR HOROWITZ—(Columbia, Seraphim) (2)
- 10 BEVERLY SILLS—(Westminster) (2)
- 11 FRITZ REINER/Chicago Symphony—(RCA, RCA Victor) (3)
- 12 JUSSI JALAS/Vienna Volksoper Orch.—(Westminster) (1)
- 13 GEORG SOLTI/Vienna Philharmonic—(London) (2)
- 14 CHICAGO, CLEVELAND & PHILADELPHIA BRASS ENSEMBLES—(Columbia) (1)
- 15 FRANCO CORELLI—(Angel, Capitol) (2)
- 16 ZUBIN MEHTA/Los Angeles Philharmonic—(London) (1)

- 17 MIRELLA FRENI—(Angel) (2)
- 18 HERBERT VON KARAJAN/Berlin Philharmonic—(Deutsche Grammophon) Vienna Philharmonic—(London) (5)
- 19 ALDO CICCOLINI—(Angel) (1)
- 20 HARRY PARTCH—(Columbia) (1)
- 21 ARTUR RUBINSTEIN—(RCA) (2)
- 22 JOAN SUTHERLAND—(London) (2)
- 23 RICHARD BONYNGE/Monte Carlo Opera Orch., Royal Opera House Orch.—(London) (2)
- 24 ANDRE PREVIN/London Symphony—(RCA) (1)
- 25 RAFAEL FRUHBECK DE BURGOS/New Philharmonia Orch. & Chorus—(Angel) (1)
- 26 KIRIL KONDRASHIN/Symphony Orch.—(RCA) (1)
- 27 PHILIPPE ENTREMONT—(Columbia) (2)
- 28 ALAIN LOMBARD/Paris Opera Orch.—(Angel) (1)
- 29 GEORGE SZELL/Cleveland Orch.—(Columbia), London Symphony—(Angel) (5)
- 30 DIETRICH FISCHER-DIESKAU—(Deutsche Grammophon, Angel, London) (5)
- 31 ALEXANDER KIPNIS—(Seraphim) (1)
- 32 LEONTYNE PRICE—(RCA) (2)
- 33 LUCIANO PAVAROTTI—(Angel, London) (2)
- 34 THOMAS SCHIPPERS/New Philharmonia Orch.—(RCA) (1)

- 35 SIR ADRIAN BOULT/New Philharmonia Orch., London Symphony Orch.—(Angel) (4)
- 36 GENNADI ROZHDESTVENSKY/Bolshoi Theatre Orch.—(Melodiya/Angel) (1)
- 37 TROUBADOURS DU ROI BAFOUIN—(Philips) (1)
- 38 GIANADREA GAVAZZENI/Royal Opera House Orch.—(Angel) (1)
- 39 KARL BOEHM/Berlin Philharmonic—(Deutsche Grammophon), Vienna Philharmonic—(Richmond) (3)
- 40 EMIL GILELS—(Angel) (1)
- 41 MARIA CALLAS—(Angel, Seraphim) (4)
- 42 ROBERT CASADESUS—(Columbia) (1)
- 43 BENJAMIN BRITTEN/London Symphony Orch.—(London) (1)
- 44 FRITZ WUNDERLICH—(Angel) (2)
- 45 SHEILA ARMSTRONG—(Angel) (1)
- 46 JOHN CAROL CASE—(Angel) (1)
- 47 SERGE BAUDO/Orchestra De Paris—(Angel) (1)
- 48 ROBERT HEGGER/Vienna Philharmonic Orch.—(Seraphim) (1)
- 49 CHRISTOPHER PARKENING—(Angel) (1)
- 50 TULLIO SERAFIN/La Scala Orch. & Chorus, Florence May Festival 1953—(Seraphim) (2)

Top Producers

Pos. PRODUCER (No. of Records on Hot 100 Chart)

- 1 NORMAN WHITFIELD (9)
- 2 STEVE BARRI (11)
- 3 CHIPS MOMAN (12)
- 4 GABRIEL MEKLER (8)
- 5 JOHN FOGERTY (6)
- 6 GAMBLE-HUFF (10)
- 7 AL DE LORY (10)
- 8 JAMES BROWN (9)
- 9 JEFF BARRY (5)
- 10 JIMMY BOWEN (6)
- 11 KASENETZ-KATZ ASSOCIATES (9)
- 12 PETER SULLIVAN (5)
- 13 BONES HOWE (5)
- 14 SLY STONE (5)
- 15 BRISTOL & FUQUA (3)
- 16 RICK HALL & STAFF (10)
- 17 JERRY FULLER (8)
- 18 BOOKER T. JONES (6)
- 19 BOB JOHNSTON (4)
- 20 BUDDY BUIE (5)
- 21 BOB CREWE (6)
- 22 DON DAVIS (6)
- 23 JAMES WILLIAM GUERCIO (4)
- 24 PAUL A. ROTHCHILD (6)
- 25 JERRY WEXLER (12)
- 26 BILLY SHERRILL (8)
- 27 TOMMY JAMES (3)
- 28 WES FARRELL (5)
- 29 HENRY COSBY (4)
- 30 GEORGE MARTIN (5)
- 31 R., R. & O. ISLEY (4)
- 32 MARK LINDSAY (4)
- 33 TOMMY COGBILL (7)

- 34 BOBBY MILLER (5)
- 35 JOHN FLOREZ (3)
- 36 FELIX PAPPALARDI (3)
- 37 DICK GLASSER (10)
- 38 TONY MACAULAY (4)
- 39 MICKIE MOST (3)
- 40 BACHARACH-DAVID (3)
- 41 ARIF MARDIN (8)
- 42 DON COSTA (5)
- 43 TOM DOWD (9)
- 44 JERRY ROSS (3)
- 45 SENTAR PRODUCTIONS (3)
- 46 JIMMY MILLER (1)
- 47 F. WILSON & N. ASHFORD (2)
- 48 JOE SOUTH (3)
- 49 WILLIE HENDERSON (2)
- 50 SONNY KNIGHT (2)
- 51 JOE REISMAN (2)
- 52 BILL & BOB COWSILL (1)
- 53 J. R. ENT. (6)
- 54 SMOKEY (ROBINSON) (3)
- 55 DON CARROLL (2)
- 56 PHIL SPECTOR (3)
- 57 RICK JARRARD (5)
- 58 MARSHALL E. SEHORN & ALLEN TOUSSAINT (4)
- 59 CURTIS MAYFIELD (5)
- 60 SHELBY S. SINGLETON, JR. (8)
- 61 ZAGER & EVANS (1)
- 62 CARL DAVIS & EUGENE RECORD (6)
- 63 ROD ARGENT & CHRIS WHITE (1)
- 64 JAMIE-GUYDEN (1)
- 65 NIMBUS 9 (1)
- 66 JOE SARACENO (2)
- 67 VME (1)

- 68 CHARLES WRIGHT & FRED SMITH (1)
- 69 ROBERT STIGWOOD & THE BEE GEES (2)
- 70 STAN VINCENT & MIKE DUCKMAN (2)
- 71 JATA ENT. (1)
- 72 W. MOORE & T. JOHNSON (2)
- 73 CHIP DOUGLAS (2)
- 74 ISAAC HAYES & DAVID PORTER (4)
- 75 PAUL LEKA (3)
- 76 JOHNNY RIVERS (5)
- 77 BILLY SWANN (2)
- 78 STEVE CROPPER (6)
- 79 BOB MONTGOMERY & BOBBY GOLDSBORO (3)
- 80 JACK RICHARDSON (2)
- 81 HIDEOUT (1)
- 82 CASHMAN, PISTILLI & WEST (2)
- 83 MORT ROSS & DOUG RILEY (1)
- 84 DAVID AXELROD (1)
- 85 LAMONT BENCH (1)
- 86 JACKIE MILLS (1)
- 87 RASCALS (3)
- 88 STAN & BELL (4)
- 89 JERRY MEYERS & ALAN KLEIN (1)
- 90 CHARLES RANDOLPH GREANE (1)
- 91 AL BELL-MARVELL THOMAS-ALLEN JONES (2)
- 92 LENNON & McCARTNEY (1)
- 93 AMIGOS DE MUSICA (2)
- 94 LEN BARRY (1)
- 95 SIMON, GARFUNKEL & HALEE (1)
- 96 CANNED HEAT & SKIP TAYLOR (2)
- 97 BARON LAMBERT (1)
- 98 PYRAMID PRODUCTIONS (1)
- 99 ROY CICALA & LORIE BURTON (2)
- 100 LOU ADLER (1)

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The
Entertainment
World*

Top Publishers

Pos. PUBLISHER, LICENSEE (No. of Records on Hot 100 Chart)

- 1 JOBETE—BMI (42)
- 2 UNITED ARTISTS—ASCAP (8)
- 3 MACLEN—BMI (11)
- 4 JONDORA—BMI (9)
- 5 SCREEN GEMS-COLUMBIA—BMI (17)
- 6 BIG SEVEN—BMI (5)
- 7 UNART—BMI (9)
- 8 DUNBAR—BMI (6)
- 9 LOW-TWI—BMI (5)
- 10 EAST—BMI (17)
- 11 LOW-SAL—BMI (5)
- 12 IRVING—BMI (7)
- 13 RIVERS—BMI (8)
- 14 DALY CITY—BMI (5)
- 15 POCKETFUL OF TUNES—BMI (6)
- 16 STONEBRIDGE—BMI (2)
- 17 GALLICO—BMI (6)
- 18 PRESS—BMI (5)
- 19 JA-MA—ASCAP (5)
- 20 TROUSDALE—BMI (4)
- 21 FAME—BMI (5)
- 22 MEMPHIS—BMI (10)
- 23 CASSEROLE—BMI (6)
- 24 PEER INT'L.—BMI (4)
- 25 TRIO—BMI (4)
- 26 BLACKWOOD—BMI (6)
- 27 DYNATONE—BMI (5)
- 28 FAMOUS—ASCAP (4)
- 29 LOWERY—BMI (5)
- 30 SINGLETON—BMI (8)
- 31 BOOM—BMI (2)
- 32 SLACSAR—ASCAP (4)
- 33 VOGUE—BMI (2)

- 34 NIPPER—ASCAP (3)
- 35 KIRSHNER—BMI (2)
- 36 KASKAT—BMI (10)
- 37 JANUARY—BMI (5)
- 38 DAKAR—BMI (6)
- 39 TRACK—BMI (3)
- 40 TREE—BMI (6)
- 41 GIDEON—BMI (1)
- 42 BnB—ASCAP (3)
- 43 WILDERNESS—BMI (3)
- 44 CHARING CROSS—BMI (3)
- 45 PARABUT—BMI (4)
- 46 CHISA—BMI (1)
- 47 KAHOONA—BMI (4)
- 48 MARSANT—BMI (4)
- 49 GOLO—BMI (3)
- 50 CAMAD—BMI (4)
- 51 ZELAD—BMI (1)
- 52 DON—BMI (4)
- 53 TRO-HOLLIS—BMI (1)
- 54 APRIL—ASCAP (2)
- 55 TEENY BOPPER—ASCAP (2)
- 56 EVIL EYE—BMI (1)
- 57 DUCHESS—BMI (5)
- 58 CEDARWOOD—BMI (2)
- 59 MAINSTAY—BMI (1)
- 60 PROGRESSIVE—BMI (4)
- 61 AHAB—BMI (2)
- 62 GLADYS—ASCAP (2)
- 63 BIG SKY—ASCAP (2)
- 64 FOUR STAR—BMI (4)
- 65 MRC—BMI (3)
- 66 DAMILA—ASCAP (1)
- 67 PEANUT BUTTER—BMI (7)

- 68 COMBINE—BMI (4)
- 69 PRESLEY—BMI (2)
- 70 T. M.—BMI (4)
- 71 HOLLY BEE—BMI (1)
- 72 BLUE SEAS—ASCAP (5)
- 73 JAC—ASCAP (5)
- 74 STONE FLOWER—BMI (1)
- 75 TWENTIETH CENTURY—ASCAP (1)
- 76 SATURDAY—BMI (3)
- 77 SPANKA—BMI (3)
- 78 TICKSON—BMI (1)
- 79 DWARF—ASCAP (3)
- 80 CONRAD—BMI (1)
- 81 MILLER—ASCAP (3)
- 82 GEAR—ASCAP (2)
- 83 MODE—BMI (1)
- 84 GREEN APPLE—BMI (1)
- 85 TAMERLANE—BMI (4)
- 86 NICKEL SHOE—BMI (4)
- 87 ROZNIQUE—BMI (3)
- 88 CURNOR—BMI (1)
- 89 THREE BRIDGES—ASCAP (1)
- 90 TRIPLE THREE—BMI (3)
- 91 NEW COLONY—BMI (3)
- 92 SPIRAL—BMI (2)
- 93 TAPIER—BMI (1)
- 94 SIQUOMB—BMI (3)
- 95 FIRST EDITION—BMI (1)
- 96 SOUTHERN LOVE—BMI (2)
- 97 GOLD FOREVER—BMI (4)
- 98 METRIC—BMI (3)
- 99 KENWOOD—BMI (1)
- 100 MOJAVE—BMI (1)

Country

Pos. PUBLISHER, LICENSEE (No. of Singles on Country Chart)

- 1 TREE—BMI (40)
- 2 GALLICO—BMI (18)
- 3 BLUE BOOK—BMI (13)
- 4 NEWKEYS—BMI (11)
- 5 ACUFF-ROSE—BMI (19)
- 6 SURE-FIRE—BMI (7)
- 7 PASSKEY—BMI (7)
- 8 SINGLETON—BMI (10)
- 9 BLUE CREST—BMI (14)
- 10 CEDARWOOD—BMI (9)
- 11 LOWERY—BMI (4)
- 12 MILENE—ASCAP (3)
- 13 MOSS-ROSE—BMI (5)
- 14 ROSE—BMI (3)
- 15 GLAD—BMI (2)
- 16 COMBINE—BMI (6)
- 17 PAGE BOY—SESAC (3)

- 18 HOUSE OF CASH—BMI (3)
- 19 JACK—BMI (5)
- 20 WILDERNESS—BMI (5)
- 21 VOGUE—BMI (2)
- 22 STALLION—BMI (2)
- 23 PASSPORT—BMI (2)
- 24 JA-MA—ASCAP (3)
- 25 ARC—BMI (2)
- 26 SCREEN GEMS-COLUMBIA—BMI (3)
- 27 WITMARK—ASCAP (2)
- 28 DELMORE—ASCAP (2)
- 29 STRINGBERG—BMI (1)
- 30 PEER INT'L.—BMI (1)
- 31 WINDOW—BMI (6)
- 32 RUSSELL-CASON—ASCAP (5)
- 33 FREEWAY—BMI (2)
- 34 HOUSE OF BRYANT—BMI (3)

- 35 BIG BOPPER—BMI (1)
- 36 EVIL EYE—BMI (1)
- 37 FIRST EDITION—BMI (1)
- 38 DETAIL—BMI (2)
- 39 HILL & RANGE—BMI (6)
- 40 BLUE ECHO—BMI (3)
- 41 WARDEN—BMI (1)
- 42 BARTON—BMI (1)
- 43 HALL-CLEMENT—BMI (3)
- 44 ROBBINS—ASCAP (2)
- 45 NOMA—BMI (2)
- 46 MOJAVE—BMI (1)
- 47 MAYHEW—BMI (4)
- 48 BARMOUR—BMI (1)
- 49 UNITED ARTISTS—ASCAP (4)
- 50 TUCKAHOE—BMI (1)

Soul

Pos. PUBLISHER, LICENSEE (No. of Singles on Soul Chart)

- 1 JOBETE—BMI (37)
- 2 EAST—BMI (20)
- 3 DAKAR—BMI (12)
- 4 FAME—BMI (8)
- 5 DYNATONE—BMI (6)
- 6 CAMAD—BMI (6)
- 7 DALY CITY—BMI (5)
- 8 MEMPHIS—BMI (14)
- 9 DON—BMI (6)
- 10 MARSANT—BMI (4)
- 11 GOLO—BMI (5)
- 12 PARABUT—BMI (5)
- 13 GOLD FOREVER—BMI (5)
- 14 GAMBI—BMI (3)
- 15 BROTHERS THREE—BMI (3)
- 16 WILDERNESS—BMI (2)

- 17 CONRAD—BMI (2)
- 18 SINGLETON—BMI (4)
- 19 GALLICO—BMI (2)
- 20 BIRDEES—ASCAP (6)
- 21 BRC—BMI (10)
- 22 CHISA—BMI (1)
- 23 CHEVIS—BMI (6)
- 24 NICKEL SHOE—BMI (4)
- 25 WILRIC—BMI (2)
- 26 TRIPLE THREE—BMI (3)
- 27 HOLLY BEE—BMI (1)
- 28 JALYNNE—BMI (2)
- 29 SHERLYN—BMI (1)
- 30 BROWN & SONS—BMI (1)
- 31 DRIVE-IN—BMI (2)
- 32 IRVING—BMI (1)
- 33 DOWNSTAIRS—BMI (5)

- 34 UNITED ARTISTS—ASCAP (4)
- 35 ACT THREE—BMI (1)
- 36 STONE FLOWER—BMI (1)
- 37 PROGRESSIVE—BMI (3)
- 38 DOUBLE DIAMOND—BMI (2)
- 39 COLFAM—BMI (3)
- 40 GROOVESVILLE—BMI (1)
- 41 WORLD WAR 3—BMI (3)
- 42 DWARF—ASCAP (2)
- 43 MACLEN—BMI (3)
- 44 14th HOUR—BMI (2)
- 45 CUYDRA—BMI (1)
- 46 PAMCO—BMI (4)
- 47 ODOM & NEIBURG—BMI (1)
- 48 ROZNIQUE—BMI (2)
- 49 PRESS—BMI (2)
- 50 BnB—ASCAP (2)

Easy Listening

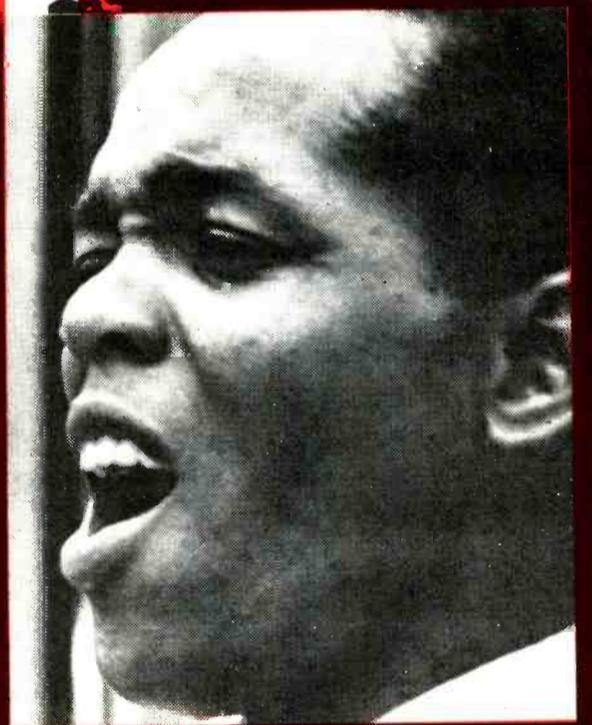
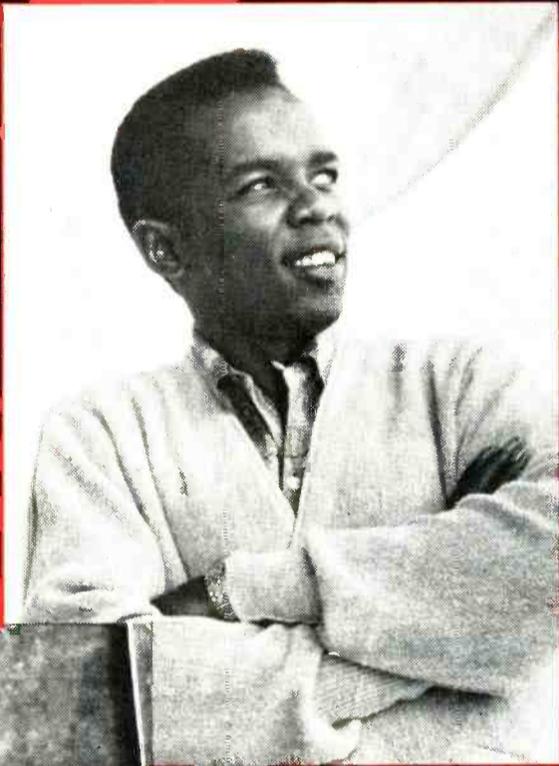
Pos. PUBLISHER, LICENSEE (No. of Singles on Easy Listening Chart)

- 1 SCREEN GEMS-COLUMBIA—BMI (10)
- 2 FAMOUS—ASCAP (5)
- 3 UNITED ARTISTS—ASCAP (7)
- 4 JA-MA—ASCAP (6)
- 5 UNART—BMI (7)
- 6 VOGUE—BMI (2)
- 7 MILLER—ASCAP (4)
- 8 IRVING—BMI (7)
- 9 DUCHESS—BMI (5)
- 10 GALLICO—BMI (6)
- 11 DAMILA—ASCAP (3)
- 12 CHARING CROSS—BMI (5)
- 13 LOW-SAL—BMI (4)
- 14 MOJAVE—BMI (1)
- 15 BLUE SEAS—ASCAP (10)

- 16 JAC—ASCAP (10)
- 17 JOBETE—BMI (3)
- 18 TWENTIETH CENTURY—ASCAP (2)
- 19 RODRA—BMI (2)
- 20 HOLLIS—BMI (1)
- 21 STONEBRIDGE—BMI (1)
- 22 BnB—ASCAP (3)
- 23 VIVA—BMI (3)
- 24 DETAIL—BMI (2)
- 25 CURNOR—BMI (1)
- 26 WILLIAMSON—ASCAP (2)
- 27 CLINTON—ASCAP (1)
- 28 MARIBUS—BMI (1)
- 29 ANNE-RACHEL—ASCAP (1)
- 30 SPANKA—BMI (2)
- 31 CANOPY—ASCAP (2)
- 32 QUINTET—BMI (1)

- 33 MACLEN—BMI (3)
- 34 TRO-DARTMOUTH—BMI (1)
- 35 RAZZLE DAZZLE—BMI (1)
- 36 CHAPPELL—ASCAP (3)
- 37 APRIL—ASCAP (2)
- 38 GLADYS—ASCAP (3)
- 39 ZELAD—BMI (1)
- 40 TAMERLANE—BMI (2)
- 41 BLACKWOOD—BMI (3)
- 42 CEDARWOOD—BMI (1)
- 43 EVIL EYE—BMI (1)
- 44 BLUE BOOK—BMI (1)
- 45 PECOS—BMI (1)
- 46 THREE BRIDGES—ASCAP (1)
- 47 MCA—ASCAP (2)
- 48 SIQUOMB—BMI (3)
- 49 MORRIS—ASCAP (6)
- 50 PEPAMAR—ASCAP (1)

THE SOUL OF LOU RAWLS



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Talent '69 — Survey of the Charts

By IRA TRACHTER

A review of the recording achievements of 1969 in terms of chart popularity reflects the mixture of sensational discoveries with familiar favorites continuing to enjoy great commercial success. As in the recent past, groups dominated chart positions, but were seriously challenged by male soloists, leaving the ladies, with some exceptions, finishing the race a poor third.

What human expressions can do justice to the Beatles' hold on the public? Million selling singles and albums were again routine for them, and their "Ballad of John and Yoko," although defying many top 40 radio programmers, sold over a million anyway. "Hey Jude" began the year and is considered their biggest selling single, and their two LP's released this year, the double record "Beatles" and "Abbey Road," easily reached the No. 1 position on the Top LP's chart. As the year waned, the much talked about rumor of Paul McCartney's death renewed interest in the clue-ridden "Sgt. Pepper" and "Magical Mystery Tour" LP's, bringing them back onto the Top LP's chart.

One of the most incredibly successful newcomers to the record scene has been the Creedence Clearwater Revival, superstars of swamp rock. Although first achieving chart success with their "Suzie Q" in 1968, their accomplishments in 1969 were tremendous. All of their single releases, beginning with "Proud Mary" on 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.

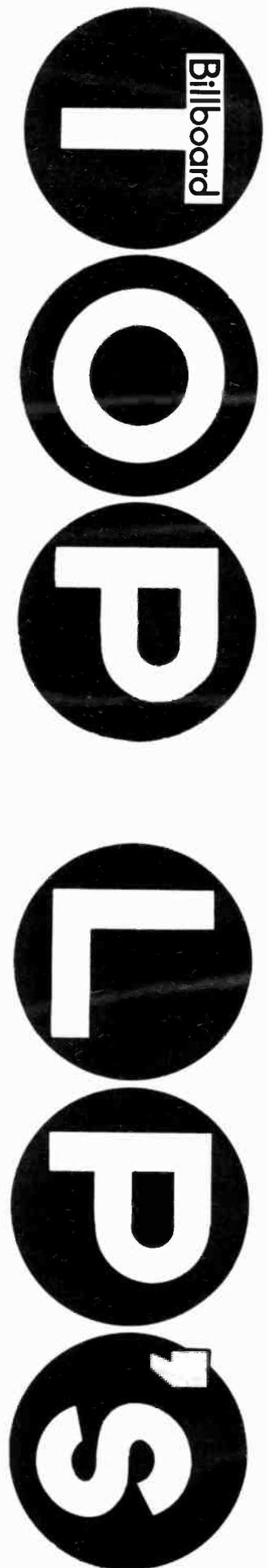
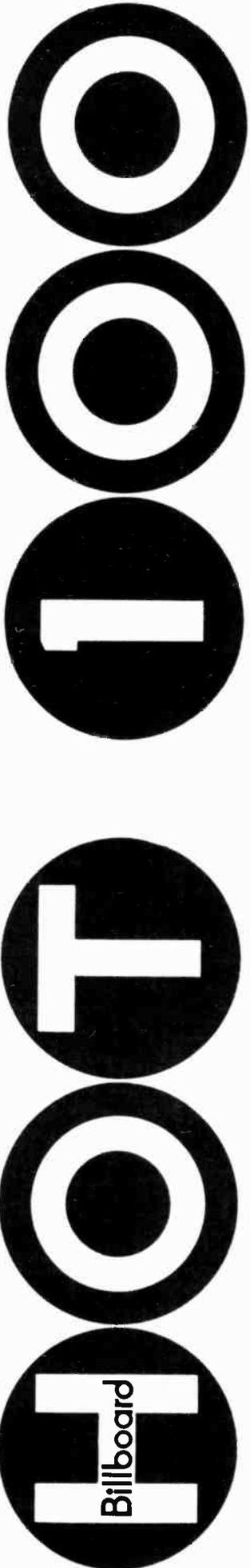
The Temptations became Motown's super group of 1969. Their "Cloud Nine" and "Run Away Child Running Wild" single hits revealed a new, psychedelic style and sold heavily. But returning to their original sound they had their biggest hit of the year in "I Can't Get Next to You," their first No. 1 single 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 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 McDermott, had tremendous impact on records in 1969. The original cast recording has had a run on the Top LP's chart as the show has had on Broadway and elsewhere, and enjoyed the No. 1 spot for 13 weeks. The score served as fodder for some of the most popular singles of the year. Foremost among these was the "Aquarius/Let the Sunshine In" medley performed by the Fifth Dimension. This exciting group, on the verge of great popularity ever since their hit recording of Jim Webb's "Up Up and Away" in 1967. Although the "Hair" medley was probably their biggest hit single, a No. 1 record for six weeks, it was certainly not their only one. Their feel for changing rhythms and harmonies and counter-singing were perfectly suited to the songs of Laura Nyro and their versions of "Stone Soul Picnic" and their most recent No. 1 single, "Wedding Bell Blues" were huge hits. The last was 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.

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TALENT '69—Survey of the Charts

(Continued from page T-20)

reached as high as No. 2 on the Top LP's chart.

This was an excellent year for Miss Nyro, and with her Columbia LP release, "New York Tendaberry," heavily overshadowing her previous albums, her stature as performer is challenging her success as a songwriter. Three Dog Night, another newcomer group who rose to record stardom this year, thrived on such excellent material as Miss Nyro's "Eli's Coming," Rado, Ragni and McDermott's "Easy to Be Hard," and Nilsson's "One," all top 10 singles for the year. Their "Three Dog Night" and "Suitable for Framing" LP's went top 20 on the Top LP's chart, and the latest LP release, "Captured Live at the Felt Forum" promises to outdistance these.

Although Blood, Sweat and Tears were a force on records in 1968 with their "Child Is Father to the Man" LP, 1969 witnessed a complete realignment of the group and with it a new overwhelming acceptance. David Clayton-Thomas' big lead voice and the group's big jazz band sound were first heard on the "Blood, Sweat and Tears" LP which zoomed to the No. 1 spot on the Top LP chart. From that album came three hit singles, all going as high as No. 2 on the Hot 100 chart, the Brenda Holloway oldie, "You've Made Me So Very Happy," their own "Spinning Wheel," 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. Volume 2 of their greatest hits, "Through a Past Darkly," was released soon after the single and reached the No. 2 spot on the Top LP's chart, while their "Beggars Banquet" LP, released late 1968, made top 5 in January. Their recently released "Let It Bleed" album is already a certified million seller.

Although the Who have not been as prolific as the above-mentioned groups, their successes are no less noteworthy. The critical acceptance of their rock opera "Tommy" is among the most positive and universal in the history of rock music, and the fact that the two-LP recording went top 10 on the LP chart assures that it was not merely an artistic triumph, but a commercial one as well. Out of that LP came the top 20 single, "Pinball Wizard," and the moderately successful, "I'm Free."

Archies Multimillion

The success of the Archies' multimillion selling "Sugar Sugar" is due to the creative talents of Don Kirshner and producer Jeff Barry. The non-existent group sold a lot of singles. The jaunty appeal of that song and their recently released "Jingle Jangle," both written by Barry and performer Andy Kim, testify to the fact that kids will buy records they like the sound of without necessarily identifying with the live artist.

Atlantic had fabulous success reorganizing individuals from defunct groups into new super groups, introducing new groups, and sustaining interest in its established performers. Crosby, Stills & Nash (and now Young) and Blind Faith were alumni from such disbanded groups as Cream, Traffic, Buffalo Springfield, Byrds, Hollies, and Family. Crosby, Stills & Nash emerged with an album that went top 10 on the LP chart, dropped down the chart, but regained its ranking within the top 10 and has not left. Two hit singles were produced from that album, "Marrakesh Express" 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 the No. 1 position on the album chart in September. The new group that Atlantic introduced from England, Led Zeppelin, has been a gigantic hit without the benefit of a hit single or the group's familiarity with Americans. Their first LP, simply titled "Led Zeppelin," hit the top 10 on the LP chart, and their second release, "Led Zeppelin II," zoomed to the No. 2 spot after two weeks on the chart. A single taken from the second LP, "Whole Lotta Lovin'" is rapidly moving up the Hot 100 chart. Although the Iron Butterfly's "In-A-Gadda-Da-Vida" is not a 1969 release, it remains one of the most consistently popular albums, hovering around the top 10 all year.

Sly & the Family Stone lived up to their earlier success, "Dance to the Music," with highly original material. "Everyday People" was a No. 1 single earlier in the year, and although "Stand" did not match this success, it was fairly successful. With "Hot Fun in the Summertime," the group returned to top 10 status, making it all the way to No. 2. Their top 20 LP, "Stand," is enjoying a resurgence of interest thanks to their "Hot Fun" single hit.

Moving to the most outstanding male artists of the year, Elvis Presley would seem a likely choice for "Comeback artist of the year," although he never really left. He simply has regained the phenomenon status he held in the 1950's. A string of hit singles account for this: "In the Ghetto," "If I Can Dream," "Memories" and his No. 1 hit, "Suspicious Minds." The string lengthens with his most recent "Don't Cry

Daddy." The three LP's released this year, his TV Special, "Elvis in Memphis," and the most recent "From Memphis to Vegas/From Vegas to Memphis," are enjoying the chart positions that were taken for granted more than 10 years ago.

It has been quite a few years since "It's Not Unusual" catapulted Tom Jones to recording prominence. In 1969 he has far exceeded that earlier prominence. Virtually all of the Tom Jones LP's in catalog are somewhere on the Top LP's chart and the two released this year, "This Is" and "Live in Las Vegas" were certified million sellers almost immediately after release. He has been more consistent on the Hot 100 chart than in the past, progressing from moderate success with "Minute of Your Time," to top 20 status with "Love Me Tonight," to top 10 status with "I'll Never Fall in 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 and Johnny Cash. Although 1968 was Glen Campbell's year, his tremendous popularity continued this year. Singles such as "Wichita Lineman," "Galveston" and most recently "Try a Little Kindness," were equally prosperous in the pop, country and easy listening markets, and the sales of his albums, primarily "Wichita Lineman," "Galveston" and most recently the two-record "Live" LP are enjoying tremendous consistency. Many will argue that Johnny Cash and not Elvis Presley deserves the "Comeback artist of the year" award. The long-time favorite swept the Country Music Association awards and his "Live at San Quentin" album reached the No. 1 position on the Top LP's chart. From that album came the "Boy Named Sue" single, a certified million seller and No. 2 Hot 100 chart entry. Among the other single successes in the pop/country field were "Daddy Sang Bass," his latest release, "Blistered" b/w "See Ruby Fall," and, on another label, "Get Rhythm." Aside from the "San Quentin" LP, Johnny Cash has enjoyed great chart success with older catalog entries such as "Folsom Prison," "Greatest Hits," on Columbia, and several reissues from the revived Sun label and even the low-priced Harmony label.

Four artists who have scored consistently on the singles chart have their roots in soul. Marvin Gaye's reworking of Gladys Knight and the Pips' "I Heard It Through the Grapevine" was his first No. 1 single and considered Motown's biggest selling single in its history. Before 1969, he had limited popularity as a single, greater success with Tammi Terrell. But his two follow-up singles, "Too Busy Thinking About My Baby" and "That's the Way Love Is," although not as popular as "Grapevine," were substantial hits in pop and soul, both reaching a top 10 spot on the Hot 100 chart. James Brown continued his prolific and popular string of singles despite top 40 airplay support, in most cases. He made his mark on the Hot 100 chart chiefly with his "Popcorn" series, "Popcorn," "Mother Popcorn" and "Let a Man Come in And Do the Popcorn," maintaining his supremacy as No. 1 soul singles artist of 1969.

Jerry Butler continued on into 1969 with greater acceptance on the Hot 100 singles chart than in previous years. Highlighted by his million selling "Only the Strong Survive," a top 5 Hot 100 single, his list of hits include "Moody Woman," "What's the Use of Breaking Up" and the most recently released "Don't Let Love Hang You Up." His "Iceman Cometh" album enjoyed a very long life on the Top LP's chart reaching a position high of No. 29, and active for most of the 52 weeks of the year. His second LP of the year, "Ice on Ice," has enjoyed considerable popularity, if not up to that of its predecessor. Stevie Wonder had three top 10 singles on the Hot 100 chart in 1969, "For Once in My Life," "My Cherie Amour," and the most recent "Yester Me, Yester You, Yesterday." A proven attraction in the pop and soul markets, he broke through with his subdued rhythmic style on the Easy Listening chart with "My Cherie Amour" and "Yester Me, Yester You, Yesterday."

Two other hit singles from "Hair" were the Cowsills' recording of the title song and "Good Morning Starshine" by newcomer Oliver. His followup single, Rod McKuen's "Jean," was an even bigger hit, a million seller that reached the No. 2 spot on the Hot 100 chart. His latest single release, "Sunday Morning," is showing the same chart activity as his previous hits, and his "Good Morning Starshine" LP proved a popular entry, reaching a top 20 birth on the LP chart. Another newcomer to records was TV star Bobby Sherman whose "Little Woman" single reached No. 3 and sold a million. The LP of the same title is approaching the top 20 LP's and his latest single, culled from the album, "La La La," looks like another single winner. Although Donovan's only major single contribution of 1969 was the top 10'er "Atlantis," the release of his "Greatest Hits" album quickly reached the No. 4 slot

on the Top LP's chart and was certified as a million seller. His last LP, "Barabajagal," titled after the moderately successful single with the Jeff Beck Group, has not enjoyed quite the success of his "Greatest Hits" album but did reach No. 23 on the Top LP's chart.

Bob Dylan's contribution to the music scene in 1969 was the highly original and best selling "Nashville Skyline" album. His singing voice was noticeably different, more melodic and gentle and the album was very warmly accepted, peaking at No. 3 after four weeks on the Top LP chart and ranking as a million seller. Two singles were released from the album, the top 10'er, "Lay Lady Lay," and the moderately successful "Tonight I'll Be Staying Here With You."

B. J. Thomas started off 1969 with a huge top 5 single, "Hooked on a Feeling," and had to wait until the year was declining before clicking again with Burt Bacharach and Hal David's "Raindrops Keep Falling on My Head" which looms as a bigger hit than "Feeling." Neil Diamond re-emerged as a successful singles artist with three hits in a row, "Brother Love's Traveling Salvation Show," the million selling "Sweet Caroline" and his most recent single, "Holly Holy."

Aretha Franklin

Aretha Franklin and Dionne Warwick continued their dominance of the charts among the ladies. Both displayed more success with album releases than with singles. Aretha Franklin's "Soul '69" and "Aretha's Gold" LP's were top 20 chart entries, while among her single releases she had top 20 success with "The Weight" and "Share Your Love With Me." Her latest single, the Beatles' "Eleanor Rigby" might well put her back in the top 10 groove. Among Dionne Warwick's album successes were "Soulful," "Promises Promises," both top 20 albums, and "Greatest Motion Picture Hits" 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 Hot 100 chart and considered one of her biggest selling singles. Culled from the "Soulful" album, "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 "Windmills of Your Mind" was the most successful single of that song, and as the year ends, her current "Brand New Me" is a likely candidate for the top 20 of the Hot 100 chart. Mama Cass Elliot continued performing after the Mamas and Papas broke up and she achieved modest success with three singles, "Move in a Little Closer," "It's Getting Better" and, most recently, "Make Your Own Kind of Music." Jackie DeShannon returned to the Hot 100 chart with her hit "Put a Little Love in Your Heart," and has the distinction of being the only female performer of the year with a certified million selling single. Her followup single, "Love Will Find a Way" is active on the Hot 100 chart but is not likely to match the popularity of "Put a Little Love in Your Heart."

"Hair" was without doubt the outstanding original cast recording of the year, one of the best selling albums in any category. Although other original cast recordings fared poorly on the chart, movie soundtracks enjoyed great success. One of the most popular soundtracks was the "Romeo and Juliet" albums; the movie's theme was a No. 1 hit single for Henry Mancini. The "Easy Rider" soundtrack boasted cuts by Steppenwolf, the Byrds, Jimi Hendrix Experience, among others, while the success of the "Midnight Cowboy" soundtrack is due in part to Nilsson's hit single of "Everybody's Talkin'," which is included. TV soundtracks were profitable, notably those from the Diana Ross and Supremes and Temptations shows and the soundtrack LP from the "Dark Shadows" serial. Two soundtracks that have yet to reach full potential are from two big movie musicals, "Paint Your Wagon" and Barbra Streisand's "Hello, Dolly!" These will certainly gain momentum with the new year.

The two biggest happenings in jazz were Herbie Mann with his "Memphis Underground" LP, which crossed over with considerable strength onto the pop and soul charts, and the debut of Isaac Hayes as a recording artist whose "Hot Buttered Soul" not only reached No. 1 on the jazz and soul charts, but entered the top 10 of the Top LP's charts.

In the classical field, the biggest news was the dominance of the No. 1 spot all year by Walter Carlos and Benjamin Folkman with their "Switched on Bach" album. Walter Carlos' second LP, "The Well Tempered Synthesizer" is showing the same potential, although brand new. Beverly Sills has enjoyed the greatest chart success among opera singers with her "Bellini and Donizetti Heroines" album and her recent "Scenes and Arias From French Opera."

This has been a review of the most popular of the year, the most consistent and the most promising artists on records. It will be interesting to see who will remain consistent and who among the newcomers will become the old favorites and who will be among tomorrow's newcomers and what kind of sounds they will record to receive such a lot of attention in terms of people wanting to buy the sounds these artists make.

FERRANTE & TEICHER



Recording Artists

(Available on U.S. Record Labels)

The information contained in these listings has been supplied by record companies, personal managers and booking agents.

A

ABACO DREAM (A&M); PM: Ted Cooper; BA: Oceanic Prod'ns Ltd.
ABRAHAM & THE CASANOVAS (Peermont); PM: Heads Up Ent's.; BA: Abe Ester.
ABRAHAM & STRAUSS (United Artists).
ABRAVENE, MAURICE; BA: S. Hurok.
ACCENTS, THE (RCA).
ACE, BUDDY, & HIS ORCH. (Duke-Peacock); BA: Dick Boone.
ACE TRUCKING CO. (RCA).
ACKLES, DAVID (Elektra); PM/BA: Gershman & Swaney.
ACKLIN, BARBARA (Brunswick); PM: Carl Davis; BA: Queens.
ACTION FACTION, THE; PM: Vic Beri; BA: Associated Booking.
ACUFF, ROY (Hickory); BA: Acuff-Rose.
ACUFF JR., ROY (Hickory); BA: Acuff-Rose.
ADAMS, CHRISTINE (Cyclone); PM: Robert Mersey.
ADAMS, DON (Musicor); PM: NRB Assocs.
ADAMS, JOHNNY (SSS Int'l); BA: Nat'l Artists Attractions.
ADAMS, J. T. (Word).
ADAMS, KAY (Tower); PM: Cliffie Stone; BA: OMAC.
ADAMS, PAUL (Platinum).
ADAMS, STACYE (Fraternity); PM: Sterling Blythe.
ADAMS, TONY, see Lou Marsh.
ADAMS, VIKI (RPI); BA: Sound/City Rec.
ADOCK, EDDIE & CHARLIE WALLER—The Country Gentleman (Rebel); BA: Mac Wiseman Talent.
ADDERLEY, CANNONBALL (Capitol); PM: John Levy; BA: ABC, Music & Drama Assocs.
ADDERLY, NAT (A&M); PM: John Levy.
ADDIS, STEVE, & BILL CROFUT (Columbia); PM/BA: Chris Shang.
ADKINS, BOBBY (Tornado); PM/BA: David L. Perkins.
AESOPS FABLES (Cadet/Concept); PM/BA: Louis Lofredo.
AFFECTION COLLECTION (Evolution); PM: Norman Petty.
AFRICA (Ode); PM: Lou Adler.
AFRO BLUES QUINTET (Crestview); PM: J. W. Alexander.
AFTER THE FLOOD (Thunder); PM: Gerinimo Knight; BA: John Sokolis—Thunder Recs.
AIRFOIL, CLARKE Y., THE GROUPE (Wahr); PM: Michael T. Olesko; BA: Civil Wahr.
AKENS, JEWEL (Era); PM: Stan Pat.
AKIN, CLIFF, & THE BLUE BONNET BOYS (Camaro); BA: Style Booking.
AKINS, ANNIE LEE (Designer); PM: Style Wooten; BA: Park Ave. Booking.
ALAIMO, STEVE (Atco); BA: William Morris.
ALAN, BUDDY (Capitol); PM: Performers Mgmt.; BA: OMAC.
ALAN, VANCE (K-Town); BA: ABA.
ALBATROSS (Arden Artists); PM: Chris Montagna; BA: Ben Arden.
ALBERGHEIT, ANNA MARIA; BA: IFA.
ALBERT, EDDIE (Bell); PM: Bobby Brenner.
ALCORN, DENZIL (Great); PM: C. E. Harris.
ALEXANDER, ARTHUR (Sound Stage 7).
ALEXANDER, LOU (United Artists).
ALEXANDER, MONTY (Verve); PM: Charisma Mgmt.; BA: Bennett Morgan.
ALEXANDER, SUSAN (Pretty Girl); BA: P. G. Talent.
ALEXANDRA, SANDRA (Uni); PM: Morrie Luker.
ALEXIO, AL (Porthole Prod'ns); PM: Julian Portman.
ALFREDITO (RCA).
ALI BROTHERS (Odeon); PM: Amrik Singh; BA: Music and Drama Assocs.
ALIS, THE (Reprise); PM: Ed Brown, Larry Estrin; BA: CMA.
ALLEN, BARBARA (American Artists); BA: Wil-Helm.
ALLEN, BETTY (Decca, Columbia); BA: Columbia Artists.
ALLEN, DAVE (Int'l Artists); BA: Artists Mgmt. Co.
ALLEN, IRA (Capitol); PM: Performers Mgmt.; BA: OMAC.
ALLEN, JAMES (Metromedia); PM/BA: Moeller Talent.
ALLEN, JIMMY (Capa); BA: Doc Whiting—Medico Mgmt.
ALLEN, MICHAEL (London); PM: George Schack.
ALLEN, RAY (Regalia); PM: George Brown.
ALLEN, ROBERT (Gregar); Greif-Garris Mgmt.
ALLEN, STEVE (Flying Dutchman).
ALLISON, KEITH (Columbia); PM/BA: Tam Ent's.
ALLISON, LUTHER (Delmark); BA: Richard A. Waterman—Avalon Prod'ns.
ALLISON, MOSE (Atlantic); BA: Bob Mesinger; Bennett Morgan.
ALLMAN BROS., THE (Atco); PM: Phil Walden & Assocs.; BA: Walden Artists.
ALLSUP, TOMMY (Metromedia); BA: Metro-media Recs.
ALL THE LONELY PEOPLE (A&M); PM: Bill Gelmisi; BA: A-Square.
ALMEIDA, LAURINDO (WB-7 Arts); BA: William Morris.
ALMER, TANDYN (WB-7 Arts); PM: Barry Clark.
ALPERT, HERB, & THE TIJUANA BRASS (A&M); PM: Sherwin Bash, Mace Neufeld—NRB Assocs.; BA: Danny Cleary—CMA.
ALVON, TONY, & THE BELAIRS (Atlantic); PM: Virtue/Stiles Prod'ns.
AMBASSADORS (Ardic); PM/BA: Penguin.
AMBOY DUKES (Polydor, Mainstream); PM: Phil Basile—Breakout Mgmt.; BA: Mike Quatro.
AMERICAN BREED (Acta); PM: Bill Traut—Dunwich Prod'ns; BA: IFA.
AMERICAN DREAM, THE (Bearsville); PM: Paul Fishkin.
AMERICAN EAGLES, THE (Liberty).
AMERICAN SCENE, THE (Dot); PM: Douglas Lyon, Alex Grob; BA: IFA.
AMES, ED (RCA); PM: Sheldon Schultz, William A. Weems; BA: William Morris.
AMES, NANCY (Epic); BA: William Morris.
AMSTERDAM, MOREY; PM/BA: Basch & Mallon.
ANDA, GEZA (DGG); BA: Columbia Artists.
ANDERS & PONCIA (WB-7 Arts); PM: Map City Prod'ns—Frank Mell.
ANDERSON, BILL (Decca); BA: Hubert Long.
ANDERSON, BOB (Allan); PM: Jerry Duane Allan—Masque Artists Mgmt.
ANDERSON, CASEY (Amos); PM: Jim Waters; BA: John Dugan.

ANDERSON, ERIC (WB-7 Arts); PM: Nathan Weiss—Nemperor Artists; BA: APA.
ANDERSON, LIZ (RCA); BA: Neal Agency.
ANDERSON, LYNN (Chart); BA: Neal Agency.
ANDERSON, NORMA (Phil-L.A. of Soul); PM: W. L. Rayfield.
ANDERSON ORCH., ROSS (Channel); BA: Channel Prod'ns.
ANDREWS, JULIE (Columbia, 20th Century-Fox, Decca).
ANDREWS, LEE, & HEARTS (Chess); BA: Bennett Morgan.
ANDREWS, RUBY (Zodiac); PM: ECI; BA: Universal Attractions.
AND THE ECHOES (Decca); PM: New Dawn Artists.
ANIEVAS, AGUSTIN (Seraphim); BA: Colbert Artists.
ANKA, PAUL (RCA); PM: John Anka—Spanka Music.
ANNA JANE (K-Ark); PM: Andrew Hresko; BA: Thunder Recs.
ANTHONY, DICK (Word).
ANTHONY, RAY (Ranwood); PM: Leo Anthony; BA: Ray Anthony Ent's.
ANTHONY, RON (Flying Dutchman).
AORTA (Columbia); PM/BA: Bob Monaco—Arkham Artists; BA: IFA.
APOLLAS (WB-7 Arts); BA: Coast Artists.
APOSTLES, THE (Kapp); BA: Donny Brooks—Doma Prod'ns.
APPEL, MICHAEL (Wes Farrell Prod'ns); BA: New Beat Mgmt.
APPLEPIE MOTHERHOOD BAND (Atco); PM: Marvin Lagunoff—Pilgrim Mgmt.
APPLETON, JON (Flying Dutchman).
AQUARIANS, THE (Uni); PM: Mark Slotkin.
ARBORS, THE (Date); PM: Art Ward; BA: Frank Hogan—APA.
ARKHIPOVA, IRINA (Mercury, Angel, Everest); BA: S. Hurok.
ARMEN, KAY (Decca); PM: Billie Biederman.
ARMSTRONG, CHUCK (Sound Stage 7); PM: Joe Simon.
ARMSTRONG, LOUIS (Harmony); BA: Oscar Cohen—ABC.
ARNER, LEONARD (RCA, Columbia); PM: Robert M. Geward.
ARNOLD, EDDIE (RCA); PM: Gerard W. Purcell.
ARNOLD, JAN (Danrite); PM: Charles Wright.
ARNOLD, P. P. (Columbia); PM: Tony Calder.
ARRANGEMENT, THE (Argosy); PM: Pathways Mgmt.; BA: ABC.
ARRANGEMENT, THE (Scepter); PM: Paul Cantor, Hermie Dressel—Wand Mgmt.
ARRAU, CLAUDIO (Angel); BA: Columbia Artists.
ARS NOVA (Atlantic); PM: Arthur H. Gorson.
ART & HONEY (Buluu); PM: Bryon Griffith; BA: William Morris.
ART-FORMS (Capitol); PM: Lee Magid.
ART GALLERY, THE (RCA).
ARTHUR ENSEMBLE, BROOKS (Verve).
ARTISTIC, THE (Brunswick); PM: Carl Davis; BA: Queen Booking.
ASHBY, DOROTHY (Cadet).
ASHES OF DAWN, THE (Brave); PM: Stephen P. Tanner; BA: Keyway Artists.
ASHKENAZY, VLADIMIR (London); BA: Dale Heapps—S. Hurok.
ASHWORTH, ERNIE (Hickory); PM: John Payne; BA: Buddy Lee Attractions, Moeller Talent.
ASKEW, ED (ESP Disk).
ASPIN, CINCI (Epic); PM: Chuck Gregory.
ASSEMBLY, THE (Metromedia); PM/BA: Jay-Bee Artists.
ASSOCIATION, THE (WB-7 Arts); PM: Patrick Colechio; BA: William Morris.
ATKINS, BOB (Epic); PM: Katastrophe Prod'ns Inc.
ATKINS, BOBBY (Tornado); PM/BA: David L. Perkins.
ATKINS, CHET (RCA); PM: Xavier B. Cosse.
AUGUSTANA CHOIR (Word).
AUM (Fillmore); PM: Shady Mgmt.; BA: Millard Agency.
AUSTIN, BOBBY (Capitol); PM: Cliffie Stone; BA: OMAC.
AUSTIN, DARLENE (Pepper); PM: Tommy Martin; BA: Beacon Artists.
AUSTIN, KAREN (MGM).
AUSTIN, PATTI (UA); PM: Harry Romm; BA: CMA.
AUSTIN, STEVE (Allandale); PM: O. J. Stevens; BA: Style Booking.
AVALON, FRANKIE (Reprise); PM: Sherwin Basch—NRB Assocs.; BA: CMA.
AVANT GARDE, THE (Columbia); PM: Bubba Fowler.
AVELLANET, CHUCHO (UA Latino).
AVERY, BOB (Yellow Bird); PM: Earl Miles.
AXTON HOYT (Columbia); PM: Reb Foster Assocs.
AYLER, ALBERT (Impulse); PM: A. Ayler.
AZNAVOUR, CHARLES (Monument); PM: (US) International Performers. (France) Jean-Louis Marquet; BA: Kolmar-Luth.

B

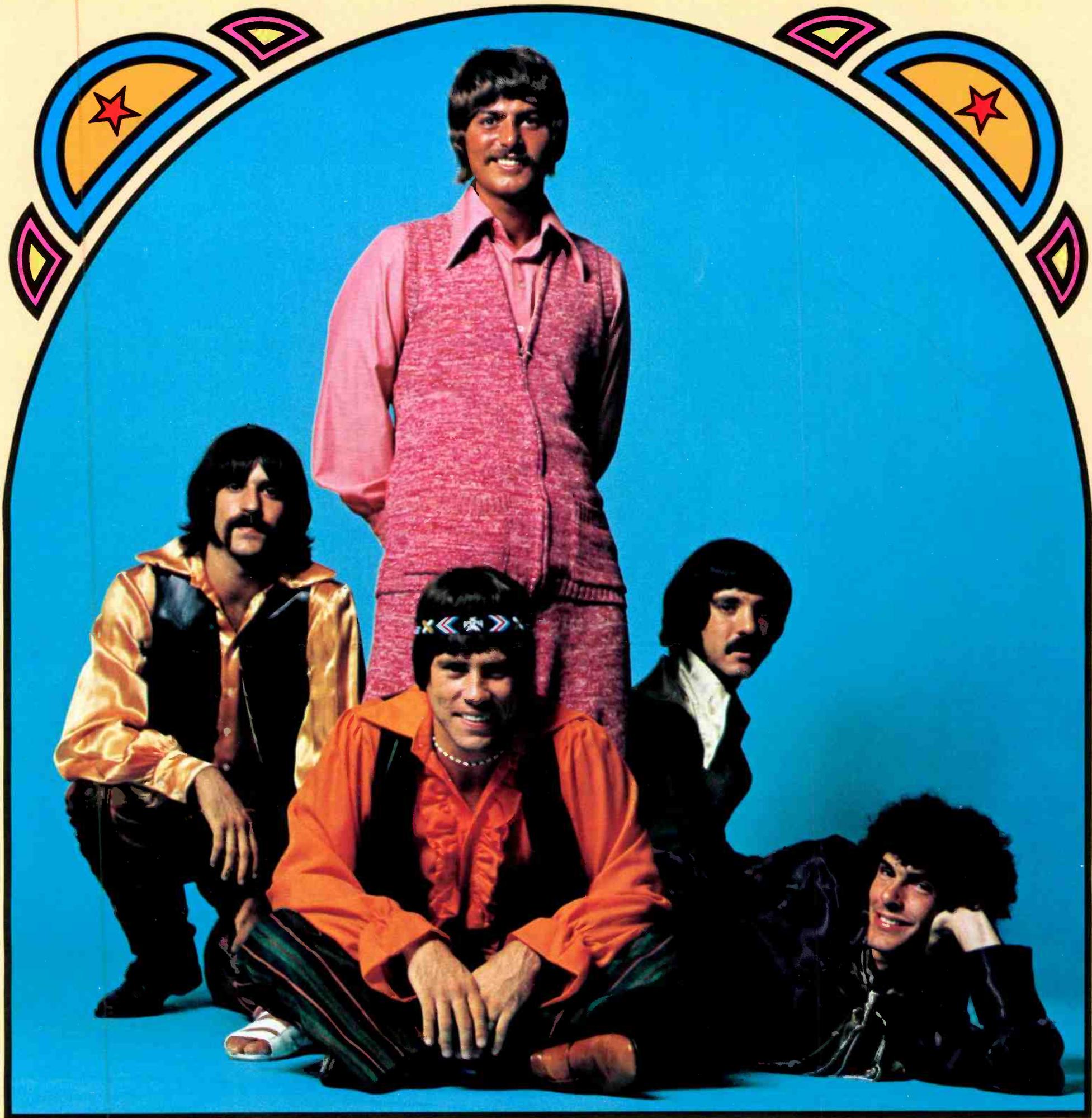
BABA, SATYA SAI (World Pacific).
BAR'N, VICTOR, see Vitya Vronsky.
BABY (Dunhill); PM: Forrest Hamilton—Pure Cane; BA: Zell Ent's.
BABY HUEY & THE BABYSITTERS (Curtom); PM: Marv Stuart; BA: CASK Attractions.
BABY KING (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
BACHARACH, BURT (A&M); PM: Branstein & Shermin; BA: Ed Goldstone—CMA.
BACHAUER, GINA (Mercury); BA: Dale Heapps—S. Hurok.
BACHELORS, THE (London); PM/BA: (UK) Dorothy Solomon.
BACK PORCH MAJORITY, THE (Epic); PM: Billy Liebert; BA: Chartwell, Artists.
BAD HABITS (Paula); PM: Gene Kent.
BADRY, JAMAL (Word).
BAD SEEDS (Universal); PM: Leo Austell Sr.—Array of Stars.
BAEZ, JOAN (Vanguard); PM: Manuel Greenhill—Folkline Prod'ns.
BAGDADS, THE (Double Shot); PM: Sure-shot; BA: APA.
BAGDASARIAN, ROSS (Imperial).
BAILEY, BARRY (Liberty); PM: Paul Cochran; BA: Bill Lowery.
BAILEY, PEARL (Project 3, RCA).
BAJA MARIMBA BAND, see Julius Wechter.
BAKER, JANET (Angel); BA: Dale Heapps—S. Hurok.
BAKER STREET IRREGULARS (Decca); PM: Joseph Avalos; BA: Jan Brainerd.

BALLADS, THE (Venture); BA: Aries Booking.
BALLARD, FLORENCE (ABC).
BALLER, ADOLPH (Orion).
BAND, THE (Capitol); PM: A. B. Grossman.
BANDWAGON, THE (Epic); PM: Denny Randall.
BANGOR FLYING CIRCUS (Dunhill); PM: George Bedonsky; BA: Dunhill.
BANKS TRIO, BOBBY; BA: Basch & Mallon.
BANKS, HOMER (Minit).
BARBER, GLENN (Hickory); PM: Jay Boyette; BA: Acuff-Rose.
BARBIERI, GATO (Flying Dutchman).
BARBIES, THE PM: Vic Beri—Newton, Amato, Newton; BA: CMA.
BARBOW, KEITH (Epic); PM: Marge Johnson; BA: CMA.
BARBUTTI, PETE (Decca); PM/BA: John W. Powell.
BARRE, BOBBY (RCA); BA: Key Talent.
BARREBOIM, DANIEL (Angel, Westminster); BA: Dale Heapps—S. Hurok.
BAR-ILLAN, DAVID (RCA); BA: Columbia Artists.
BARIONI, DANIELE (RCA); PM/BA: John B. Fisher.
BAR-KAYS, THE (Volt); PM: Sandy Newman; BA: Memphis Continental Artists.
BARLOW, JACK (Dot); PM/BA: Buddy Lee Attractions.
BARLOW, ROBERT "SPOON" (Camaro).
BARNES, BENNY (RCA).
BARNETT, BOBBY (Columbia); PM: Wil-Helm; BA: Hubert Long.
BARON, STEVE (Tetragrammaton); PM: Ken Greengrass; BA: Millard Agency.
BARRETT, JIMMY (Allandale); BA: Style Booking.
BARRETTO, RAY (Fania); PM: Jack Hooke.
BARRIS, CHUCK (Capitol).
BARRY, LEN (Scepter); PM: Harry Chiptiz; BA: Action Talent.
BARTLE THING, THE JON (Capitol); PM: Scott Wallace; BA: Bennett Morgan.
BARTON BROS. (Jubilee); BA: Bennett Morgan.
BASCHET, LASRY—NEW SOUNDS FROM FRANCE (Arion); PM: Robert M. Geward.
BASEMENT WALL, THE (Senate); PM/BA: Barrie Edgar—Mr. Prod'ns.
BASKET, THE (Creative Artists); PM/BA: Jonathan K. Solak—Creative Artists.
BASLEY, CAROLYN (Minit).
BASS, DENNIS WAYNE (Camaro).
BASSEY, SHIRLEY (United Artists); BA: IFA.
BASS, MARTHA (Checker).
BATIZ, JAVIER (Boogie); PM/BA: Skip Taylor.
BATMAN, EARL (Yale); BA: Smokey Warren.
BAXTER, DUKE (VMC); PM: V&H Mgmt.
BAXTER, LES (Crescendo); PM: Ross & Steinman.
BAXTERS CHAT (Pearce); PM/BA: Dan Brewster.
BAYLOR RELIGIOUS HOUR CHOIR (Light).
BEACH BOYS (Capitol).
BEACON STREET UNION (Janus); PM/BA: Joseph J. Casey—Fourth Cliff Int'l.
BEAL, BILLY (Tornado); PM/BA: David L. Perkins.
BEAN, ORSON (Columbia); PM: Paul Tush; BA: HBS.
BEARPAW, CODY (Dot).
BEAST, THE (Cotillion); PM: Jimmy Gilmer; BA: James Reardon.
BEATLES, THE (Apple).
BEAU BRUMMELS (Vault).
BEAU ARTS TRIO OF NEW YORK (Philips); BA: Columbia Artists.
BEAVERS, CLYDE (Spar); BA: Beaverwood Talent.
BEAVERS, JACKIE (Sound Stage 7); PM: JR Ent's.
BECK, JEFF (Epic); PM: Alan Klein—ABKCO Inds.
BECK, JOE, & WARREN BERNHARDT (Verve/Forecast); PM: Stan Poses.
BECOAT, BILLIE JOE (Fantasy); BA: B. J. Becoat.
BEE GEES (Atco); PM: (UK) Robert Stigwood; BA: Norman Weiss—CMA.
BEE, MOLLY (Dot); PM: Cliffie Stone; BA: Marty Landau—Artists Mgmt.
BEERS, EVELYNE & BOB (Columbia); PM: Robert M. Geward.
BEERS FAMILY (Columbia); PM: Robert Geward.
BEETHOVEN SOUL (Dot); BA: McConkey.
BELOFANTE, HARRY (RCA); PM: Belafonte Ent's.
BELOW, CARL (Columbia); BA: Moeller Talent.
BELLAND & SOMERVILLE (Barnaby); PM: Marge Johnson; BA: William Morris.
BELL, ARCHIE, & THE DRELS (Atlantic); PM: Skipper Lee Frazier; BA: ABC.
BELL'ARTE, TRIO (Vox, Turnabout); PM/BA: Judith Liegner.
BELLE, IRENE (Stadium); PM: A. J. Minto; BA: Alstar Artist.
BELL, FREDDIE, see Roberta Linn.
BELLINE, DENNIS (Columbia); BA: New Beat Mgmt.
BELL, LARRY, & THE SOUL PACK (Phillips); PM: Clancy B. Grass.
BELL, RUEBEN (Silver Fox); PM: Heads Up Ent's.; BA: Rueben Bell.
BELLS, WILLIAM (Stax); PM: Henry Wynn; BA: Memphis Continental Artists, Walden Artists.
BENNET, ARNOLD (Trend); PM/BA: Tom Hodges.
BENNETT, TONY (Columbia); PM: Joe Perlatia; BA: CMA.
BENSON, GEORGE (A&M); PM: Jimmy Boyd.
BENTLEY, CLARK (Plantation); BA: Top Billing.
BENTON, BROOK (Cotillion); PA: Leonard Poncher; BA: Dick Boone.
BERBERIAN, JOHN (Verve/Forecast).
BERGANZA, TERESA (London); BA: Dale Heapps—S. Hurok.
BERGEN, POLLY (Columbia).
BERGER, KARL, & THE TOTAL MUSIC CO. (Milestone); BA: LBJP Concert.
BERGONZI, CARLO (RCA, London).
BERKSHIRE STRING QUARTET (Vox); PM/BA: Tornyay Mgmt.
BERNARDI, HERSHEL (Columbia); BA: IFA.
BERNHARDT, WARREN, see Joe Beck.
BERNSTEIN, LEONARD (Columbia); PM: Helen Coates.
BERRY, CHUCK (Mercury); BA: Universal.
BERRY, WALTER (Angel, DGG, Philips); BA: Colbert Artists.
BERTONCINI, GENE (Evolution); BA: Music & Drama Assocs.

BEST, DOROTHY (Checker).
BETHA, HARMON (Dynamo); PM: Harmon Betha; BA: Queen Booking.
BEVERLEE & SIDRO WITH THE SNEAKERS (WB-7 Arts); PM: Frank Ross; BA: Chartwell Artists.
BIBB, LEON (RCA); PM: Sheldon Schultz; BA: Kolmar-Luth Entertainment.
BIBLE, FRANCIS (Angel, Heliodor); BA: Columbia Artists.
BIG BLACK (Thrush); PM: J. W. Alexander.
BIG DADDEE (American Gramophone); PM: Randy Sparks.
BIG DEAL & THE RONDELLS (Heritage); PM: Art Ross; BA: Action Talents.
BIGGS, E. POWER (Columbia); PM: Johanna Giwosky.
BIG JOHN & THE BLENDS (Casa Grande); PM/BA: Frank Paul Theatrical Ent's.
BIG SWEET (Int'l Artists); BA: Artists Mgmt. Co.
BIG "TELL DADDY" OTIS (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'ns.
BIKEL, THEODORE (Reprise); PM: Harold Leventhal Mgmt.; BA: William Morris.
BISHOP, BOBBY (ABC); PM/BA: Buddy Lee Attractions.
BISHOP GROUP, THE ELVIN (Fillmore); PM: Shady Mgmt.; BA: Millard.
BISHOP, JOHN (Tangerine); PM: Racer Mgmt.; BA: William Morris.
BISHOP, ROMY (Heritage).
BLACK & BLUES, THE (Talun); PM: C. W. Fleetwood; BA: BCJ Prod'ns.
BLACK, ANNA (Epic); PM: Wednesday's Child Prod'ns.
BLACK BOOK (K-Town); BA: ABA.
BLACK, CANE (Epic); PM: Long-Jack Prod'ns.
BLACK, CILLA (DJM).
BLACK, CODY (Ram-Brock); PM: Ted White; BA: James Stanford.
BLACK, JAY (United Artists).
BLACK PEARL (Atlantic); PM: Lee Weisel—ATM.
BLACK RABBIT (Imperial); PM: Paul Cochran; BA: Bill Lowery.
BLACK'S COMBO, BILL (Hi); PM: Joe Cuoghi—Poplar Tunes.
BLACK VELVET (Epic); PM: Wednesday's Child Prod'ns.
BLACK BROS. (RCA); PM: James Blackwood.
BLACKWOOD SINGERS (Skyline); PM/BA: Ron Blackwood.
BLAKE, CICERO (Tower); PM: Leo Austell Sr.—Array of Stars.
BLAKE, RAN (Milestone); PM: Benjamin Patterson; BA: American Program Bureau.
BLAKEY, ART (Blue Note); BA: Jack Whittemore.
BLANKENSHIP, JAN (Educo); PM/BA: J. Blankenship.
BLESSING, LYNN (Epic); PM: MR Prod'ns.
BLEUS, THE (Bell); BA: Southeastern Attractions.
BLEY & PEACOCK SYNTHESIZER GROUP (LimeLight, Douglas); BA: Richard Dostal—RD 3 Ventures.
BLIND FAITH (Atco); PM: (UK) Robert Stigwood, Chris Blackwell; BA: CMA.
BLINKY (Soul); PM: IMC.
BLOCH, RENE (Crestview); PM: J. W. Alexander.
BLODWIN PIG (A&M); PM: Dee Anthony—Bandana Ent's.; BA: Herb Spar—William Morris.
BLOND (Fontana); PM: (UK) Richard Reese-Edwards; BA: William Morris.
BLOOD, SWEAT & TEARS (Columbia); PM: Mort Lewis; BA: Larry Goldblatt.
BLOSSOMS, THE (Bell, Columbia); PM: Mike Patterson; BA: CMA, Perenchio Artists.
BLUE, BOBBY (Imperial).
BLUE BOYS, THE (RCA); PM: Mary Reeves; BA: Key Talent.
BLUE CHEER (Phillips); BA: CMA.
BLUE, DAVID (Reprise).
BLUE ICE (Golden Voice); PM: John Mathey; BA: Sauk Valley Talent.
BLUE, JOE (Jewel); PM/BA: Sam Coplin.
BLUE MAGIC (Liberty).
BLUE MONDAY (ILL); PM/BA: Ginger Wadipian—Kiderian.
BLUE RIDGE QUARTET (Canaan); PM/BA: Burl Strevell.
BLUES BUSTERS, THE (United Artists).
BLUES IMAGE (Atco); PM: Associated Talent; BA: IFA.
BLUES MAGOOS (ABC); PM: Bob Wyld—Long Hair Prod'ns.
BLUETHINGS, THE (RCA); PM: Norman D. Haynes; BA: S&H Collegiate Ent's.
BLUE VELVET BAND, THE (WB-7 Arts); PM: Edmiston-Rothschild.
BLYTE, STERLING (Fraternity); PM: Harry Carlson.
BOB & SYLVIA (Spicy); BA: Bob Love.
BOBBY & ANN AND THE FAMILY; PM: Vic Beri; BA: Associated Booking.
BOBBY & I (Imperial); BA: Coast Artists.
BOBO, WILLIE (A&M, Verve); PM: Vic Ogilvey; BA: Bennett Morgan.
BOCK, FRED (Sacred).
BODINE (MGM); PM: Leonard Stogel.
BO, EDDIE, & HIS ORCH. (Scram); BA: Dick Boone.
BOFFA LONGO (United Artists).
BOGGS, FRANK (Word).
BOGUS THUNDER (A&M); PM/BA: S. A. Ellner.
BOHANNA (Scepter); PM: Harold Burkeman.
BOLD (ABC); PM: Bob Hustwit.
BOLET, JORGE (Everest); BA: Columbia Artists.
BOLOTIN, JAY (Commonwealth United); PM: Mike Lewis, Stuart Wiener.
BOND, BOBBY (WB-7 Arts); PM: Bob McCloskey—Acuff-Rose.
BOND, JOHNNY (Starday); BA: Americana Agency.
BONDS, GARY U.S. (Atco); PM: Jerry William; BA: Oceanic Prod'ns Ltd.
BONDSMEN (USA, Kapp, Kiderian, Spectra-Sound); PM/BA: Ray Peck, Dan Belloc—Kiderian.
BONE (Poison Ring); PM: Trod Nossel Prod'ns.
BONETREE, CHES (Fontana, Mercury); PM: Joe Messina; BA: Ruston & Brenner.
BONFA, LUIZ (Dot); PM: Arthur Miller.
BONNER, GARY (Columbia); PM: Troika Mgmt.
BONNER, JUKE BOY (Arhoolie).
BONNIE & JIM (Celebrity Circle); PM: Clayton-Davis; BA: Celebrity Unif'd.
BONNIWELL, SEAN (Capitol).
BOOKER T. & THE MG'S (Stax); PM: Clarence Avant; BA: Oscar Cohen—ABC.

BOOK OF MATCHES (Bell); PM: Ed Vallone; BA: Action Talent.
BOONE, PAT (Tetragrammaton); PM: Jack Spina; BA: CMA.
BOONE, RANDY (Gregar); PM: Greif-Garris Mgmt.; BA: Highland-Chandler.
BORDERS, TONY (Uni); PM: Phil Walden; BA: Walden Artists.
BORDON, LUIS (Chantecler); BA: Jackson Artists.
BORDYNE (Forward); PM: Ken Raphael; BA: Charles Trenda, Willard Alexander.
BORGES, JIMMY (Daisy); PM: Independent Artists.
BORN (Uni); PM: Ed Sherman; BA: American Entertainment.
BOSON BLUES (Beech); PM: Martin Gary; BA: Mar Bookings.
BOSSA RIO (A&M); PM: Paul White; BA: Chartwell Artists.
BOSS PLAYERS, THE (La Val); BA: Vic La Val—Valco Attractions.
BOSTON SYMPHONY ORCH. (RCA); BA: Columbia Artists.
BOUCHARD, JOHN ROBERT (Liberty).
BOUGHAN, CHRISTY (Foggy Love); PM: Rick Matos.
BOULEZ, PIERRE (Columbia); PM: S. Hurok.
BOWEN, HAROLD (Audio Gospel); PM: Madelon Baker.
BOWES, MARGIE (Decca); PM/BA: Atlas Artist.
BOWLES BROTHERS, THE (Athena); PM: Alpine Artists.
BOWMAN, DON (RCA); BA: Key Talent.
BOX TOPS (Mala); PM: Roy Mac Elwain; BA: William Morris.
BOYAGIAN, DENNIE (Mothbump); David Ritter; BA: Civil Wahr.
BOYCE, TOMMY, & BOBBY HART (Aquarian); PM: Chuck Ashman.
BOYD, EDDIE (Epic); PM: (UK) CBS.
BOYLAN, TERRY (Verve/Forecast).
BOYNTON & DEVINNEY (Coral); PM: Golden Bough Mgmt.
BOZ SCAGGS (Atlantic); PM: J. Wenner.
BRADDOCK, BOBBY (MGM).
BRADFORD, BOBBY (Flying Dutchman).
BRADFORD, SCOTT (Probe).
BRADSHAW, BENNY (Wand); PM: Foy Lee.
BRADY, BOB (Chariot).
BRAME, JOE (Vine); BA: Jackson Artists.
BRANDON, BILL (Tower); PM: Phil Walden & Assocs.; BA: Walden Artists.
BRAND, OSCAR (Elektra); PM: Jerry B. Campbell.
BRAND, TERRY (Trend); PM/BA: Tom Hodges.
BRANNON, FRANK (Trend); PM/BA: Tom Hodges.
BRASS BUTTONS (Bell); PM: Sid Bernstein.
BRAVOS, LOS (Parrot); PM: (Spain) Alain Milhaud.
BREAD (Elektra); PM: Al Schlesinger; BA: Zell Ent's.
BREAU, LENNY (RCA).
BRENDA & THE TABULATIONS (Dionn); PM/BA: Gilda Woods.
BRENDEL, ALFRED (Vanguard, Turnabout); BA: Colbert Artists.
BRENDES BROOM (Thunder); PM: Gerinimo Knight; BA: John Sokolis—Thunder.
BREWER, TERESA (Amsterdam).
BRIANS IDOLS (RCA); PM: John Perialas. BA: Valox Booking.
BRIARWOODS, THE (Rising Sons); PM: Charlie McCoy.
BRICKMAN, MARSHALL (Elektra); PM: Jack Rollins.
BRIDGER, BOBBY (Nuggett); BA: Larry Graham.
BRIDGES, CHUCK (Vault).
BRIGHT, RED (Yale); BA: Smokey Warren.
BRIGHT, LARRY (Crestview).
BRIGNOLA, NICK (Priam); PM: William Rezy; BA: Multi-Dimensional Arts/Adv.
BRIMER, DEBBIE (Blackbird); PM: Charles Wright; BA: Robert L. Ferguson.
BRIMAN, TOM (Stormy Forest).
BRINSTONE (Firebird); PM: Arthur Aaron.
BRINKMAN BROTHERS, THE (ABC); PM: D. McLachlan; BA: Don Seat Agency.
BRITISH CASUALS (Mainstream).
BRITTAN, JEANNE (Perception); PM: Terry Phillips—Perception Ventures.
BRITT, TINA (United Artists).
BROADUS, BATISTE (Capa); BA: Doc Whiting—Medico Mgmt.
BROCKETT, JAIME (Oracle); PM: J. Richard Turner; BA: Lordy & Dame.
BROCKINGTON, ALFREDA (Phil-L.A. of Soul); PM/BA: Walter Rayfield.
BROMO, JOHNNY (Sitzer); BA: Jackson Artists.
BRONNER BROTHERS (Jewel); BA: Curtis Keys.
BROOKE, MELODY (Spars); BA: Jackson Artists.
BROOKLYN BRIDGE (Buddah); BA: Action Talent, William Morris.
BROOKS, DAVID (Decca, RCA); PM: Alfred Zega.
BROOKS, DENNY (WB-7 Arts); PM: Variety Theater Int'l; BA: CMA.
BROOKS, HANK (Tornado); PM/BA: David L. Perkins.
BROOKS, JOE (Metromedia); BA: Musical Sciences.
BROOKS, PATRICIA (CRI); BA: Colbert Artists.
BROTHER FOX & THE TAR BABY (Oracle); PM: Brian Interland.
BROTHERHOOD, THE (RCA).
BROTHERS & SISTERS, THE (Columbia, Toddlin' Town); PM: Lou Adler.
BROTHERS CASTRO (Columbia); PM: Williams & Price.
BROTHERS FOUR (Columbia); PM: Mort Lewis; BA: CMA.
BROTHERS OF LOVE, THE (Blue Rock); PM: Jesse James.
BROWN, ALEX (Tangerine); PM: Racer Mgmt.
BROWN, ELAINE (Vault).
BROWNELL, CLAUDE & PATTI (Rave); BA: Smokey Warren.
BROWN, JIM EDWARD (RCA); PM: Hubert Long; BA: Top Billing.
BROWN, LONNIE (Gama); PM: B. Golden; BA: Claiborne Agency.
BROWN, MARTI (Monument); PM/BA: Buddy Lee Attractions.
BROWN, MAXINE (Commonwealth United); PM: Joe Fontana. BA: IFA.
BROWN, MEL (Impulse); PM: M. Brown.

(Continued on page T-26)



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55 Liberty Street, New York, N.Y. 10005
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XXX William Morris, Inc.

• Continued from page T-24

BROWN, NAPPY (Elephant V); PM: Michael Conti.
BROWN, NEAL (Chart Sound); PM: Jesse James.
BROWN, ODELL (Cadet).
BROWN, PINEY (Sound Stage 7); PM: JR Entz.
BROWN, RUTH (Impulse); BA: Basch & Mallon.
BROWN, SAVOY (Parrot); PM: (US) Dee Anthony—Bandana Ents., (UK) Chris Wright—Chrysalis Agency; BA: ABC.
BROWN SINGERS, TOMMY (Gospel); BA: Vic La Val—Valco Attractions.
BRUBECK, DAVE (Columbia, Decca); BA: Music & Drama Assocs.
BRUCE, ED (Monument); PM/BA: Atlas Artist.
BRUCE, JACK (Atlantic).
BRUEGGEN, FRANS (Telefunken); BA: Colbert Artists.
BRUN, ANDRÉE JULIETTE (Falconer); PM/BA: Judith Liegner.
BRUNS, GEORGE, & THE HAWAIIAN STRINGS (Vault).
BRYANT, ANITA (Columbia); PM: Bob Green; BA: Dick Shack, APA.
BRYANT, BOBBY (World Pacific).
BRYANT, BROWNING (Dot); PM/BA: A&R Talent.
BRYANT, DAVID LEE (Imperial).
BRYANT, DON (Hi); PM: Alex J. Migliara.
BRYANT, RAY (Cadet); PM: Peter H. Lambros; BA: Ray Lambros, Bennett Morgan.
BRYANT, RUSTY (Prestige).
BUA, GENE (Heritage); PM: Davis-Ross.
BUBBLE PUPPY (Int'l Artists); BA: Artists Mgmt. Co.
BUCHANAN BROS., THE (Event); PM: Roy Rifkind; BA: Mark-Hart.
BUCHANAN, WES (Columbia); PM: Steve Stebbins; BA: Americana Agency, Dick White Entz.
BUCKEY STRINGS (Ohio); PM: R. T. Delaney; BA: EPD.
BUCKINGHAMS (Columbia); PM: Robert Fitzpatrick; BA: ABC.
BUCKLEY, TIM (Straight); PM: Herb Cohen; BA: Zell Entz.
BUDAPEST CHILDREN'S CHOIR (RCA); BA: Sheldon Soffer.
BUDAPEST STRING QUARTET (Columbia); PM: Mischa Schneider.
BUGSY (Dot); PM/BA: Bob Fitzpatrick.
BULL & THE MATADORS (Toddlin' Town).
BULLA, VANCE (Chart); BA: Country Talent.
BULL, SANDY (Vanguard); PM: Eastman Boomer.
BUMBY, GRACE (DGG); BA: Dale Heapps—S. Hurak.
BUMMERS, THE (RCA).
BURGESS JR., REED (Raven); PM: Wayne Beddow; BA: Bee-Fee Prod'ns.
BURGESS, WILMA (Decca); PM/BA: Atlas Artist.
BURGIN, THE—J. L. & SYLVIA (Camaro); BA: Style Booking.
BURKE, ALAN (Audio Fidelity); PM/BA: Basch & Mallon.
BURKE, SOLOMON (Bell); PM: Raymond Katz; BA: CMA.
BURNETTE, BILLY JOE (K-Ark); BA: Town of Talent.
BURNETTE, DORSEY (Liberty); BA: Marty Landau—Artists Mgmt.
BURNETTE, HANK "C" (Seagull); PM: (Sweden) Sven-Ake Hogberg; BA: (Sweden) Zoom Talent.
BURNS, JACKIE (Honor Brigade); BA: Key Talent.
BURNS, JIMMY (United Artists).
BURNS, RANDY (ESP Disk).
BURRELL, BRENDA (Trend); PM/BA: Tom Hodges.
BURRELL, KENNY (Verve 1, Blue Note); PM: JMC; BA: Bennett Morgan.
BURTON, GARY (RCA); PM: George T. Wein; BA: Bennett Morgan.
BUSH, JOHNNY (Stop); PM: Pete Drake; BA: Crash Stewart, Alamo Promos.
BUSHKIN JOE (Columbia); PM: Bennett Morgan; BA: ABC.
BUSHMEN, THE (Metromedia); PM/BA: Jay-Bee Artists.
BUSH, OLIVER (Gamble); PM: Jesse Principato; BA: Funtown Prod'ns.
BUSKIRK, PAUL (RCA).
BUSKIRK, RONNY (Columbia); PM: Robert Fitzpatrick.
BUTLER, BILLY (Prestige).
BUTLER, CARL & PEARL (Columbia); PM/BA: Moeller Talent.
BUTLER, JERRY (Mercury); PM: W. Yale Matheson; BA: CMA.
BUTTERCUPS, THE, see the Insights.
BUTTERFIELD BLUES BAND, PAUL (Elektra); PM: A. B. Grossman; BA: IFA.
BUTTLER, SUSAN LYNN (Stadium); PM: A. J. Minto; BA: Alstar Artist.
BYERS, BRENDA (MTA); PM: Vic Beri; BA: William Morris.
BYRD, CHARLIE (Columbia); PM: Peter H. Lambros; BA: ABC, Bennett Morgan, Music & Drama Assocs.
BYRD, DONALD (Blue Note); BA: Music & Drama Assocs.
BYRD, JERRY (Monument); PM: Jerry Byrd.
BYRDS, THE (Columbia); PM: Roger McGuinn; BA: William Elson—APA.
BYRNE, BOBBY (Evolution).

C

CABALLE, MONTSERRAT (RCA); BA: Columbia Artists.
CACTUS (World Pacific).
CAGLE, BUDDY (Imperial); BA: Marty Landau—Artists Mgmt.
CAIN, JACKIE, & ROY KRAL (Capitol); PM: Monte Kay.
CAIOLA, AL (United Artists).
CALIFORNIA SPECTRUM; BA: James Reardon.
CALLAS, MARIA (Angel).
CALLAWAY, SUDIE (Avenue South); BA: Barbara J. Lindsay.
CALLIER, TERRY (Cadet, Prestige); PM: Joe Segal; BA: Modern Jazz Showcase.
CALLIOPE, THE (Epic); PM: (UK) Osborne Brazelton.
CALLOWAY, CAB (RCA).
CAMACHO, RAY, & THE TEARDROPS (California Artists); PM: Leo Gonzales; BA: California Artists.
CAMACHO, THELMA (Reprise); PM: Marge Johnson; BA: IFA.
CAMBRIDGE, GODFREY (Epic); BA: IFA.
CAMERON, JIMMIE/VELLA (Imperial).
CAMPBELL, ARCHIE (RCA); BA: Joe Taylor.
CAMPBELL, GLEN (Capitol); PM: Nick Sevano; BA: Roger Adams—Chartwell.
CAMPBELL, JIM (Laurie).
CAMPBELL, LARRY (Tornado); PM/BA: David L. Perkins.
CAMPBELL, SONNY (RCA, Camden); BA: Smokey Warren.
CAMP, HAMILTON (WB-7 Arts, Tetragrammaton); PM: Roy Silver—Campbell/Silver; BA: Neil Portman—William Morris.
CAMPO, MURPHY (Kapp); PM: Bob Astor.
CANDIDO (Solid State).

C & THE SHELLS (Atlantic, Cotillion); PM: Gate Artist; BA: Universal Attractions.
CANDY HORN (Mercury); BA: Mickey Moody—Delta Artist.
CANDYMEN (Imperial); PM: Paul Cochran; BA: Bill Lowery.
CANEY CREEK REUNION (APT); PM: Sherlie Matthews; BA: CMA.
CANNED HEAT (Liberty); PM: Skip Taylor; BA: ABC.
CANNERY ROW (World Pacific).
CANNON, ACE (Hi); PM: Joe Coughi—Poplar Tunes; BA: Nat'l Artists.
CANTRELL, LANA (RCA); PM: Sheldon Kasten—Talent Consultants; BA: CMA.
CAPITOLS, THE (Karen); PM: Ollie McLaughlin.
CAPTAIN BEEFHEART & HIS MAGIC BAND (Straight); PM: Herb Cohen; BA: Zell Entz.
C A QUINTET (Falcon); BA: Central Booking.
CARAVAN, JIMMY (Vault).
CAREY-GARFIN FOUR (Cee Gee); PM: Gus Lampe.
CARGILL, HENSON (Monument); PM: Jim Halsey; BA: CMA.
CARLISLE, BILL (Chart); BA: Joyce Brown.
CARLO'S CROWN JEWEL (Tower); PM: Ernie Maresca.
CARLTON, LITTLE CARL (Backbeat); PM: William Webb; BA: Buffalo.
CARMICHAEL, HOAGY (Decca); PM: Edward Sherman.
CARMICHAEL, RALPH (Word, Sacred, Light).
CARMINES, AL (Avant-Garde, RCA, Metromedia); PM: Arthur D. Zimberg.
CARNATIONS-TRENDELLS (Rondo); BA: Joni Agency.
CARNE, JUDY (Reprise); PM: Dennis Bond; BA: CMA.
CARNIVAL, THE (World Pacific).
CAROL, ANGIE (In Sounds); PM: Dr. John Sheets.
CARR, CATHY (Scepter); BA: Jolly Joyce.
CARR, JAMES (Bell, Goldwax); BA: Memphis Continental Artists.
CARROW, GEORGE (UA); PM: Kenneth F. Martel.
CARR, PETER (Amsterdam).
CARRUTHERS & BLOOD (Thrush); PM: J. W. Alexander.
CARR, VIKKI (Liberty); PM: Arnold Mills.
CARSON, TEX (Regime); BA: Smokey Warren.
CARTER, ANITA (United Artists).
CARTER, CLARENCE (Atlantic); PM/BA: Phil Waldon.
CARTER FAMILY (Columbia); PM: (Canada) Saul Holiff.
CARTOON (Atlantic); PM: Steve Weiss; BA: CMA.
CARVER, JOHNNY (Imperial).
CARY, RON (RSVP); BA: Basch & Mallon.
CASADESUS, JEAN (Columbia); BA: Columbia Artists.
CASADESUS, ROBERT (Columbia); PM: Michael Reis.
CASEI NEDDA (Vanguard, Everest); BA: S. Hurak.
CASH, ALVIN (Toddlin' Town).
CASH, JOHNNY (Columbia); PM: (Canada) Saul Holiff.
CASHMAN, PISTILLI & WEST (Capitol).
CASH, TOMMY (Epic); PM/BA: Buddy Lee Attractions.
CASINOS (Fraternity); PM: Harry Carlson.
CASONI, BIANCAMARIA (Nonesuch); BA: Columbia Artists.
CASSADONS, THE (Belton); PM: Johnnie Finch.
CASTLE, JO ANN (Ranwood); PM: Concert Assocs.
CASTLE, LEE, & JIMMY DORSEY ORCHESTRA (Pickwick); BA: Willard Alexander, Basch & Mallon.
CASTOR, JIMMY (Capitol).
CAT (RCA).
CATALINAS, THE (Scepter); BA: Hit Attractions.
CATCH (Dot); PM: Jim Walcott; BA: American Entertainment, Troika Talent.
CATES, THE (Music Mill); BA: Mickey Moody—Delta Artist.
CATES, GEORGE (Ranwood); PM: Sam J. Lutz.
CATFISH (Epic); PM: Vincent A. Fusco.
CATS, THE (Sire); PM: Sire Recs.
CATS MEOW (Vanguard); BA: Valox Booking.
CAUGHRON, REX (Mercury); BA: Mickey Moody—Delta Artist.
CELEBRATION (UA); BA: New Beat Mgmt.
CHAD & JEREMY (Columbia); PM: Skip Taylor, John Hartmann—Int'l Kaleidoscope; BA: William Morris.
CHAIN, MICHAEL (Metromedia); PM: Barbara Belle/Lee Newman; BA: Belcourt Artists.
CHAIN REACTION (K-Town); BA: ABA.
CHAKRAS, THE (Reprise); PM: Tony Valentin; BA: William Morris.
CHAMBER BROS. (Columbia, Vault); PM: Charles La Marr; BA: William Elson—APA.
CHAMPION, JOHNNY (Natural Sound); BA: Dick White Entz.
CHANCE, NOLAN (Curtom); PM: Al Smith; BA: Century Booking.
CHANDLER, GENE (Checker).
CHANDLER, LEN (Columbia); PM: Art Steuer.
CHANNING, CAROL (RCA, Columbia, Decca); BA: William Morris.
CHAPARRAL BROS. (Capitol); BA: Marty Landau—Artists Mgmt.
CHAPMAN, BETSY (Capitol).
CHARISMA (Roulette); PM: Ed Vallone; BA: William Morris.
CHARLES, LEW (Word).
CHARLES, RAY (Tangerine); PM: Joe Adams; BA: William Morris.
CHARLES RIVER VALLEY BOYS (Elektra); PM: Manuel Greenhill.
CHARLES SINGERS, RAY (Command).
CHARMAINES, THE (Minit).
CHARO, RENO (Spars); BA: Jackson Artists.
CHATTANOOGA COACHMEN (Mercury); BA: Triangle Talent.
CHAULK, BARBRA (Platinum).
CHAVIS BROTHERS (Grape); PM: Ed Perry; BA: Interstate Talent.
CHECKER, CHUBBY (Buddah); BA: Jolly Joyce.
CHECKMATES LTD., THE (A&M); PM: Jay Cooper; BA: Danny Cleary—CMA.
CHEERS, THE (Okey); PM: William Sandy Johnson; BA: Universal.
CHENAULT, TEENIE (Stop); PM/BA: Jim Gemill.
CHENIER, CLIFTON (Arhoolie); PM: Chris Strachwitz.
CHER, see Sonny.
CHERRY PEOPLE, THE (Heritage).
CHERRY SLUSH, THE (Chivalry); PM/BA: James S. Leach.
CHESTNUT, JERRY (UA); BA: Hubert Long.
CHEVRONS, THE (Independence); PM: Sir Nicholas Scott; BA: Willard Alexander.
CHIARAMELLO (Kapp); PM: (Italy) Vittorio Somalvico.
CHICAGO (Columbia); PM: Larry D. Fitzgerald; BA: IFA.
CHICAGO BLUES ALL-STARS (MPA, Saba); PM: Bob Messinger.
CHICKEN SHACK (Epic); PM: (UK) CBS.
CHILDREN OF GOD (A&M); PM: Paul Jonali—High Mass Mgmt.
CHILDREN, THE (Atco); BA: Assoc'd Artists.
CHILDREN'S GOSPEL CHOIR (Minit).
CHI-LITES, THE (Brunswick); PM: Carl Davis; BA: Queen Booking.
CHIPMUNKS, THE (Sunset).

CHOCOLATE WATCHBAND (Tower); PM: Seymour Heller; BA: Theatrical Corp. of America.
CHOIR OF CATHEDRAL OF ST. JOHN THE DIVINE (Word).
CHOSEN FEW, THE (RCA); PM: William Craig; BA: Talun Prod'ns.
CHRISTIAN, ARLESTER (Original Sound); PM: Art Barrett.
CHRISTIE, CLAIR (Metromedia); BA: Hubert Long.
CHRISTIE, LOU (Buddah); BA: Stan Polly, Hubert Long.
CHUCK WAGON GANG (Columbia); PM/BA: Don Light.
CHURLS, THE (A&M); PM: Paul Sloman—Pi Prod'ns; BA: Ira Blacker—ABC.
CINCINNATI EXCITERS (Allan); PM: Jerry Duane Allan—Masque Artist Mgmt.
CINCINNATI SYMPHONY ORCHESTRA (Decca).
CIRCUS (Accent); PM: Jim Foster.
CIRCUS BROS. (Columbia); PM: Morrie Parker; BA: APA.
CISCO (Bullet); PM/BA: Joe Casey—Fourth Cliff Int'l.
CISUM, THE (Epic); PM: Stu Krane.
CITATIONS (Whitemount); BA: General Talent.
CITY, THE (Columbia); PM: Lou Adler.
CLANCY BROS., THE (Columbia); PM: Jerry B. Campbell.
CLANCY BROS. & TOMMY MAKEM (Columbia); PM: Jerry Campbell.
CLANTON, JIMMY (Laurie); PM: Ron Gittman—Oceanic Prod'ns Ltd.; BA: CMA.
CLARK ORCH., BILLY (Grama, Dynamo, DC); PM: Birney Golden—Circle Artists; BA: Claiborne Agency.
CLARK FIVE, DAVE (Epic); PM: Harold Davison.
CLARK, DIANNE (City Core); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
CLARK, DOUG, & THE HOT NUTS (Gross, Jubilee); BA: ABA, Bowmar Prod'ns.
CLARK, JACKIE (Musicor); PM: Sammy Birch.
CLARK, JOE, & HIS SHOW STOPPERS (Cool), Alfred Poole; BA: Dr. Cool Prod'n.
CLARK, PETULA (WB-7 Arts); PM: Edward S. Leffler—NRB; BA: CMA.
CLARK, ROY (Dot); PM: Jim Halsey; BA: CMA.
CLASSICS IV, THE (Imperial); PM: Marty Kummer—Management Three; BA: William Morris, Bill Lowery.
CLASSMEN (Pearce); PM: Charles Dimmel; BA: ABA, Charles Lewis.
CLAY, JUDY (Atlantic); PM/BA: Phil Walden.
CLAY, OTIS (Cotillion); PM: Redwal Music Co.; BA: Walden Artists.
CLEANLINESS & GODLINESS SKIFFLE BAND (Vanguard); BA: William Ehler—Jolly B. Giant.
CLEMENTS, DON (Scratch); PM: Si Siman; BA: Top Talent.
CLEVELAND, JAMES (Savoy); PM: Lee Magid.
CLEVELAND ORCH. (Columbia).
CLIBURN, VAN (RCA); BA: Dale Heapps—S. Hurak.
CLIQUE, THE (White Whale); PM: Don R. Gomez—Gulf Pacific Inds.
CLOONEY, ROSEMARY (Dot); PM: William Loebe, Jr.
CLOSSEY, BILL (K-Ark); PM: Marve Hoerner.
CLOUD, BOBBY, & THE SOUL EXPLOSIONS (Platinum).
CLOUDS; PM: Dee Anthony—Bandana Ents.; BA: Frank Barsalona—Premier Talent.
CLOVER (Fantasy); PM: C. R. Resner.
COAD, NORMA (Hit-Kingdom); PM: Len McKinnon.
COAN, CHRIS (Montgomery); PM/BA: Leonard Schwab Prod'ns.
COASTERS, THE (Atco, Turntable); PM: Lloyd Price; BA: Bennett Morgan.
COATES, JIMMY (Broadcast); PM/BA: David L. Perkins.
COCHRAN, HANK (Monument); BA: Atlas Artist.
COCKER, JOE (A&M); PM: Dee Anthony—Bandana Ents.; BA: Frank Barsalona—Premier Talent.
CODEN, RON (Decca); PM: George Goulson; BA: Jan Brainerd.
COFIELD, PETER (Coral); PM: Golden Bough.
COHEN, LEONARD (Columbia); PM: Mary Martin.
COHN, AL, see Zoot Sims.
COINER, MARSHALL (Major); PM: Bob Grant; BA: Bee-Gee Prod'ns.
COLD BLOOD (San Francisco); PM: Shady Mgmt.; BA: Millard; Queen Booking.
COLD GRITS (Atco).
COLDER, BEN (MGM); PM: Doug Cooper; BA: OMAC.
COLE, BOBBY (Date); PM: Tony Neno—Morison Theatrical; BA: Morison Theatrical.
COLE, IKE (Dot); PM: Julian Portman.
COLE, JAMES (Revelation); PM: Jim Hollingsworth—SPI; BA: ABC.
COLE, J. R. (Camaro); BA: Style Booking.
COLE, MARIA (Capitol); PM: Arnold Mills.
COLEMAN, BILLY (Camaro).
COLEMAN, ORNETTE (Impulse); PM: Bernie Miller.
COLLECTORS, THE (WB-7 Arts).
COLLEEN (Mercury); PM: Joe Messina, Paul Leka; BA: Rustin & Brenner.
COLLETTE, BUDDY (Crestview).
COLLIER, JIMMY, see Rev. Frederick Kirkpatrick.
COLLIER, MITTIE (Chess, Checker); BA: Memphis Continental Artists.
COLLINS, ALBERT (Imperial).
COLLINS, BOB, & THE FABULOUS 5 (Mainline); BA: Bowmar Prod'ns.
COLLINS, GLEN & JERRY (New World); PM/BA: Larry Graham.
COLLINS, JUDY (Elektra); PM: Irene Zachs—Harold Leventhal Mgmt.; BA: William Morris.
COLLINS, LARRY (Monument); PM: Lloyd Greenfield; BA: Marty Landau—Artists Mgmt., Universal Talent.
COLLINS, LAURIE (RCA); BA: Marty Landau—Artists Mgmt.
COLLINS, MARY LOU (Kapp); PM: (Canada) Paul Simmons.
COLLINS, PAT (WB-7 Arts, Reprise); PM: Barbara Belle/Lee Newman; BA: Belcourt Artists.
COLLINS, TOMMY (Columbia); PM: Jack McFadden; BA: OMAC.
COLOSSEUM (Dunhill); PM: (UK) Gerry Bron; BA: Sol Soffian—ABC.
COLTER, JESSI (RCA).
COLTRANE, ALICE (Impulse); PM: A. Coltrane.
COLWELL-WINFIELD BLUES BAND (Verve/Forecast); BA: IFA.
COMEAU, BILL (AvantGarde); BA: J. L. Caulfield.
COMMON FEW, THE (Cave); PM/BA: Robert Orr.
COMO, PERRY (RCA).
COMPANY STORE, THE (Monument); PM: Pathways Mgmt.; BA: ABC.
COMPTON BROS., THE (Dot); PM: Sonny Neal; BA: Neal Agency.
COMSTOCK LTD. (Bell); BA: Valox Booking.
CONCERT DIVISION, THE (Music Mill); BA: Mickey Moody—Delta Artist.
CONCERTGEBOUW ORCH. OF AMSTERDAM (Philips); BA: Columbia Artists.
CONCRETE ROCK (K-Town); BA: ABA.
CONDELLO (Scepter); PM: Charlie Green.

CONKLIN, WALT (MGM); PM/BA: Buddy Lee Attractions.
CONLEY, ARTHUR (Atco); PM: Redwal Music Co.; BA: Walden Artists.
CONN, BENNY (Wand); PM: Charlie Green.
CONNIFF, RAY (Columbia); PM: Ray Conniff.
CONNOR, BILL, & THE SIDEWINDERS (K-Town); BA: ABA.
CONNORS, CHRIS (Atlantic); BA: Bennett Morgan.
CONQUEST (Gail, Kiderian); PM/BA: Ray Peck—Kiderian.
CONTEMPORARY MISSION SINGERS (Reprise, GWP, Jubilee); PM: G. W. Purcell; BA: Celebrities Untd.
CONTINENTALS (Gold Stars); PM: Lois Connaughton.
CONTINO, DICK; PM: Vic Beri; BA: ABC.
COOK, BARBARA (Capitol, Columbia).
COOKE, SHEP (Splitsound); PM: Dan Peters Splitsound Inc.
COOK, EZRA (Wahr); PM: Jeff Gordon; BA: Civil Wahr.
COOLETTES (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
COOPER, ALICE (Straight); PM: Shep Gordon; BA: Mike Quatro, IFA.
COOPER, DON (Roulette).
COOPER, EULA (Atlantic); PM: Jesse Jones.
COOPER, PAT (UA); PM: Lenny Ditson.
COOPER, STONEY, see Wilma Lee.
COPAGE, MARC (Metromedia); PM: John Copage, Bernie Silverman; BA: Contemporary Artists.
COPE, BILL (Soultrack); PM: Evelyn Jones; BA: Allen White.
COPELAND, ALAN (A&M).
COPPER PENNY (RCA).
CORAL ECHOES, THE (Designer); PM: Ken Barnett; BA: Designer Gospel.
CORBETT, JERRY (Polydor); PM: Herbert S. Gart.
CORDELL, RITCHIE, see Bo Gentry.
CORDELL'S (Stone); PM/BA: Ron Brown—General Talent.
CORDER, PHARES (Americana); PM: Bob Bell; BA: Dennis Cooke.
CORDY, ANNIE (Angel); PM: Henri Goldgran.
COREA, CHICK (Solid State).
COREY, PROF. IRWIN (Viva); BA: Bennett Morgan.
CORNELIUS BROS. & SISTER ROSE (Platinum).
CORNERSTONES (Liberty).
CORRELLI, FRANCO (Angel).
CORTEZ & THE ENTERTAINERS (Your Town); PM/BA: Lynn Capehart—Jacamil Entz.
CORTEZ, DAVE (T-Neck); PM/BA: Isley Bros.
CORYELL, LARRY (Vanguard/Apostolic); PM: Apostolic Mgmt.; BA: IFA.
COSBY, BILL (Uni).
COSMIC BROTHERHOOD (A&M); PM: Patrick Cocchicchio.
COSSA, DOMINIC (RCA); BA: Colbert Artists.
COSTA, MARY (RCA); BA: Dale Heapps—S. Hurak.
COTTER, BOB, see Joe Salter.
COTTON BLUES BAND, JAMES (Verve/Forecast); PM: A. B. Grossman; BA: IFA.
COULTER, CLIFFORD (Impulse); PM: Coulter.
COUNT BASIE (Verve, Paramount); BA: Willard Alexander.
COUNTDOWN, THE (Buddah); BA: Assoc'd Artists.
COUNT FIVE (Double Shot); PM/BA: S. A. Elner.
COUNTRY COALITION (ABC, Apt); PM: Enith Int'l Prod'ns; BA: Brainerd.
COUNTRY JOE & THE FISH (Vanguard); PM: Ed Denson; BA: Alan Strohl—IFA.
COUNTRY JOHNNY MATHIS (Little Darlin'); PM/BA: Billy Western.
COUNTRY MILE (World Pacific).
COUNTRY ROSE MARIE (Chime); PM: Frank Termini; BA: Smokey Warren.
COUPE DE VILLES, THE (Philly Groove, Nickel Shoe); PM: Stan Watson; BA: Queen Booking.
COURT, GINGER (Foggy Love); PM: Richard Sullo; BA: Celebrities Inc.
COVAY, DON (Atlantic); BA: Dick Allen.
COVEN (Mercury); PM: Arkham Artists; BA: CMA.
COVINGTON TOWER (Tooth); PM: Personal Mgmt. Assocs.; BA: Regency Talent.
COVINGTON, WARREN; BA: Willard Alexander.
COWBOY DAVE (Tornado, Broadcast); PM/BA: David L. Perkins.
COWSILLS, THE (MGM); PM: Leonard Stogel; BA: CMA.
COX, DANNY (Together); PM: Mike Conner; BA: Good Karma.
COX QUINTET, KENNY (Blue Note).
CRAFT, ROBERT (Columbia); PM: Hurak Concerts.
CRAIG, PHYLLIS (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
CRAMER, FLOYD (RCA); PM: Xavier B. Cosse.
CRAWDADY (Colossus); PM: Jerry Ross.
CRAWFORD, HANK (Atlantic); PM: Duke Wade.
CRAZY ELEPHANT (Bell); PM: Super K Mgmt.
CRAZY WORLD OF ARTHUR BROWN (Atlantic); BA: CMA.
CREDENCE CLEARWATER REVIVAL (Fantasy); PM: Max Weiss; BA: Bruce Young.
CREEPER & THE VIRGINIA PROPHETS (Colpar); BA: Old Coach Prod'ns.
CREMO, LEE (Liberty).
CRESPIN, REGINE (London); BA: Columbia Artists.
CREW-CUTS, THE (Firebird); PM: George Brown.
CRISS, SONNY (Prestige); PM: Joe Segal; BA: Modern Jazz Showcase.
CRITTERS, THE (Projects 3); PM: Sid Bernstein.
CROFUT, BILL, see Steve Addis.
CROMAGNON (ESP Disk).
CROSBY, BING (Amos); PM: Basil Grillo; BA: IFA.
CROSBY, CHRIS (Columbia); PM: John Kurland; BA: Assoc'd Booking.
CROSBY, HAROLD (Tornado); PM/BA: David L. Perkins.
CROSBY, STILLS, NASH & YOUNG (Atlantic); PM: Elliot Roberts—CMA; BA: CMA.
CROSS, RICHARD (RCA); BA: Columbia Artists.
CROUCH, STANLEY (Flying Dutchman).
CROW (Amaret); PM: Arkham Artists; BA: IFA.
CROWDER, JACK (RCA); PM: Entertainment Mgmt.
CROWDER, RAY (Camaro); PM: Peggy Crowder.
CROWN PRINCE (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
CRUDUP, ARTHUR 'BIG BOY' (Delmark); BA: Avalon Prod'ns.
CRUME BROS. (Chess).
CRUZ, CELIA (Tico).
CRVAN, SHAMES, THE (Columbia); PM: Bob Monaco; BA: IFA.
CRYSTAL BLUE PURSUATION (Thunder); PM: G. Knight; BA: Thunder Recs.
CRYSTAL ILLUSION, THE (Rondo); BA: Triangle Talent.
CRYSTAL KNIGHTS (Thunder); PM/BA: Andrew Hresko—Thunder Recs.
CUGAT, XAVIER (Musicor); PM: Bobby Brenner; BA: Willard Alexander.
CUMBERLANDS (Plantation); PM: Harold Thom; BA: Joni Agency.

CURFEW (UA); PM/BA: Leonard Schwab Prod'ns.
CURRY, CLIFFORD (Elf); PM: Rob Galbraith; BA: Hubert Long, Bowmar Prod'ns.
CURTAIN CALLS, THE (Dot, Paramount); PM: Barbara Belle/Lee Newman; BA: Belcourt Artists.
CURTIS, BOBBY (Capa); BA: Doc Whiting—Medico Mgmt.
CURTIS, JIMMY (Perception); PM: Perception Ventures.
CURTIS, KING (Atco); BA: Sam Coplin.
C Y C COMMUNITY YOUTH CHOIR (Atlantic); PM: Andrew Jackson.
CYMBAL, JOHNNY (Amaret); PM: Kenny Myers—Amaret Recs.
CYRILE, THE (Columbia); PM: Nat Weiss; BA: CMA.
DAEKIN, DEX (Stormy Forest).
DALE, DICK (Accent).
DALTON, KAREN (Capitol); PM: Mike Gershman.
DAME, FREDDY, & THE FABLES (Heritage).
DAMITA JO (Ranwood); PM: Biddy Wood.
DAMNATION OF ADAM BLESSING (UA).
DAMON, JIMMY (Decca); PM: Ken Greengrass.
DAMONE, VIC (RCA).
DANA, BILL (A&M); PM: Sherwin Bash & Mace Neufeld—NRB Assocs.
DANA, VIC (Liberty).
DANDY, JIM (Fayette); PM: Virtue/Stiles Prod'ns.
DANE, JIMMY (Mercur); PM: Heads Up; BA: Jimmy McGuffie.
D'ANGELO, GIANNA (Angel, London); BA: Columbia Artists.
DANGERFIELD (Kapp); PM: Joey Fischer.
DANIALES GROUP, THE MIKE (Tridelta); PM: Len McKinnon.
DANIELS, BILLY (Audio Fidelity, Mercury); PM: Ross & Steinman.
DANIELS, DUKE, see Mame Harvey.
DANIELS, GARY (Stepping Stone); PM/BA: Tom Hodges.
DANNY & THE JUNIORS (ABC); BA: Jolly Joyce.
DANNY'S REASONS (Hand); PM: Jim Marshall; BA: Central Booking.
DARD, THE (Evolution); PM: Norman Petty.
DARLING SISTERS (Motown); PM: Raymond Katz.
DARRE, JEANNE-MARIE (Vanguard); BA: Sheldon Soffer.
DARRELL, JOHNNY (UA); PM/BA: Moeller Talent.
DARRIN, BOB (Direction).
DAVE & TERRY (RPI); PM: Jim Wilhite; BA: Frank Page.
DAVID (Telehit); PM: RKB Assocs.
DAVID & THE GIANTS (Crazy Horse); PM: Raffaella Migani; BA: Ruston & Brenner.
DAVID, RON (Peermont); PM: Ronnie Tucker.
DAVIDSON, BILLIE JEAN (Major); PM: Bob Grant; BA: Bee-Gee Prod'ns.
DAVIDSON, JOHN (Columbia); PM: Bob Banner Assocs.; BA: Sandy Gallin—CMA.
DAVID, SPENCER (Columbia); PM: Schwaider-Merstein.
DA VINCI, MARIO (UA).
DAVIS, DANNY, & THE NASHVILLE BRASS (RCA); PM/BA: Buddy Lee Attractions.
DAVIS, DIANE (Sandson); PM: William Sandy Johnson.
DAVIS, LANNY, & JEFF LABELL; PM: George Schack.
DAVIS, LARRY & DIXIE (Paula); BA: Americana Agency.
DAVIS, MILES (Columbia); BA: Jack Whittemore.
DAVIS, REV. GARY (Prestige); PM: Manuel Greenhill.
DAVIS, SAMMY, JR. (Reprise); PM: Sy Marsh—Sammy Davis Entz.; BA: Sy Marsh Ltd.
DAVIS, SKEETER (RCA); BA: Joe Taylor.
DAVIS, TYRONE (Dakar); PM: Carl Davis; BA: Queen.
DAVIS, WILD BILL (Tangerine); PM: Racer Mgmt.
DAWN, WENDY (RCA); PM: Bill Crawford; BA: Wil-Helm.
DAWSON, LESLIE (Amsterdam).
DAWSON, RON (Columbia); PM: Debbie Miller.
DEACON & THE SPOOKS (Jive); PM: Myron Gold; BA: Al Hurrell Agency.
DEACON JOHN & ELECTRIC SOUL TRAIN (Wand); PM/BA: Stanley Chaison—SAC.
DEACON LEE & THE PROPHETS (Revue); BA: McConkey.
DEAL, BILL, & THE RHONDELS (Heritage); PM: Jerry Ross; BA: Action Talent.
DEAN, EDDIE (Sage & Sand, Cricket); BA: Marty Landau—Artists Mgmt.
DEAN, JIMMY (RCA, Columbia); BA: William Morris.
DEAN, WANDA (Casa Grande); PM/BA: Frank Paul Theatrical Entz.
DECADES (Rondo); BA: Triangle Talent.
DECARO, NICK (A&M); PM: A&M.
DECASTRO SISTERS, THE (Discoes Columbia de Mexico); PM: George Burke.
DECEMBER'S CHILDREN (World Pacific); PM/BA: Bill Lowery.
DEE, DUANE (Capitol); BA: Hubert Long.
DEE, GREGORY, & THE MAINMEN (Colpar); PM: Tom Maeder; BA: Old Coach Prod'ns.
DEE, JEANNE (Musicor); PM: Pat Bowley; BA: Walden Artists.
DEE, LENNY (Decca); PM/BA: William G. Meyer.
DEEP PURPLE (Tetragrammaton); PM: Roy Silver Mgmt.; BA: Zell.
DEE, SIMON (Chapter 1).
DEFINITIVE ROCK CHOIR, THE (Bell).
DE FRANCO, BUDDY, see Glenn Miller Orchestra.
DE HAVEN, PENNY (Imperial); BA: Hubert Long.
DEIHL, JOE (Athena); PM: Alpine Artists.
DELANEY & BONNIE (Elektra); PM: Group III Mgmt.; BA: IFA.
DELANY, ETHEL (Ohio); PM: R. T. Delaney; BA: EPD Entz.
DELANY, RUSTY (Ohio); PM: R. T. Delaney; BA: EPD Entz.
DE LARROCHA, ALICIA (Epic); PM: Herbert Breslin.
DELEON, DOTTIE (Nuggett); PM/BA: Larry Graham.
DELPHONICS (Philly Groove); PM: Stan Watson; BA: Queen Booking.
DELIGHT'S ORCHESTRA (Atco); PM: Virtue/Stiles Prod'ns

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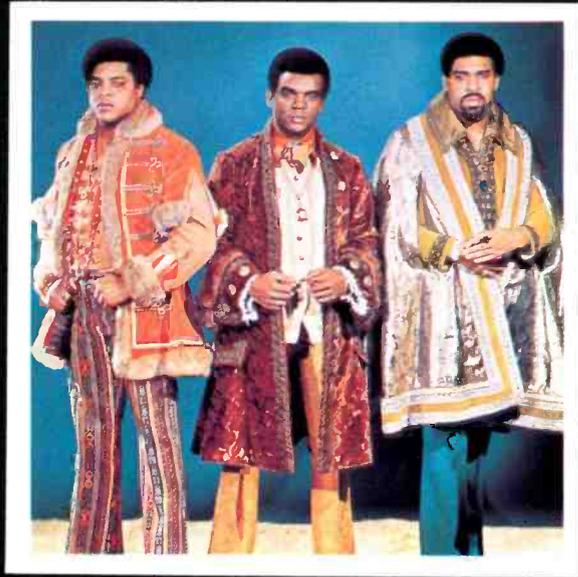
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• *Continued from page T-26*

DEONDA, GIL (Congress); PM: Major Bill Smith.
DE SHANNON, JACKIE (Imperial); PM: Mike Conner; BA: William Morris.
DESMOND, JOHNNY (Audio Fidelity, Coral); PM: Ross & Steinman.
DESMOND, PAUL (A&M); PM: Mort Lewis.
DESMOND, TRUDY (UA); PM: Wynn Lassner.
DESTINY KNIGHT (Thunder); PM: G. Knight; BA: Thunder Recs.
DETOURS (Yale); BA: Smokey Warren.
DETROIT SYMPHONY ORCH. (Mercury); BA: Columbia Artists.
DEVIANTS, THE (Sire); PM: Sire Recs.
DEVOLL, RAY (Decca); PM/BA: Albert Kay Assocs.
DEVONNES, THE (Heritage); PM: Joe De Angelis—Collosus Mgmt.; BA: Universal Attractions.
DEYN, LATRETA (Sepia); PM: Gold Star Prod'ns.
DIAMOND, JIMMY (Posh); PM: David L. Stanton; BA: Theatrical Corp. of America.
DIAMOND, JOE (Camaro); BA: Style Booking.
DIAMOND, NEIL (Uni); PM: Joe Sutton; BA: Zell Ents.
DIAMOND, TONY (Capitol); BA: McConkey.
DIAZ, RIQUE, & THE PEOPLE UNIQUE (Capitol); PM: Bill Newkirk.
DICHTER, MISHA (RCA); BA: Dale Heapps—S. Hurok.
DICK & DEE DEE (Dot); PM/BA: Dick St. John.
DICKENS, JIMMY, AND THE COUNTRY BOYS (Columbia); PM/BA: Moeller Talent.
DICKERSON, CLYDE, & CO. (Jonnetta); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
DICKERSON, WALT (Audio Fidelity); BA: Bennett Morgan.
DICKEY, DAVID (Mercury); BA: Mickey Moody—Delta Artist.
DIDDLEY, BO (Chess); PM: Kay McDaniel; BA: ABC.
DIERDRE-WILSON TABAC, THE (RCA).
DILEO, ROBERT (Columbia); PM: Sandy Constantinople.
DILLARD & CLARK (A&M); PM: Ed Tickner.
DILLARDS, THE (Elektra); PM: Jeff Cooper—Tiffany; BA: CMA.
DI MILO, CHARLEY (Epic); PM: Bill Mann Prod'ns.
DINNING, MARK (UA).
DION (WB-7 Arts); PM: Zackery Glickman—New Dawn Artist.
DIPLOMATS, THE (Dynamo); PM: Ervan Waters.
DIVINE, SWEET LINDA (Columbia); PM: Ron Barnett.
DIXIE ECHOES, THE (Canaan); PM: Joe Whitfield; BA: Sumar Talent.
DIXIE FOUR SINGERS, THE (Designer); PM: W. C. Eakins; BA: Designer Gospel.
DIXIELANDERS (Dixie); BA: Arsak Music.
DIXIE LAND SINGERS, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
DIXON, WILLIE (Chess); BA: Folklore Prod'ns.
DOBSON, BONNIE (RCA).
DOCKERY, CHUCK (Band Box); BA: Bill Goodwin.
DR. COOL (Thunder, Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
DR. FEELGOOD & THE INTERNS (Columbia); BA: ABA.

DR. JOHN THE NIGHT TRIPPER (Atco); PM: Charles Greene.
DR. K'S BLUES BAND (World Pacific).
DODD, DICK, & THE BIG TRAIN (Tower); PM: Seymour Heller; BA: Howard King.
DODSON III, TOMMY (Metromedia); BA: Mus-Art Corp. of America.
DOGGETT, BILL (King); BA: Dick Boone.
DOKTOR, PAUL (Westminster); BA: Colbert Artists.
DOLLAR, JOHNNY (Chart, Columbia); PM: Dech Heard; BA: Smokey Warren, Wil-Helm Agency.
DOLOUKHANOVA, ZARA (Monitor); BA: S. Hurok.
DOMINICO, MICHAEL (Bell); PM: Alfred Zega.
DOMINO, FATS (Reprise); PM: Charles Levy; BA: Oscar Cohen—ABC.
DOMINO, RENALDO (Fountain); PM: William Sandy Johnson; BA: Universal.
DOMONY, JULIE (Bandstand); PM: Talent Prod'n Co-ords.; BA: Jack Fisher.
DONALDSON ORGAN QUARTET, LOU (Blue Note); BA: Dick Boone.
DONN & THE DELIGHTERS (Black Beauty, Kiderian); PM/BA: Ray Peck—Kiderian Prod'ns.
DONOVAN (Epic); PM: (US) Alan Klein—ABKCO Inds., (UK) Donald Leitch—Nems Ents.; BA: Chartwell Artists.
DOOLEY, TOM, & THE LOVELIGHTS (Hickory); BA: Willard Alexander.
DOOLEY, WILLIAM (RCA); BA: Columbia Artists.
DOORS, THE (Elektra); PM: William Siddons; BA: Alan Strahl—IFA.
DORATI, ANTAL; BA: S. Hurok.
DOROUGH, BOB (GRT); PM: Stuart Scharf.
DORSEY, LEE (Amy); PM: Marshall Sehorn; BA: Walden Artists.
DORSEY ORCH. JIMMY, see Lee Castle.
DORSEY, WILLA (Word).
DOTS, THE (Sandson); PM: William Sandy Johnson; BA: Universal.
DOUGLAS, ISAAC, & THE DOUGLAS SINGERS (Minit).
DOUGLAS, LEON (Stop); BA: Wil-Helm.
DOUGLAS, MIKE (Decca, Epic); BA: IFA.
DOUGLAS SINGERS, THE, see Isaac Douglas.
DOUGLAS, TONY (Paula); PM: Tony Douglas.
DOVE, RONNIE (Diamond); PM: William Sizemore; BA: Interstate Talent.
DOWNBEATS, THE (Kanwic); PM: James A. Campbell; BA: S & H Collegiate Ents.
DOWNING, THE (Heart Warming); PM: Paul Downing; BA: Don Light.
DOWNING, JIMMY (Danrite); PM: John S. Meredith; BA: Charles Wright.
DOYLE, BOBBY (WB-7 Arts); PM: Jim Waters.
DRAKE, ALFRED (Columbia, Decca).
DRAKE, PETE (Stop); PM/BA: Pete Drake—Drake Talent.
DRAKE, TONY (Musicor); PM: Lenny Lewis; BA: Queen Booking.
DRAPER, RUSTY (Monument); PM: Rusty Draper.
DRESSER, LEE (Amos); PM: S. Morgan, P. Pierce; BA: IFA.
DREW, PATTI (Capitol); PM: Peter H. Wright; BA: CMA.
DRIFTERS (Atlantic); PM: Faye Treadwell; BA: Bennett Morgan.
DRIFTING COWBOYS (MGM); PM/BA: Buddy Lee Attractions.
DRISCOLL, JULIE (Atco); PM: Georgia Gomselsky; BA: Premier Talent.
DRISCOLL, PHIL (Word).
DROLC QUARTET (DGG); BA: Colbert Artists.
DRUSKY, ROY (Mercury); PM/BA: Hubert Long.

DUCA, DON (Mercury); BA: Mickey Moody—Delta Artist.
DUDLEY, DAVE (Mercury); BA: Key Talent.
DUKE, GEORGE (World Pacific).
DUKE OF PADUCAH (RCA); PM/BA: Buddy Lee Attractions.
DUKE ROYAL (Montel-Michelle); BA: Sam Montel—Great South Artists.
DUNCAN, JOHNNY (Columbia); PM/BA: Jimmie Klein.
DUNN & McCASHEN (Capitol).
DUPREES, THE (Heritage); PM: Jerry Ross.
DURANTE, JIMMY (Decca); BA: William Morris.
DUSTY SOUL (Liberty).
DVORAK STRING QUARTET (Columbia); PM/BA: Herbert Kay.
DYER-BENNET, RICHARD (Dyer-Bennet); PM/BA: Tornay Mgmt.
DYLAN, BOB (Columbia); PM: A.B. Grossman.
DYNAMIC CONCEPTS (Thunder); PM: Gerinimo Knight; BA: John Sokolis—Thunder.
DYNAMICS, THE (Cotillion); PM: Ted White; BA: James Stanford.

E

EAGLE, BILL (Porthole Prod'ns); PM: Julian Portmant.
EANES, JIM, & THE SHENANDOAH VALLEY CUT-UPS (Rural Rhythm); BA: Mac Wiseman.
EARTH DISCIPLES, THE (Solid State).
EASTMAN BRASS QUINTET (Vox); PM/BA: Tornay Mgmt.
EASTMAN QUARTET (Vox); PM: Eastman Concert Office; BA: Herbert Barrett.
EASTMAN WIND ENSEMBLE (Mercury); PM: Eastman Concert Office.
EAST RIVER DRIVE (MGM).
EAST, THOMAS, & THE FABULOUS PLAYBOYS (Toddlin' Town).
EASY STREET (Paramount); PM/BA: George du Fre.
EATON, CONNIE (Chart); BA: Neal Agency.
EATON, JOHN (Decca); BA: Music & Drama Assocs.
EBONY JAM (Amos); PM: Independent Artists.
EBONY'S (Soul Clock); BA: ABA.
ECKSTINE, BILLY (Stax); PM: Samuel Singer; BA: Coast Artists.
ECCLECTIC MEDIUM (Satori); PM: Martin Gary; BA: Mar Bookings.
EDISON ELECTRIC (Atlantic); BA: Richard A. Waterman.
EDDY, DUANE (RCA, Jamie); PM: SRO Artists.
EDWARDS, BOBBY (Chart).
EDWARDS, CHUCK (Kapp); PM: Ride-On Prod'ns.
EDWARDS, GARY, & THE EMBERS (Union Jack); BA: Joni Agency.
EDWARDS-HAND (GRT, Capitol); PM: Int'l Mgmt. Combine.
EDWARDS, TOMMY (MGM); PM: Ross & Steinman.
EDWARDS, VINCE (Rama-Rama); PM: Hy Mizrahi; BA: CMA.
EDWIN, ROBERT (Avant Garde).
EIGHT DEEP (Splitsound); BA: Dan Peters—Splitsound Inc.
18TH CENTURY BEAT CORP. (UA).
EIGHTH MOVEMENT (ABC); PM: c/o Ho Siq Gui Int'l.
ELECTRIC INDIAN, THE (UA).
ELECTRIC PRUNES (Reprise); PM: Mark Fisher/Gary Berwin; BA: Bennett Morgan.
ELEGANTS, THE (Minit).
ELEPHANT'S MEMORY (Buddah); PM: Elan Assocs.; BA: William Morris.

ELGART, LARRY, see Les & Larry Elgart Orchestra.
ELGART, LES & LARRY, Orchestra directed by Larry Elgart; BA: Willard Alexander.
ELKINS, MARGRETA (London); PM/BA: Tornay Mgmt.
ELLINGTON, DUKE (Flying Dutchman).
ELLIOTT, JACK (Reprise); PM: Steve Levere.
ELLIOTT, MAMA CASS (Dunhill); PM: Bobby Roberts; BA: CMA.
ELLIOTT, RON (WB-7 Arts).
ELLIS, JAMES (Atlantic); BA: William Morris.
ELLIS, JIMMY "PREACHER" (Ride); BA: McConkey.
ELLISON, GARY (Disc); BA: Jackson Artists.
ELLISON, LORRAINE (WB-7 Arts).
ELLIS ORCHESTRA, DON (Columbia); PM: Don Ellis; BA: Willard Alexander.
ELLSASSER, RICHARD (Sacred).
ELMORE, ROBERT (Word).
ELMORE, RUSS (Ebb-Tide); PM: John S. Meredith; BA: Charles Wright Agency.
ELVES, THE (Decca); BA: Valox Booking.
ELYSIAN FIELD (Imperial); PM: Norman White.
EMBERS, THE (Atlantic); BA: Bowmar Prod'ns, Hit Attractions.
EMMONS, BLAKE (Show Biz); PM: Roger Souvine; BA: Top Billing.
EMOTIONS, THE (Volt); PM: Pervis Staples.
ENDLE ST. CLOUD IN THE RAIN (Int'l Artists); BA: Artists Mgmt. Co.
ENERGY (Atlantic); PM: E. S. Prager.
ENNIS, ETHEL (RCA); PM/BA: John W. Powell.
ENTERTAINERS, THE (Capitol); PM: Jay-Bee Artists; BA: Rodgers Agency.
ENTREMONT, PHILIPPE (Columbia); PM: Eleanor Morrison; BA: Columbia Artists.
EPISODE SIX (Chapter 1).
EPILONS, THE (Stax); PM: Gilda Woods.
EQUALS, THE (President); PM: AME Mgmt.; BA: Dual Artists Mgmt.
ERICA (ESP Disk).
ERIC, CYRUS (Epic); PM: Sheldon Berns.
ERWIN, DENISE (Audio Arts); PM: Madelon Baker.
ESCORTS, THE (Date, Columbia); PM: C. N. Collieran Jr.; BA: Old Coach Prod'ns.
ESSRA (Reprise); PM: Teddy Troob.
ETHICS (Vent); PM/BA: Thaddeus S. Wales—Selsassie Prod'ns.
EUBANKS, FRED (Trend); PM/BA: Tom Hodges.
EUPHORIA (Heritage); PM: Steve Greenberg.
EVANS, BILL (Verve); PM: Helen Keane.
EVANS, DALE (Capitol); PM: Art Rush.
EVANS, GERAINT (Angel, London); BA: Colbert Artists.
EVANS TRIO, LEE (Command); PM: Lloyd Greenfield, Walter Gould; BA: Columbia Artists.
EVERETT, BETTY (Uni); PM: Leo Austell Sr.—Array of Stars; BA: Dick Boone.
EVERGREEN BLUES (ABC); PM: Jim King—ABC Recs.; BA: American Entertainment.
EVERLY BROTHERS, THE (WB-7 Arts); PM: Jack Rael—Page-Rael Assocs.; BA: CMA.
EVERYTHING IS EVERYTHING (Vanguard/Apostolic); PM: Apostolic Mgmt.
EXILES, THE (Columbia); BA: New Beat Mgmt.
EXITS, THE (Kapp); BA: Sir Graham Prod'ns.
EXOTIC GUITARS (Ranwood).

F

FABIAN, NITA (Stepping Stone); PM/BA: Tom Hodges.
FABULOUS IMPRESSION (Curtom); PM: Marv Stuart; BA: CFS, Queen Booking.

FABULOUS JADES, THE (Imperial); PM: Stan Pat; BA: William Morris.
FABULOUS UNTOUCHABLES, THE (Camaro); BA: Style Booking.
FABULOUS VERBS, THE (Camaro); BA: Style Booking.
FAGAN, SCOTT (Atlantic); BA: Wendy Winsted.
FAIRCHILD, BARBARA (Columbia); PM: Jerry Crutchfield.
FAIRPORT CONVENTION (A&M); PM: Joe Boyd.
FAIR, YVONNE; PM/BA: IMC.
FAITH, GENE (Virtue); PM: Virtue/Stiles Prod'ns.
FAITH, PERCY, & ORCH. (Columbia); PM: Peter Faith; BA: Kolmar-Luth.
FALANA, LOLA (Amos); PM: Sy Marsh; BA: William Morris.
FALAN, TANYA (Ranwood); PM: Sam Lutz.
FALL GUYS, THE (Argosey); PM: Pathways Mgmt.; BA: ABC.
FAME, GEORGIE (Epic); PM: Greif-Garris Mgmt.
FAMILY (Reprise); PM: Dukeslodge Ents.—John Gilbert.
FAMILY ALBUM, THE (Columbia); PM: Bob Orenbach; BA: William Morris.
FAMILY SCANDAL (Living Legend); BA: McConkey Artists.
FAMOUS CHAMBERS SINGERS, THE (Soul-track); BA: Allen White.
FANATICS (Rondo); PM: Earl E. Shelp; BA: Joni Agency.
FANCY (Poison Ring); PM: Trod Nossel Prod'ns.
FANTASTIC FOUR (Soul); PM: IMC; BA: ABC.
FANTASTIC JOHNNY C (Phil-L.A. of Soul); PM: Jesse James; BA: Universal Attractions.
FANTASTIC PLASTIC MACHINE (Epic); PM: Jackie Mills.
FANTASY, THE (Imperial).
FARLOWE, CHRIS (Columbia); PM: Tony Calder.
FARMER, ART (Columbia); BA: ABC.
FAT CITY (Probe).
FAT DADDY (Soul-A-Rama); PM: William B. Lewis.
FATE, FRED & HARVIE JUNE (Royal American); BA: Joe Taylor.
FATHER'S ANGELS (Heritage).
FAT MATTRESS (Atlantic); BA: Peter Hanff, Premier Talent.
FAT WATER (Decca, MGM); PM: Dick Marx; BA: Willard Alexander.
FAULT LIEN, THE (RCA).
FAYE, RITA (Stop); BA: Wil-Helm.
F. B. I. (Daisy); PM: Independent Artists.
FEASTER, CHINO (Mercury, Blue Rock); PM: William Rezey.
FEDERAL RESERVY (Point); PM/BA: Val Bartlett—General Talent.
FEENEY, JOE (Ranwood); PM: Sam J. Lutz.
FELICIANO, JOSE (RCA); PM: Greif-Garris; BA: Chartwell Artists.
FELTS, MARVEL (Celebrity Circle); PM/BA: Ken Keene.
FEMALE BEATLES (MGM); BA: Jolly Joyce.
FENDERMEN, THE (Sassy); PM: Dave McLachlan; BA: Don Seat.
FERGUSON, GARY (Red Bean); PM: Henry Ferguson; BA: Show Co. Bookings.
FERGUSON, HELENA (Congress); PM: Alfred Rosenstein.
FERRANTE & TEICHER (United Artists) BA: William Morris.
FERRAS, CHRISTIAN (DGG, Angel); BA: Columbia Artists.

(Continued on page T-30)



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• Continued from page T-29

FESTIVALS, THE (Heritage); PM: Jim Hollingsworth-SPI; BA: ABC, SPI.
FEYER, GEORGE (Kapp); PM: Bobby Brenner.
FIDELICS (Fayette); PM: Virtue/Stiles Prod'ns.
FIEDLER, ARTHUR (RCA); BA: Columbia Artists.
FIELDS, THE (Uni); PM: Mark Slotkin.
FIELDS, ERNIE, & HIS ORCH. (Capitol); BA: ABA.
FIELDS, TOTIE (Mainstream); PM: Howard Hinderstein; BA: William Morris.
5TH DIMENSION, THE (Soul City); PM: Marc Gordon, Jr.; BA: CMA.
FINE ARTS QUARTET (Concert Disc).
FINN, MICKIE (Capitol, Dunhill); BA: IFA.
FIRE & ICE (Capitol).
FIREBALLS (Atco); PM: Norman Petty; BA: Sam Coplin.
FIRESIGN THEATRE (Columbia); PM: Larry D. Fitzgerald; BA: IFA.
FIRKUSNY, RUDOLF (Decca, RCA, DGG); BA: Columbia Artists.
FIRST CHAPTER (United Technique); PM: Chapter Prod'ns; BA: Sauk Valley Talent.
FIRST EDITION, THE (WB-7 Arts, Reprise); PM: Ken Kragen; BA: Irv Dinkin-CMA.
FISCHER-DIESKAU, DIETRICH (DGG, Angel); BA: Colbert Artists.
FISCHER, WINDMAN (Reprise); PM: Frank Zappa.
FITE, BUDDY (Cyclone); PM: Robert Mersey.
FITZGERALD, ELLA (Reprise); PM: Norman Granz-Salle Prod'ns.
FIVE AMERICANS, THE (Abnak); PM: Bankers Mgmt. & Servs.; BA: Abnak.
FIVE BY FIVE (Paula); PM: Gene Kent.
FIVE JAYS, THE (Casa Grande); PM/BA: Frank Paul Theatrical Ent's.
FIVE O'CLOCK NEWS (Musicor, Dynamo); PM: Talent Prod'n Co-ords.; BA: Jack Fisher.
FIVE O'CLOCK WORLD (Cordak); PM: Darian/Weinhaus.
FIVE STAIRSTEPS & CUBIE (Curton); PM: Clarence Burke; BA: Action Talent.
FIVE VOICES, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
FIZDALE, ROBERT, see Arthur Gold.
FLACK, ROBERTA (Atlantic); PM: Peter C. Leeds; BA: CMA.
FLAME & THE HAMMERS OF HELL (Thunder); PM: G. Knight; BA: Thunder Recs.
FLAMING EMBERS (Hot Wax); PM/BA: Holland/Pattman/Kirk.
FLAMIN' GROOVIES (Epic); PM: Brian Rohan; BA: IFA.
FLANDERS, TOM (Verve/Forecast).
FLATT SHOW, THE LESTER (Columbia); PM/BA: Buddy Lee Attractions.
FLAVOR, THE (Columbia); PM: Fred B. Norris.
FLEETWOOD MAC (Epic); PM: (UK) Clifford Davis.
FLEISHER, LEON (Epic); BA: Columbia Artists.
FLEMING, BUDDY (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
FLETCHER, SAM (Vault).
FLINTSTONES, THE, FEATURING THOMAS BAITLEY (Chess); BA: Walden Artists.
FLIRTATIONS, THE (Deram).
FLOATING BRIDGE (Vault).
FLOCK, THE (Columbia); PM: Aaron Russo.
FLOREN, MYRON (Ranwood); PM: Sam J. Lutz.

FLORIDA BOYS QUARTET (Canaan); PM: Les Beasley; BA: Don Light Talent.
FLORIDA'S CONTINENTAL SINGERS, CAM (Word).
FLOYD, EDDIE (Stax); PM: Deanie Parker; BA: Memphis Continental Artists.
FLOYD, TOMMY (Celebrity Circle); PM: Clayton-Davis; BA: Celebrities Unlimited.
FLOYD, VIRGINIA (Super Soul Sonograms); PM: Len McKinnon.
FLYING BURRITO BROS., THE (A&M); PM: Jimmi Seiter; BA: Dan Weiner, Al Schweitzman-IFA.
FLYING MACHINE, THE (Aquarius); PM: Con Merten.
FO, BUDDY (Capitol); PM: William Loeb Jr.
FONTAIN, FRANK (MGM); BA: IFA.
FOOD (Capitol); BA: IFA.
FORD, FRANKIE (Keeta); PM/BA: Ken Keene.
FORD, JIM (Sundown); PM: Jim O'Neil.
FORD, PHIL, & MINI HINES (Decca); PM: Raymond Katz.
FORD, TENNESSEE ERNIE (Capitol); BA: William Morris.
FORD THEATER (ABC); PM: Harry Palmer.
FOREHAND, EDDIE "BUSTER" (Minit).
FOREMOST AUTHORITY (Crescendo); BA: Howard King.
FOREST CITY SOUND (Golden Voice); PM: John Mathey; BA: Sauk Valley Talent.
FOREVER MORE (RCA).
FORMOSO, REY (Spars); BA: Jackson Artists.
FORRELL, GENE (Master Virtuosi); PM: Robert M. Gewalt.
FORREST, NORM (Republic); PM: Steve Stebbins; BA: Americana Agency.
FORTUNE, JOHNNY (Vault); PM: George Sudeffa.
FORTUNES, THE (UA).
FORUM QUORUM (Decca); PM: Gus Pardalis.
FOSTER, FRANK (Blue Note); PM: Hilly Saunders.
FOSTER, JOHNNY (Capa); BA: Doc Whiting-Medico Mgmt.
FOUNDATIONS (Uni); BA: William Morris.
FOUNTAIN, CLARENCE (Jewel); PM: Johnny Fields.
FOUNTAIN OF YOUTH (Colgems); PM: Bill Panza-Colgems Recs.; BA: American Entertainment.
FOUNTAIN, PETE (Coral); BA: William Morris.
FOUR FRESHMEN (Liberty); BA: Chartwell Artists.
FOUR GALILEANS, THE (Canaan); PM: Paul de la Torre; BA: W. B. Nowlin.
FOUR GUYS, THE (Stop); PM/BA: Buddy Lee Attractions.
FOUR JACKS & A JILL (RCA).
FOUR JAYS, THE (Congress); BA: Koppelman-Rubin.
FOUR KING COUSINS (Capitol); PM: Jim Green; BA: Chartwell Artists.
FOUR LADS (United Artists); PM: Lenny Ditson.
4 M's, THE (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
FOURNIER, PIERRE (Columbia, Angel, DGG); BA: Columbia Artists.
FOUR SEASONS, THE (Philips); PM: Kenny Roberts; BA: William Morris, IFA.
FOUR SONICS, THE (Triple "B"); PM: New Concept Talent.
FOURTH WAY, THE (Capitol).
FOUR TOPS (Motown); PM: IMC; BA: ABC.
FOUR TRACKS, THE (Foggy Love); PM: Rick Matos.
FOUSS, KAYE (Blackbird); PM: Charles Wright; BA: Robert Ferguson.
FOWLEY, KIM (Imperial); BA: James Reardon.
FOX, DALE (Celebrity Circle); PM: Clayton-Davis; BA: Celebrities Unlimited.

FOX, VIRGIL (Kapp); PM: Richard Torrence.
FOXX, INEZ & CHARLIE (Dynamo); BA: Queen Booking.
FOXX, REDD (Dooto, King); BA: Music & Drama Assoc's.
FRAGILE ROCK VALLEY (Earth); PM: White Cloud; BA: Barry Singer-Frontier Booking.
FRANCESCATI, ZINO (Columbia); PM: Mike Ries; BA: CAMI.
FRANCHI, SERGIO (RCA, UA); BA: William Morris.
FRANCIS, BOB (Atlantic); PM: Burton V. Pabst.
FRANCIS, CONNIE (MGM).
FRANKLIN, ARETHA (Atlantic); BA: Queen Booking.
FRANKLIN, CAROLYN (RCA); BA: Queen Booking.
FRANKLIN, ERMA (Brunswick); BA: Queen Booking.
FRANKLIN, ERNEST (Checker).
FRANKLIN, INSANITY, BOBBY (Thomas); PM: Woodrow Wilson; BA: Dale Leonard.
FRANKLIN, MARIE (Venture); PM: Doug Moore; BA: Lee Craver.
FRANKLIN, REV. C. L. (Chess).
FRANKL, PETER (Turnabout); BA: Columbia Artists.
FRAZIER, DALLAS JUNE (RCA).
FRAZIER, HAL (VMC); PM: Wolfberg-Adams; BA: CMA.
FRAZIER, JOE (Capitol); BA: Oceanic Prod'ns Ltd.
FREDERICK, JEROLD (Amphion); PM/BA: Alexandra F. Ehret.
FRED, JOHN, & HIS PLAYBOY BAND (Uni); BA: Lynwood R. Ourso Jr.—Great South Artists.
FREDRICK, BOBBY (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
FREE (A&M); PM: Dee Anthony-Bandana Ent's.; BA: Ira Blacker-ABC.
FREE BAND (Vanguard).
FREEBORNE BLUES BAND (Bullet); PM/BA: Richard Weisberg—Fourth Cliff Int'l.
FREE DESIGN, THE (Project 3).
FREEDOM (K-Town); BA: ABA.
FREE FLOW (Satori); PM: Martin Gary; BA: Mar Bookings.
FREEMAN, BOBBY (Double-Shot); BA: Aries Booking, Coast Artists.
FREEMAN, BU (Blessing); PM: Vicky Morosan; BA: Sound-Ad.
FREE-MEN, THE (MGM).
FREE REIGN (Dial); BA: Triangle Talent.
FREIRE, NELSON (Columbia); BA: S. Hurok.
FRESH AIR (RCA); PM: Clancy B. Grass.
FRIEDMAN, ERICK (RCA); BA: Columbia Artists.
FRIEND & LOVER (MGM); PM: James Klein; BA: Joni Agency.
FRIENDS OF DISTINCTION (RCA).
FRIENDS OF THE FAMILY, THE; PM: Vic Beri; BA: Assoc'd Booking.
FRIENDS OF WHITNEY SUNDAY (Capitol); PM: Alfred R. Quade; BA: Gitco.
FRIJID PINK (Parrot); PM: Clyde Stevers; BA: Mike Qatrol.
FRIZZELL, DAVID (Columbia); PM: Performers Mgmt.; BA: OMAC.
FRIZZELL, LEFTY (Columbia); PM/BA: Buddy Lee Attractions.
FROG, WYNDER K. (UA).
FROST (Vanguard); BA: Hugh Holland—A-Square, Mike Quatro, IFA.
FROST, THOMAS & RICHARD (Imperial); PM: John C. Antoon—Tons of Fun Ent's.; BA: APA.
FRUHBECK DE BURGOS, RAFAEL; BA: S. Hurok.
FRUMIOUS BANDERSNATCH (PHR); PM: James C. Nixon.

FRUMMOX (Probe); PM: Stan Greeson.
FRUSHAY, RAY (Dot); PM/BA: Sam Cammarata.
FUCHS, LILLIAN (Decca); PM/BA: Albert Kay.
FUGITIVES, THE (Midnight); PM: Cal Lynch; BA: Middle Georgia Music.
FUGS, THE (Reprise); PM/BA: Peter Edmiston-Edmiston Rothschild Mgmt.
FUKANO, EDDY (Dot); PM: Jack McFadden; BA: OMAC.
FULLER BROS., THE (Decca); PM: Dub Allbritten; BA: CMA.
FULLER, JESSE (Prestige); PM: Manuel Greenhill.
FULSOM, LOWELL (Jewel); PM: Fats Washington; BA: Dick Boone.
FULSON, LOWELL (Kent); BA: Lee Craver.
FUN & GAMES (Uni); BA: Assoc'd Artists.
F U N C (Atlantic); PM: Arthur H. Gorson.
FUNKY BLUES (Sunset).
FUNKY SOUL TRAIN (Dante); BA: NEA.
FUNKY TRAMP, THE (La Val); BA: Vic La Val—Valco Attractions.
FUSION (Atlantic); PM: Gulf Pacific Inds.

G

GAILLARD, SLIM (Epic); PM: Jackie Mills.
GAINES SINGERS, THE MARION (Minit).
GALBRAITH, ROB (Columbia); BA: Hubert Long.
GALLEZ, WEELE (Ramco); BA: Howard King.
GALLION, BOB (UA); BA: Mac Wiseman.
GALORE, MAMIE (Imperial).
GAME, THE (Scarlet); PM: Steve Goldberg.
GAMES (San Francisco Sound); PM: Matthew Katz; BA: William Morris.
GANG, JAMES (Bluesway); PM: Belkin Prod'ns.
GANTRY, ELMER (Epic); PM: (UK) CBS.
GARDNER, RITA (MGM); PM: SRO Artists.
GARNER, ERROLL (Octave); PM: Martha Glaser.
GARRETT, JO ANN (Chess); PM/BA: Andre Williams.
GARRETT, TOMMY (Liberty).
GARRISON, GLEN (Imperial); BA: Universal Talent.
GARVER, KATHY (Aquarian); PM: Chuck Ashman.
GARY, BURTON (Atlantic); PM: George Wein; BA: Music & Drama Assocs.
GARY, JOHN (RCA); PM: Joseph Csida; BA: William Morris.
GAS HOUSE KIDS (Metromedia); BA: Ruston & Brenner.
GATELY, JIMMY (Chart); PM: Bill Anderson; BA: Hubert Long.
GATLIN SINGERS, SMITTY (Skylite); PM: Smitty Gallin.
GAYE, MARVIN (Tamlam); PM: IMC; BA: William Morris.
GEDDA, NICOLAI (Angel); BA: S. Hurok.
GEEZINSLAW BROS. (Capitol); PM: Stan Greeson; BA: Zell Ent's.
GENE & DEBBE (TRX); PM: Jay Boyette; BA: Acuff-Rose.
GENTLE SOUL (Epic); PM: Terry Melcher.
GENTRY, BOBBIE (Capitol); BA: IFA.
GENTRY, BO, N' RITCHIE CORDELL (Columbia); PM: Kasenetz-Katz.
GENTRYS, THE (Intrepid); BA: National Artists Attractions.
GEORGE & GWEN (Alston); PM: Willie J. Clarke.
GEORGE, CASSIETTA (Audio Gospel); PM: Madelon Baker.
GEORGE, RON (Todd); BA: Theatrical Corp. of America.
GEORGIA SOULTWISTERS, THE (Startown); PM: Clarence Griffin; BA: Allen White.

GETZ, STAN (Verve).
GHIGLIA, OSCAR (Angel); BA: Colbert Artists.
GIANT SUNFLOWER, THE (Columbia); PM: Lou Adler.
GIBBS, SKIP (Plantation); BA: Top Billing.
GIBSON, DON (RCA); PM: Moeller Talent; BA: Acuff-Rose.
GIBSON, HENRY (Epic); PM: Jules Losch.
GILBERT, HAL; PM: Yvonne Gilbert; BA: Hitsburgh.
GILBERT, PAUL (Era); PM: David Branower.
GILBERTO, ASTRUD (Verve); BA: William Morris.
GILELS, EMIL (Angel, Monitor); BA: S. Hurok.
GILES, EDDY (Silver Fox); PM: Heads Up Ent's.; BA: Eddy Giles.
GILLESPIE, DIZZY (Solid State, Today); PM: Perception Ventures.
GILLETTE, STEVE (Imperial).
GILLEY, MICKY (Paula); PM: Mickey Gilley.
GINGER & BAND (Mercury, Kiderian); PM/BA: Ray Peck-Kiderian.
GINGER VALLEY (International Artists); BA: Artists Mgmt. Co.
GINSBURG, ALLEN (Verve/Forecast); PM: Edmiston-Rothschild.
GLASER, JIM (RCA).
GLASS FAMILY (WB-7 Arts); PM: Don Podlor; BA: American Entertainment.
GLASS OF SHERRY, A (Proctor); BA: McConkey.
GLASS PRISM, THE (RCA).
GLAZER, FRANK (Vox); PM: Roger Herriman; BA: Eastman School Concert.
GLAZER, TOM (Sunset).
GLENN, BEVERLY (Cross); PM: Charisma Mgmt.
GLENN, CARROLL (Columbia, Westminster, MHS); PM: Eastman Concert; BA: Columbia Artists.
GLENN, DARRELL (Columbia); PM: Tommy Hill; BA: Jimmie Klein.
GLORIES, THE (Columbia); PM: Bob Yarey.
GLOVER, ROY (Evolution).
GODFREY, ARTHUR; BA: IFA.
GODDOW, VERN (Chestnut); PM: P. Donald White; BA: Max Wiseman.
GODZ (ESP-Disk).
GOLD (Dot); PM: Ed Sherman; BA: American Entertainment.
GOLD, ARTHUR, & ROBERT FIZDALE (Columbia); BA: Columbia Artists.
GOLDBERG, BARRY (Buddah); PM: Schwaid-Merenstein.
GOLDBERG, SZYMON (Decca); BA: Columbia Artists.
GOLDDIGGERS, THE (Metromedia); PM: Lee Hale, Greg Garrison—Domino Prod'ns; BA: CMA.
GOLDEN EARRING, THE (Atlantic); PM: New Dawn Artists; BA: CMA.
GOLDEN GATE QUARTET (Pathe Marconi); BA: Birney Golden—Circle Artists.
GOLDEN, LOTTI (Atlantic); PM: Martin Erlichman.
GOLDSBORO, BOBBY (United Artists); PM: Lenny Ditson; BA: William Morris.
GOLIATH (ABC); PM: Kevnnte Ent's.
GOOCH, MAE, & THE GOSPEL STARS (DC); PM: Mae Gooch; BA: Claiborne Agency.
GOODING, CYNTHIA (Elektra); PM/BA: Herbert Kay.
GOOD, LARRY (Pearce); PM: Hap Peebles; BA: Jack Calvin.
GOODMAN, BENNY (Capitol, Camden).
GOODMAN, GEORGE (Philips); BA: Music & Drama Assocs.

(Continued on page T-32)

CONGRATULATIONS!

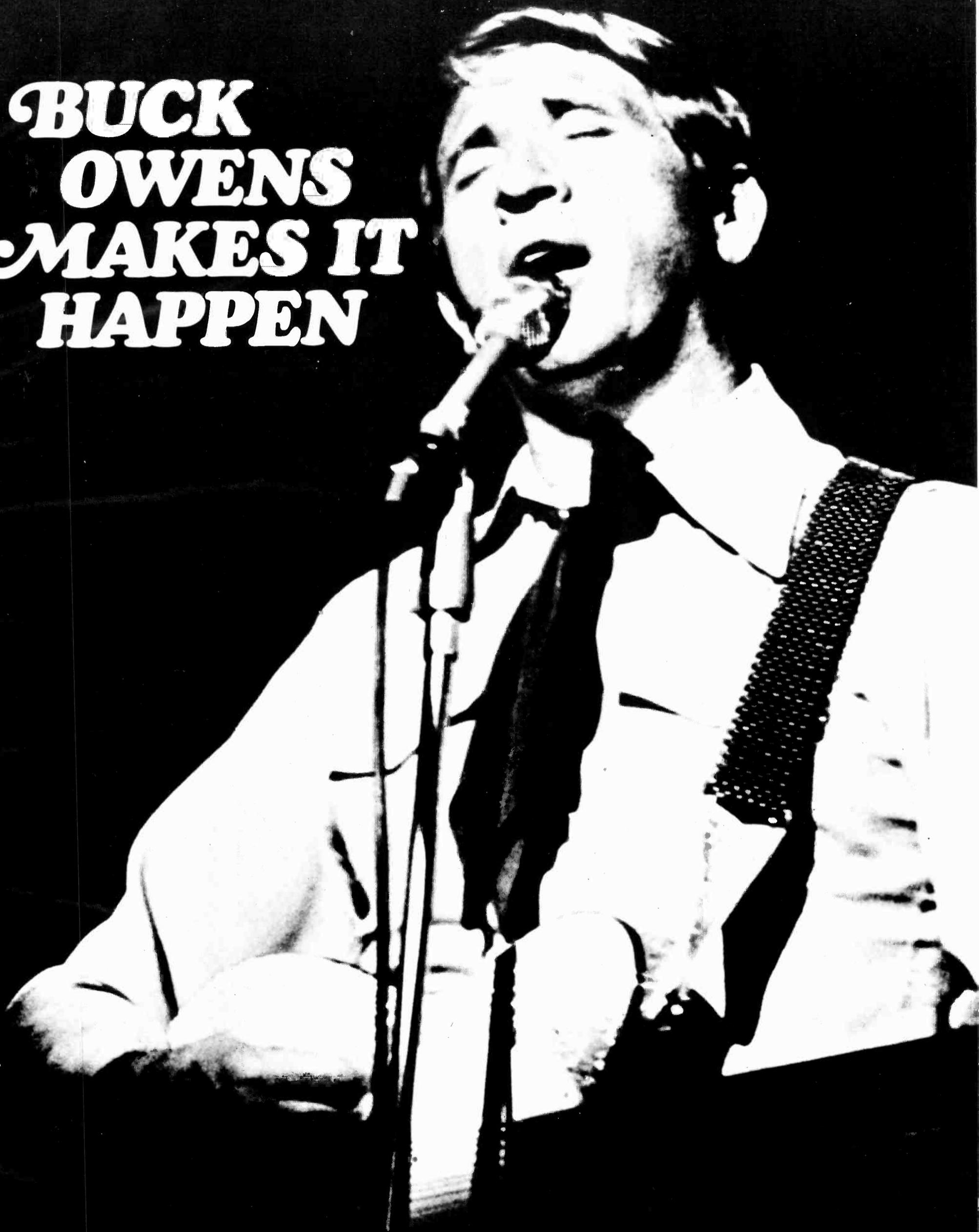
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• Continued from page T-30

GOODMAN, JIMMY, & THE BELMONT'S (Carnegie);
GOOD NEWS (Columbia); PM: Vincent A. Fusco, L. Magio.
GOOD RATS (Capitol, Kapp); PM: P. Marchello; BA: RD 3 Ventures.
GOOD TIME SINGERS (Cordak); PM: Darian/Weinhaus; BA: Coast Artists.
GOOD TWINS, THE (Sacred).
GOODWIN, BILL (MTA); BA: Hubert Long.
GORDON, ANNA (Columbia); BA: Don Light.
GORDON, DEXTER (Prestige, Blue Note).
GORDON, JIMMY (Flying Dutchman).
GORDON, LARRY (Ride); PM/BA: Fats Washington.
GORE, CHARLIE (King); BA: Mac Wiseman.

GORE, LESLEY (Mercury); PM: Marty Kummer—Management Three; BA: CMA.
GORME, EYDIE (RCA).
GOSDIN BROS. (Capitol); PM: Jack McFadden.
GOSDIN, REBE (Seagull); BA: Gulf Coast.
GOSPEL CLASSICS (Checker); PM: Wilson De Shields.
GOSPEL CONSOLATORS, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
GOSPEL GAYTONES, THE (INRI); PM: Robert Hemsley; BA: Independent Assoc'd Artist.
GOSPEL KEYS, THE (Peacock); BA: Curtis Keys.
GOSPEL MELODIES, THE (Designer); PM: Herman Bryant; BA: Designer Gospel.
GOSPEL SOUL BROS. (Designer); PM: Style Wooten; BA: Park Avenue Booking.
GOSPEL SOULS (Designer); PM: Style Wooten; BA: Park Avenue Booking.
GOSPEL TORNAOOS, THE (INRI); BA: Independent Assoc'd Artist.
GOULD, GLENN (Columbia); PM: Ronald Wilford.

GOULD, MORTON (RCA); PM: Walter Gould.
GOULET, ROBERT (Columbia); PM: Norman Rosemont; BA: CMA.
GOVE (TRX); BA: Acuff-Rose.
GRADUATES, THE (ITC); PM: Pathways Mgmt.; BA: ABC.
GRAFFITI (ABC); PM: Jay Senter; BA: Associated Booking.
GRAFFMAN, GARY (Columbia); PM: Judson, O'Neill, Beal & Steinway.
GRAHAM, RITA (Tangerine).
GRAJEDA, WAYNE (VMC); V&H Mgmt.
GRAMM, DONALD (Columbia); BA: Columbia Artists.
GRAMMER, BILLY (Stop); BA: Key Talent.
GRAND FUNK RAILROAD (Capitol); BA: Frank Barsalona—Premier Talent.
GRANGER, GERRI (Atlantic); PM: Kenjo Assocs.; BA: William Morris.
GRANT, EARL (Decca); PM: William Grant.
GRAPEFRUIT, THE (RCA).
GRASS DELUSION, THE (Capa); BA: Doc Whiting—Medico Mgmt.

GRASS ROOTS, THE (Dunhill); PM: Joel Maiman; BA: Chartwell Artists.
GRATEFUL DEAD, THE (WB-7 Arts); PM: Lenny Hart; BA: David Forest—IFA.
GRAVES, SKIP (Danna); BA: Americana Agency.
GRAVEYARD FIVE (Stanco); PM: David L. Stanton; BA: Theatrical Corp. of America.
GRAVEY WAVE, THE (Spectra); PM/BA: Jim Hollingsworth—SPI.
GRAY, CLAUDE (Decca); BA: Joe Wright.
GRAYSON, DORI (Peermont); PM: Heads Up Ent's.; BA: Lee Thomas.
GRAY THINGS (Laurie); PM: Steve Colfer; BA: Civil Wahr.
GREATEST LITTLE SOUL BAND IN THE LAND, THE (Congress); PM: The Concert House; BA: Bennett Morgan.
GREAT SPECKLED BIRD (Bearsville); PM: A. B. Grossman; BA: IFA.
GRECO, BUDDY (Scepter); PM: Edward S. Leffler; BA: CMA.
GREEN, AL (Hi); PM: Joe Cuoghi—Poplar Tunes; BA: Memphis Continental Artists.

GREEN, BASSMAN (Vault).
GREENE, BURTON (Columbia); PM: Len Rosenfeld.
GREENE, JACK (Decca); PM/BA: Atlas Artist.
GREENE, LAURA (Silver Fox); PM: Victor Salupo—La Green.
GREENE, RUDY (Vine); BA: Jackson Artists.
GREEN, GARLAND (Uni); PM: Clarence McClain; BA: Dick Boone.
GREEN, GRANT (Blue Note).
GREENHILL, MITCH (Fontana); BA: Folklore Prodn's.
GREEN, JOHNNY, & THE GREEN MEN (Beverly Hills); PM: Clancy B. Grass.
GREEN, KATHE (Deram); PM: Ben Conway.
GREEN, KELLIE (Dot); PM/BA: Dorothy Gray—Hurok Prodn's.
GREEN, LLOYD (Chart).
GREEN, URDIE (Project 3).
GREEVY, BERNADETTE (Argo); BA: Columbia Artists.
GREGORY, CHARLES (Jonnetta); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
GREGORY, DICK (Poppy); BA: IFA.
GREGORY, KATHY (Project 3).
GREY, DOBIE (White Whale); PM: International Mgmt. Combine.
GREY, JOEL (Columbia); PM: Joel Grey.
GREYLOCK MANSION (RPR); BA: Dan Peters—Splitsound.
GRIFFIN, MERV (Metromedia); BA: William Morris.
GRIFFIN, R. L. (Ride); PM: Fats Washington; BA: Sam Coplin.
GRIFFITH, ANDY (Capitol); PM: Richard O. Linke; BA: William Morris.
GRIFF, RAY (Dot); BA: Joe Wright.
GRIMES, TAMMY (Capitol, Buddah); BA: William Morris.
GRIMSTAD, BIRGITTE (RCA); PM/BA: Herbert Kay.
GRIST, RERI (RCA, Columbia); BA: Columbia Artists.
GROOP, THE (Bell); PM: Richard Adler.
GROSSMAN, STEFAN (Atlantic); PM: Manuel Greenhill.
GROUP NINE (Beech); PM: Martin Gary; BA: Mar Bookings.
GROWING CONCERN, THE (Decadence); PM: Linden Prodn's; BA: Gemini Prodn's.
GRUMP (Oracle).
GRUNSCHLAG, TONI, & ROSE (Vox); PM/BA: Albert Kay.
GUARALDI, VINCE (WB-7 Arts); PM: Vince Guaraldi.
GUARRERA, FRANK (RCA, Columbia); BA: Columbia Artists.
GUCKENHEIMER SOUR KRAUT BAND (RCA); BA: Theatrical Corp. of America.
GUESS WHO, THE (RCA); PM: Don Hunter; BA: Willard Alexander.
GUISE, THE (Musicland USA); PM: Clayton-Davis; BA: Celebrities Unltd.
GUITAR, BONNIE (Dot); PM/BA: Don Howard.
GULDEN, LAURA (Accent); PM: Scott Seely.
GUNDERSON, KAREN (WB-7 Arts); PM: Patrick Colechio.
GUTHRIE, ARLO (Reprise); PM/BA: Harold Leventhal.
GUY & DAVID (Command, Probe); PM: William Leob Jr.
GUY, BUDDY (Vanguard); PM/BA: Richard A. Waterman—Avalon Prodn's.

H

HAAG, NATHALIE (Word).
HACKER, WILLIAM PENNY (Connoisseur); BA: New York State Symphony Concert Div.
HACKMAN, BUZZ (Stop); PM/BA: Delta Promos.
HADEN, CHARLIE (Impulse); PM: C. Haden.
HAEFFLIGER, ERNST (DGG); BA: Colbert Artists.
HAGEN, DON (Seagull); PM: Larry L. Stevens; BA: Gulf Coast.
HAGGERS, THE (Capitol); Jack McFadden; BA: OMAC.
HAGGARD, MERLE (Capitol); PM: Jack McFadden; BA: OMAC.
HAGGART, BOB, see World's Greatest Jazzband.
HAHN, JERRY (Changes).
HALEY, BILL, & COMETS (UA); BA: Jolly Joyce.
HALL, TOM T. (Mercury); BA: Key Talent.
HALL, VIRGINIA (Pretty Girl); BA: PG Talent.
HAL N' JEAN (Southern City); PA/BM: Hal Gilbert—Hitsburgh.
HAMBLIN, STUART (Sacred).
HAMILTON, CHICO (Impulse, Pacific Jazz, Solid State); BA: Basch & Mallon.
HAMILTON IV, GEORGE (RCA); PM: Wesley Rose; BA: Acuff-Rose.
HAMILTON, MARY (LME); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
HAMILTON, ROBERT (Philips); PM/BA: Ross.
HAMILTON, ROY (AGP).
HAMILTON STREETCAR (Dot); PM/BA: Pure Cane.
HAMILTON, VICKI (Impulse); BA: Coast Artists.
HAMMOND, JOHN (Atlantic); PM: Manuel Greenhill; BA: IFA.
HAMMONDS, CLAY (Jewel); PM: Nat Margo; BA: Dick Boone.
HAMPTON, LIONEL (Glad-Hamp); BA: Basch & Mallon.
HAMPTON, PAUL (Dunhill); PM: NRB Assocs.
HANCOCK, ARTHUR (Monument); PM: Arthur Hancock.
HANCOCK, HERBIE (Blue Note); BA: Jack Whittemore.
HAND, FRED (Goldencrest); PM/BA: Tornay Mgmt.
HANDY, CARL (Gravity); PM: Bob Grant; BA: Bee-Gee Prodn's.
HANDY, JOHN (Columbia); BA: Associated Booking.
HANNIBAL, MARC (Philips); PM: Jerry Cotten; BA: CMA.
HAPPENINGS, THE (BT Puppy, Jubilee); BA: William Morris.
HAPPY GOODMAN FAMILY (Canaan); PM: Howard Goodman; BA: Don Light.
HAPPY SHAHAN (SSS Int'l); BA: Basch & Mallon.
HAPPY TIMES ORCH. (Amsterdam).
HARBINGERS, THE (Columbia); PM: Bernice Ross.
HARDEN, ARLENE (Columbia); PM: John Bozeman; BA: Hubert Long Talent.
HARDEN, BOBBY (Starday); PM/BA: Buddy Lee Attractions.
HARDEN, ROBBIE (Columbia); BA: Hubert Long.
HARDIN, FAYE (Capitol); PM: Jack McFadden; BA: OMAC.
HARDIN, TIM (Columbia); PM: Koppleman/Rubin; BA: IFA.
HARDIN TRIO, THE (Starday); PM/BA: Buddy Lee Attractions.
HARD MEAT (Harvest); PM: Schwaider-Merenstein.
HARDWICK, THOM (Word).
HARDY BOYS (RCA); PM: Hardy Mgmt.; BA: CMA.
HARDY, FRANCOISE (Reprise); PM: (France) Lionel Roc.

(Continued on page T-34)

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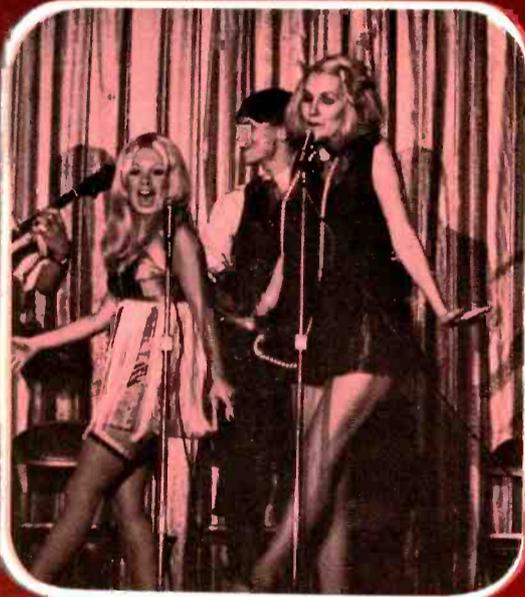
If you need entertainment for a concert, grandstand show, trade show, convention, promotion or wingding at your college or club we can tailor a Mustache show to your budget and needs.

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The Mustache touring show was originated to fill requests for bands from Your Father's Mustache international chain of nightclubs to make personal appearances. Over the past five years, the Mustache road show has evolved into a colorful, sophisticated revue which has proved a favorite at college concerts, fairs, ski shows, shopping centers and night clubs in Miami Beach, Las Vegas, the Bahamas.

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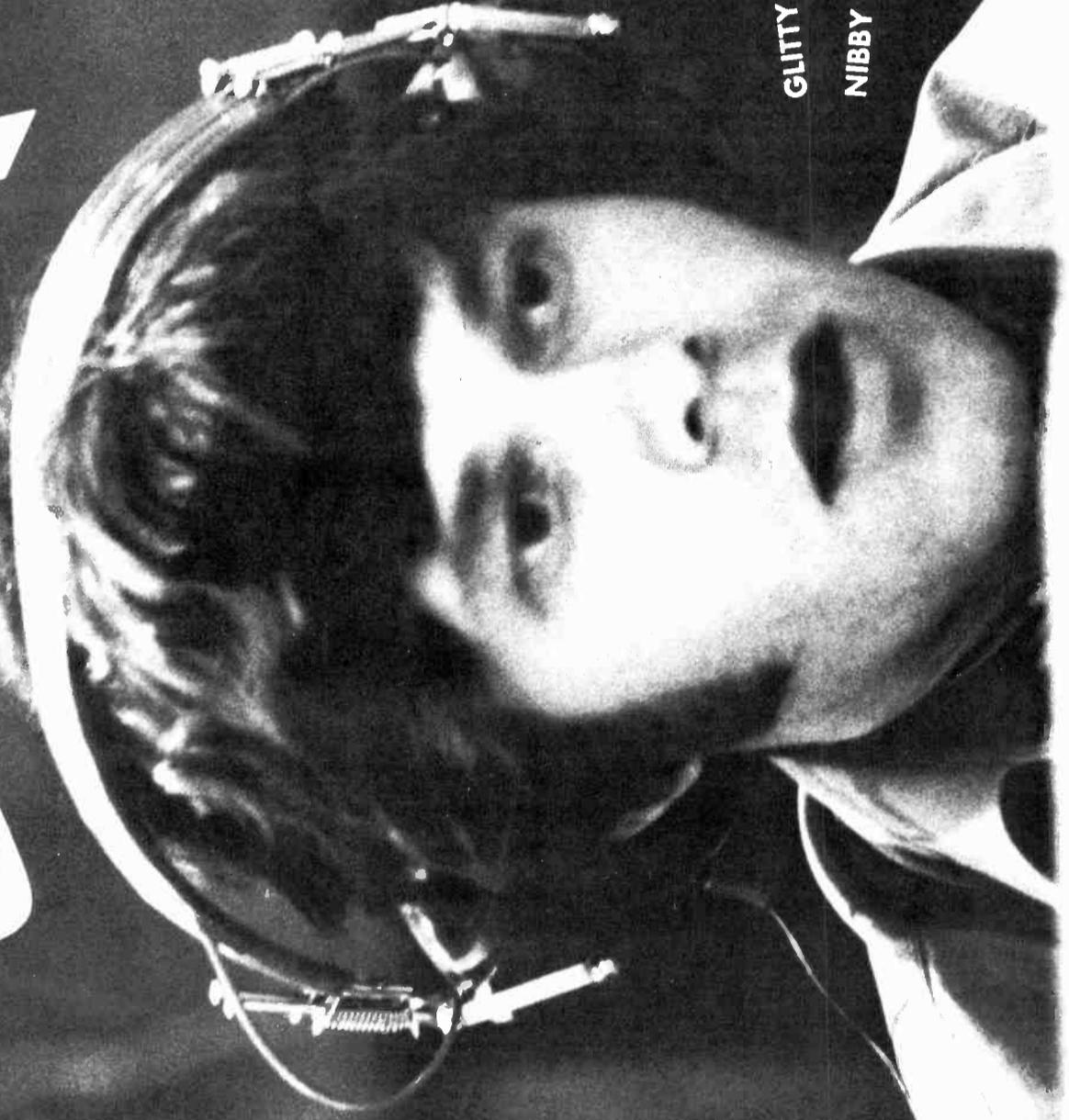
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• *Continued from page T-32*

HARLEM CHILDREN'S CHORUS (Commonwealth United); PM: Richard Wolfe.
HARLEM FREQUENCY (Epic); PM: Wade Davis.
HARLEY, RUFUS (Atlantic); BA: Music & Drama Assocs.
HARMONICA FATS (GAI); BA: Bob Price—Promo Assocs.
HARMONICA SLIM (BluesTime).
HARMONICATS, see Jerry Murad's Harmonicats.
HARNELL, JOE (Motown); PM: Victor Salupo—LaGren; BA: Basch & Mallon.
HARPER & ROWE (World Pacific).
HARPER, HEATHER (Angel); BA: Colbert Artists.
HARPER, JANICE (GWP); PM: Gerard W. Purcell.
HARPER, RAY (Harvest); PM: Schwaid-Merenstein.
HARPER, ROY (World Pacific).
HARPERS BIZARRE (WB-7 Arts); PM: Carl Scott; BA: ABC.
HARPER VALLEY PTA (Mercury); BA: Key Talent.
HARRELL, BILL, see Don Reno.
HARRIS, EDDIE (Atlantic, Sunset); PM: Pilgrim Mgmt.
HARRIS, EMMY LOU (Jubilee); PM: Sheldon Schultz.
HARRIS, ERIC (Accent); PM: Scott Seely.
HARRIS, JOHANNA (Columbia); PM: Shaun D. Harris; BA: James Reardon.
HARRIS, LEE, & THE TEARDROPS REVUE (Swan); BA: ABA.
HARRIS, MAJOR FLOYD (Epic); PM: Wednesday's Child Prod'ns.
HARRISON, EDDIE (Pepper); PM: Jim Brasher.
HARRISON, NOEL (Reprise); BA: Stan Kemen—William Morris.
HARRIS, PHIL (Disneyland).
HARRIS, RICHARD (Dunhill); PM: John McMichael—Limbridge; BA: Dick Shepard—CMA.
HARRIS, ROY; PM: Shaun D. Harris; BA: James Reardon.
HART, BOBBY, see Tommy Boyce.
HART, CAJUN (WB-7 Arts); PM: Lee Magid.
HART, CLAY (Metromedia); PM: Kenneth F. Martel—Taurus Int'l.
HART, DIAN (Kerr); PM: Gib Kerr.
HARTFIELD BROS., THE (Boola-Boola); BA: Aries Booking.
HARTFORD, JOHN (RCA); PM: Ken Kragen & Friends; BA: Jules Sharr—IFA.
HART, FREDDIE (Capitol); PM: Performers Mgmt.; BA: OMAC.
HART, KAYE (Metromedia); PM: Howard Hinderstein; BA: William Morris.
HARTLEY, KEEF (Deram); PM: Johnny Jones; BA: Herb Spar—William Morris.
HARTMAN, JOHNNY (Impulse); BA: Music & Drama Assocs.
HARVEST, BARCLAY JAMES (Sire); PM: Sire Recs.
HARVEY, ALEX (Metromedia); BA: Hubert Long.
HARVEY, MAME, & DUKE DANIELS (Today); PM: Perception Ventures.
HARWOOD, GLEN (Disc); BA: Jackson Artists.
HATFIELD, BOBBY (Verve).
HATTEN, JERRY (Rodeo); BA: Smokey Warren.
HAVEN OF REST QUARTET (Word).

HAVENS, RICHIE (Stormy Forest); PM: A. B. Grossman; BA: Chartwell Artists.
HAWES, HAMPTON (Prestige, Contemporary, Vault); PM: Joe Segal; BA: Modern Jazz Showcase.
HAWKINS, DALE (Bell); PM: Ray Brondo.
HAWKINS SINGERS, EDWIN (Pavilion); PM: Mel Reed; BA: CMA.
HAWKINS, KITTY (Capa); BA: Doc Whiting—Medico Mgmt.
HAWKINS, LLOYD (Foggy Love).
HAWLEY, DEANE (Sundown); PM: Jim O'Neil.
HAYES, CLANCY (ABC); BA: Theatrical Corp. of America.
HAYES, ISAAC (Enterprise); BA: Memphis Continental Artists.
HAYMAN, RICHARD (Command); PM/BA: Richard Hayman.
HEABERLIN, LARRY (K-Ark); BA: 3-K Prod'ns.
HEARTACHES, THE (RCA).
HEAVENLY ECHOS, THE (Audio Gospel); PM: Madelon Baker.
HEDGE & DONNA (Capitol); PM: Doug Weston; BA: William Morris.
HELLO PEOPLE, THE (Philips); PM: Lou Futterman—The Concert House; BA: J. L. Caulfield.
HELLS ANGELS (Capitol).
HELMS, BOBBY (Little Darlin'); BA: Top Billing.
HELMS, BOBBY & DORI (Little Darlin'); BA: Top Billing.
HELMS, JIMMY (Oracle); PM: Helmsmen Prod'ns; BA: William Morris.
HELM, WES (Chart).
HENDERSON, FLORENCE; PM: Ken Green-grass.
HENDERSON, JOE, & SOUL MISTERS (Capitown); PM: Joe Henderson; BA: Independent Assoc'd Artist.
HENDERSON, SKITCH; PM: Jerry Kravett; BA: Willard Alexander.
HENDRICKS, JAMES (Soul City).
HENDRICKS, JON (Verve); BA: Bennett Morgan.
HENDRIX EXPERIENCE, THE JIMI (Reprise); PM: Mike Jeffery—Jeffery/Chandler; BA: CMA.
HENRY, HAZEL, & THE BLACK BROS. (Little Darlin'); BA: Larry Black.
HENSKE, JUDY/JERRY YESTER (Straight); PM: Herb Cohen; BA: Zell Ents.
HEP STARS, THE (Amsterdam).
HERALD, BARBARA (MGM).
HERE & NOW, THE (Monument); PM: Harry Shields.
HERMAN'S HERMITS (MGM).
HERMAN, WOODY (Cadel); PM: Hermie Dressel—Wand Mgmt.; BA: ABC.
HERNANDOS' ORCHESTRA; PM: Talent Prod'n Co-ords.; BA: Phil Todaro.
HERRMANN, BERNARD (London); BA: Peter Faith.
HESITATIONS, THE (GWP); PM: Gerard W. Purcell.
HESS, BENNIE (Star Tone); PM: Mark Raymer; BA: Nationwide Syndicated Rec. & Artist Promos.
HESS, JAKE (RCA).
HESS, TROY (Janalyn); PM: Mark Raymer; BA: Nationwide Syndicated Rec. & Artist Promos.
HESTER, CAROLYN (Metromedia); PM: Carmine Parisi; BA: CMA.
HEYWOOD, EDDIE (Capitol); BA: Bennet Morgan.
HICKS, DAN, & HIS HOT LICKS (Epic); PM: Kant & Gordon.
HICKS, JOE (Scepter); PM: Charlie Garcia.

HIGGINS, SHARON (Kapp); PM: Doyle Wilburn; BA: Wil-Helm.
HIGH COUNTRY (White Whale); PM/BA: Marv Bornstein.
HIGHTOWER, WILLIE (Capitol).
HI-LADS, THE (Capitol); PM: Pathways Mgmt.; BA: ABC.
HILDEBRAND, RAY (Word).
HILDEBRANT, DIANE (Elektra).
HILL, ANDREW (Blue Note).
HILL, JOHN (Columbia); PM: John Hill—CBS.
HILL, Z.Z. (Atlantic); PM: Redwal Music Co.; BA: Walden Artists.
HILTON, DAISY MAE (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
HINES, EARL "FATHA" (Decca, Skye); BA: Music & Drama Assocs., Bennett Morgan.
HINES, HINES & DAD (Columbia, Kapp); BA: William Morris.
HINES, JEROME (Columbia, RCA, Word); BA: Dale Heapps—S. Hurok.
HINES, MIMI, see Phil Ford.
HIRT, AL (GWP); PM: Gerard W. Purcell.
HIRTH (Ampeex); PM: Clancy B. Grass.
HIT PARADE, THE (RCA).
HITCKOCK, STAN (Epic); PM: Wil-Helm Ents.
HITSON, HERMON (Minit).
HOBBES, WILLIE (Silver Fox); PM: Dave Smith; BA: Talent Attractions.
HODGES, JOHNNY (Flying Dutchman).
HO, DON (Reprise); PM: Ed Brown; BA: Henry Miller—CMA.
HOLIDAY, JIMMY (Minit).
HOLLAND, EDDIE (TA); PM: Larry Phillips; BA: Talent Attractions.
HOLLANDER, LORIN (Angel, RCA); BA: Music & Drama Assocs., Columbia Artists.
HOLLAND, HELEN (Allandale).
HOLLIES, THE (Epic); PM: Lenny Hodes.
HOLLYWOOD ATTRACTION (Bell); PM/BA: Lee Craver.
HOLMAN, EDDIE (ABC); PM: Virtue/Stiles Prod'ns.
HOLMES, EUGENE (Avant Garde); BA: Sherman Pitluck.
HOLMES, JAKE (Capitol, Tower); BA: Basch & Mallon.
HOLMES, JIMMY (3 Sons); PM: Lew Di Leo; BA: Nationwide Booking.
HOLMES, MARY (Nickel Shoe); PM: Stan Watson; BA: Queen Booking.
HOLMES, NICK (MGM); PM: Michael Brovsky.
HOLMES, RICHARD "GROOVE" (World Pacific); PM: Jerry Fields; BA: Oscar Cohen—ABC.
HOLMES, ROY, & BAND (MGM); PM: Talent Prod'n Co-ords.; BA: Bobby Blue.
HOLTZ, DIANNE (Ohio); PM/BA: C. & A. Holtz.
HOMER & JETHRO (RCA); BA: Jimmy Richards.
HOMES, LEROY (United Artists).
HOMESTEADERS, THE (Little Darlin'); PM: Jerry Rivers; BA: Buddy Lee Attractions.
HONEY CONE (Hot Wax); PM/BA: Holland/Pattman/Kirk.
HONEY-HUGGERS, THE (Epic); PM: Pathways Mgmt.; BA: ABC.
HONEYS, THE (Capitol); PM: Mike Conner.
HOOD, GENE (Chart).
HOOKER, EARL (Arhoolie, Bluesway).
HOOKER, JOHN LEE (Bluesway); PM: Bob Messenger; BA: Universal Attractions.
HOOP'N JOHN & THE SOULFUL KIDS (Firebird); PM: Northern & Bailey.
HOPKIN, MARY (Capitol).
HOPKINS, LIGHTNIN' (Arhoolie, Jewel, Vault); PM: Sam Hopkins.
HOPPE, ERNIE (Camaro); BA: Style Booking.

HORNE, JIMMY "B" (Alston); PM: Willie J. Clarke.
HORNE, LENA (UA).
HORNE, MARILYN (London); BA: Columbia Artists.
HORSZOWSKI, MIECZYSLAW (Columbia, RCA); BA: Colbert Artists.
HORTON, CHARLEY (Cavern); PM: A.C. Hoover.
HOT HALF DOZEN (Soma); BA: Central Booking.
HOT SOUP (Rama-Rama); PM: Billy Mann; BA: Action Talent.
HOUD DOG CLOWNS (Uni); BA: McConkey.
HOURLASS, THE (Liberty).
HOUSE, SON (Columbia); BA: Richard A. Waterman—Avalon Prod'ns.
HOUSTON, CISSY DRINKARD (Commonwealth United); PM: John Houston.
HOUSTON, DAVID, & THE PERSUADERS (Epic); PM: Tillman Franks; BA: Hubert Long.
HOUSTON, THELMA (Dunhill); PM: Marc Gordon; BA: William Morris.
HOWARD, CHUCK (Stop); PM/BA: Pete Drake—Drake Talent.
HOWARD, JAN (Decca); BA: Hubert Long.
HOWINGTON, ROY & THE RHYTHM MANIACS (DC); PM: Roy Howington; BA: Claiborne Agency.
HOWLIN' WOLF (Chess); BA: ABC.
HOYER, MIKE (United Artists).
HUBBARD, FREDDIE (Atlantic); BA: Modville Prod'n., Bennett Morgan.
HUBBELS, THE (Audio Fidelity); PM: Sheldon Schultz.
HUCKLEBERRY MUFLAP (Sceptor); PM: Bowie Martin; BA: Bowmar Prod'ns.
HUDSON, CHUCK (Disc); BA: Jackson Artists.
HUEBNER, LOUISE (WB-7 Arts); PM: Seymour Heller.
HUEY, CLAUDE (Galaxy).
HUGHES, FRED (Brunswick); PM: Carl Davis; BA: Queen Booking.
HUGHES, JIMMY (Voi); PM: Redwal Music; BA: Walden Artists.
HUGHES, RHETTA (Tetragrammaton); PM: De Blasio/Wald.
HUGLIE & ALLEN (Liberty).
HUMPERDINCK, ENGELBERT (Parrot); PM: (US) Lloyd Greenfield, (UK) Gordon Mills—Artist Mgmt. Agency; BA: CMA.
HUMPHREY, DELLA (Arctic); PM/BA: Jack Corbett.
HUNDLEY, CRAIG (World Pacific).
HUNGARIAN QUARTET (Seraphim); BA: Colbert Artists.
HUNSUCKER, JIMMY, & THE TRUCK DRIVERS (Camaro).
HUNTER, IVORY JOE (Sound Stage 7); PM: Ivory Joe Hunter.
HUNTER, TOMMY (Columbia); PM: (Canada) Saul Holiff.
HUNT, FREDDIE, & RONALD PINNIX (Tornado); PM/BA: David L. Perkins.
HUNTINGTON, KAY (United Artists).
HUNT, LAURIE (Pretty Girl); BA: PG Talent.
HUNT, LOIS, see Earl Wrightson.
HUNTSBERRY, HOWARD (Audio Arts); PM: Madelon Baker.
HURLEY, MISS JAN (Opossum); PM: Marve Hoerner.
HUSKY, FERLIN (Capitol); PM: Jim Halsey; BA: CMA.
HUSTAD, DON (Word).
HUTCHERSON, BOBBY, HAROLD LAND QUIN-TET (Blue Note); PM: Lutz Bacher; BA: LBJP Concert.
HUTCH, WILLIE (RCA); PM: J. W. Alexander.
HUTTO, J.B., & THE HAWKS (Delmark); BA: Richard A. Waterman—Avalon Prod'ns.

HUTTO BLUES BAND, J. B. (Vanguard); BA: Bennett Morgan.
HYMAN, DICK (Command); PM: Dick Hyman.
HYTOWER, ROY (Blue Rock); PM: Leo Austell Sr.—Array of Stars.
IAN & SYLVIA (Vanguard, MGM); BA: IFA.
IAN, JANIS (Verve/Forecast); PM: Jean Powell; BA: Hal Ram—William Morris.
ICE (Atlantic).
ICE CREAM (Capitol).
IFIELD, FRANK (Hickory); PM: John Marshall; BA: Acuff-Rose.
IKETTS, THE (Minit).
ILLINOIS SPEED PRESS (Columbia); PM: Larry D. Fitzgerald; BA: IFA, Carma Agency.
ILLUSION, THE (Steed); PM/BA: New Beat.
IMPERIALS, THE (Impact); BA: Concept Org.
IMPRESSIONS (Curtom); PM: Marv Stuart; BA: Queen Booking.
INCLINES, THE (Hawk); PM: Hershaw Hawkins; BA: Walden Artists.
INCREDIBLE FOG (Probe); PM: Bud Becker.
INCREDIBLES, THE (Audio Arts); PM: Madelon Baker.
INCREDIBLE STRING BAND (Elektra); PM/BA: Jo Boyd—Witchseason.
IN CROWD, THE (Abnak); PM: Bankers Mgmt. & Servs.; BA: Abnak.
INDIAN PUDDING & PIPE (San Francisco Sound); PM: Matthew Katz; BA: William Morris.
INDIOS TABAJARAS, LOS (RCA); PM: Marcel Ventura; BA: Judson Mgmt.
INFINITY (Fountain); PM: ECI.
INGLAND, BRIAN (Kapp); BA: John Madara.
INGRAM, LUTHER (Ko Ko); PM: Johnnie Baylor.
IN-KEEPERS, THE (RCA).
INMAN, ATRY (Epic); PM: Wil-Helm Ents.; BA: Joe Wright, Hubert Long.
INMAN, JERRY (Columbia); PM: Entertainment Assocs.
INMEN, THE (Roulette); BA: Bowmar Prod'ns.
INNER DIALOGUE (Ranwood); PM: Stephen Jahn—Curtwel Prod'ns.
INSIGHTS, THE, FEATURING THE BUTTER-CUPS (Colpar); PM: Charlie Bradshaw; BA: Old Coach Prod'ns.
INSPIRATIONAL SOUL, THE (Audio Gospel); PM: Madelon Baker.
INSTANT REPLAY (Celebrity Circle); PM: Clayton-Davis; BA: Celebrities Unltd.
INSTITUTIONAL CHILDREN'S CHOIR (United Artists); BA: Robert L. Johnson.
INSTITUTIONAL RADIO CHOIR (King); BA: Robert L. Johnson.
INTRIGUES (Yew); PM: Schwaid-Merenstein.
INTRUDERS, THE (Gamble); PM: Kenny Gamble; BA: Queen Booking.
INVICTUS (Buddah); PM: Ron Gittman—Oceanic Prod'ns Ltd.
IOWA STRING QUARTET (CRI); PM/BA: Herbert Kay.
IRELAND, HELENE (Epic); PM: Roy Maxwell.
IRISH ROVERS, THE (Decca); PM: (Canada) Les Weinstein; BA: Brainerd, IFA.
IRON BUTTERFLY (Atco); PM: Assoc'd Talent; BA: IFA.
ISLANDERS (South Seas); PM: Don Campbell; BA: Arsak Music.
ISLEY BROS. (T-Neck); PM: Isley Bros.; BA: Betty Sperber—Action Talents.
ISTOMIN, EUGENE (Columbia); PM/BA: S. Hurok.

(Continued on page T-36)

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U. S. POPULAR RECORDING ARTISTS

• Continued from page T-34

ITO, KIYOHU (Columbia); PM: CBS-Sony Recs.
IT'S A BEAUTIFUL DAY (Columbia); PM: John Walker; BA: Bill Graham, Millard Agency.
IT'S-THE BERRYS (Argosy); PM: Pathways Mgmt.; BA: ABC.
ITURBI, JOSE (Turia); PM: Robert M. Gewald.
IVES, BURL (Columbia, Word); PM: Helen Ives.
IVY BLUE SEA (Thunder); PM: G. Knight; BA: Thunder Recs.
IZ, NEJLA; PM: George Scheck.

J

JACKLICH, LOU (Capitol); BA: Theatrical Corp. of America.
JACKSON, CHUCK (Motown); PM: IMC; BA: ABC.
JACKSON, DEON (Karen); PM: Ollie McLaughlin.
JACKSON, GEORGE (Fame); PM: Alex J. Migliara.
JACKSON, J. J. (Congress, WB-7 Arts); PM: The Concert House.
JACKSON, JOHN (Arhoolie).
JACKSON, MAHALIA (Columbia); PM: Lou Mindling; BA: Perenchio Artists.
JACKSON, MARLYN (Ride); PM/BA: "Fats" Washington.
JACKSON, MELVIN (Limelight); PM: Pilgrim Mgmt.
JACKSON, MILLIE (MGM).
JACKSON, STONEWALL & THE MINUTEMEN (Columbia); PM/BA: Moeller Talent.
JACKSON, WALTER (Cotillion); PM: Ted Cooper.
JACKSON, WANDA (Capitol); PM: Jim Halsey; BA: CMA.
JACOB EXCHANGE, EDDY (Columbia); PM: Dory Jones.
JACOBS BOB (Capitol); PM: Mike Patterson; BA: CMA.
JACOBS CREEK (Columbia); PM: John Lemmeyer.
JACQUET, ILLINOIS (Prestige); PM: Gilbert Music.
JADES (Imperial).
JAEDES, THE (Athena); PM: Alpine Artists.
JAGGED EDGE (Capitol); PM/BA: Hugh Jeep Holland-A-Square.
JAMAL, AHMAD (ABC); PM: Charisma Mgmt.; BA: ABC, Bennett Morgan.
JAMES, BOBBY (RPI); BA: Sound/City Rec.
JAMES, EDDIE (Startown); PM: Ojah Sims; BA: Allen White.
JAMES, ETTA (Cadet, Chess); BA: Universal Attractions, Lee Craver.
JAMES GANG (1-2-3); PM: Paul Cochran; BA: Bill Lowery.
JAMES, HARRY; BA: Willard Alexander.
JAMES, JESSE (Uni); BA: Aries Booking.
JAMES, MARK (Scepter); PM: Steve Tyrell.
JAMES, MICHAEL J. (Uni); PM: Bob Marcucci.
JAMES RIVER DRIVE (RCA).
JAMES, SONNY (Capitol); PM: Lloyd Greenfield; BA: Neal Agency, IFA.
JAMES, TOMMY & THE SHONDELLS (Roulette); PM: New Beat; BA: ABC.
JAN & LORRAINE (ABC); PM: Graham-Green Org.; BA: CMA.
JANERO, TRISTE (White Whale); PM: Don Altfield.
JANEY & DENNIS (Reprise); PM: Jean Powell.
JANIS, BYRON (Mercury, Victrola); BA: Columbia Artists.
JANKOWSKI, HORST (Mercury); BA: William Morris.
JANOWITZ, GUNDULA (DGG); BA: Colbert Artists.
JANSCH, BERT (Reprise); PM: Nathan Joseph-Transatlantic Recs.
JARRELLS, DON (Stop); BA: Mac Wiseman.
JARRETT, KEITH (Vortex); PM: George Avakian; BA: Messinger Artists.
JAY & THE AMERICANS (United Artists); BA: William Morris.
JAY & THE TECHNIQUES (Smash); PM: Jerry Ross; BA: Action Talent.
JAYE, JERRY (Hi); PM: Joe Cuoghi-Poplar Tunes.
JAY SHOW, JOEY (Union Jack); PM: Gene Snyder; BA: Joni Agency.
JAZZ CRUSADERS (World Pacific).
J. C. & DOT (Designer); BA: Style Booking.
JEAN, GLORIA (Pretty Girl); BA: PG Talent.
JEANNE & THE DARLINGS (Volt); PM: Jeanne Darling.
JEAN, NORMA (RCA); BA: Wil-Helm.
JEFFERSON AIRPLANE (RCA); BA: William Elson-APA.
JEFFERSON, EDDIE (Prestige).
JEFFERY, JOE (Wand); PM: Paul Cantor, Hermie Dressel-Wand Mgmt.; BA: William Morris, Bennett Morgan.
JEFFRIES, FRAN (Monument); PM: Raymond Katz; BA: William Morris.
JENNIFER (Parrot); PM: Ken Kragen & Friends; BA: Ron Mason-CMA.
JENNINGS, MARY (RCA); PM/BA: Dolores Seida.
JENNINGS, WAYLON, & THE WAYLORS (RCA); PM/BA: Moeller Talent.
JENNY'S DAUGHTERS (Dunhill).
JENSEN, DICK (Mercury); BA: IFA.
JERMS, THE (Honor Brigade); PM: Dick Doll; BA: James Reardon.
JEROME, HENRY (United Artists).
JERRY & HELEN (Stepping Stone); PM/BA: Tom Hodges.
JETHRO TULL (Reprise); PM: (US) Dee Anthony-Bandana Ent's., (UK) Terry Ellis-Chrysalis; BA: Frank Barsalona-Premier Talent.
JIM & DALE (United Artists); BA: IFA.
JIM & JESSE (Epic); PM: Hal Smith; BA: Joe Taylor.
JOBIM, ANTONIO CARLOS (A&M); PM: Creed Taylor.
JOE & RITA (Kapp); PM: Tom Baker.
JOFFERION, JEFF (Sound Stage 7); PM: JR Ent's.
JOHN, MABLE (Tangerine).
JOHNNY G.; PM: White Cloud; BA: Barry Singer-Frontier Booking.
JOHN, ROBERT (Columbia); PM/BA: Stan Catron.
JOHNSON, GOLDIE (Vault).
JOHNSON, J. J. & KAI WINDING (A&M); PM: Creed Taylor; BA: Music & Drama Assocs.
JOHNSON, JOANN (Trend); PM/BA: Tom Hodges.
JOHNSON, LARRY, & THE DAKOTAS; PM: Ed Keplinger; BA: Sound-Ad.
JOHNSON, "LIL" ERNIE (RIDE); PM/BA: "Fats" Washington.
JOHNSON, LOIS (Columbia); PM: Buddy Lee; BA: Aud-Lee Attractions.
JOHNSON, LOU (Cotillion); PM: Richard Simpson.
JOHNSON, LUTHER (Douglas); PM: Bob Messinger.
JOHNSON, PATTI (MGM).
JOHNSON, RANDY (Amaret); PM: Kenny Myers-Amaret Recs.

JOHNSON, ROSETTA (Foggy Love).
JOHNSON, ROY LEE (Philips); PM: Redwal Music; BA: Walden Artists.
JOLLY, PETE (A&M).
JON (Abnak); PM: Bankers Mgmt. & Servs.; BA: Abnak.
JON & ROBIN (Abnak); PM: Bankers Mgmt. & Servs.; BA: Abnak.
JONES, ANTHONY ARMSTRONG (Chart); PM: Conway Twitty; BA: Neal Agency.
JONES, BUSTER (Phil-L.A. of Soul); PM/BA: Penguin.
JONES, ELVIN (Blue Note); PM: Bob Messinger.
JONESES, THE (MGM).
JONES, GEORGE (Musicor); PM: Billy Wilhite; BA: Hubert Long.
JONES, GLORIA (Minit); PM: Seymour Heller.
JONES, GRANDPA (Monument); PM/BA: Moeller Talent.
JONES, IVAN "JOE" (Prestige).
JONES, JACK (RCA); PM: Williams & Price; BA: CMA.
JONES, JERRY (TA); PM: Larry Phillips; BA: Talent Attractions.
JONES, JONAH P. (ABC); PM: Double R Mgmt.; BA: Associated Booking.
JONES, JOYCE (Atco); PM: Henry Carr; BA: Allen White, Louisiana Booker.
JONES, LINDA (WB-7 Arts); PM: George Kerr-Tra-San Prod'ns; BA: James Arnold Queen Booking.
JONES, LYNN (Capitol); BA: Atlas Artist.
JONES, QUINCY (A&M); BA: Peter Faith.
JONES, REESA KAY (Melon); PM: Nada C. Jones-Operation Music, Troy Shondell; BA: Nada C. Jones-Operation Music.
JONES, TAMIKO (A&M); BA: Basch & Mallon.
JONES, THAD/MEL LEWIS (Solid State); BA: IFA.
JONES, TOM (Parrot); PM: (US) Lloyd Greenfield (UK) Gordon Mills-Artist Mgmt. & Agency; BA: CMA.
JONES, TOMMY (Tornado); PM/BA: David L. Perkins.
JOPLIN, JANIS (Columbia); PM: Albert Grossman; BA: IFA.
JORDAN, DIANE (Monument).
JORDAN, RACHEL (Spicy, Stadium); PM: Vicky Morosan; BA: Sound-Ad, Alstar Artist.
JORDAN, REVA (Tower); PM: Stan Pat; BA: Coast Artists.
JOSEY, RAY (Tornado); PM/BA: David L. Perkins.
JOY, ALICE (Stop); PM: Pete Drake; BA: Drake Talent.
JOY UNLIMITED (Mercury); PM: Marge Johnson; BA: William Morris.
JUILLIARD STRING QUARTET (Columbia); PM: Ann Colbert.
JULY (Epic); PM: (UK) CBS.
JUNG, BOB (Command, ABC); PM: Barbara Belle/Lee Newman; BA: CMA.
JUNIOR'S EYES (A&M); PM: Ken Clarke; BA: Ira Blacker-ABC.
JURINAC, SENA (Philips, Westminster, DGG); BA: Columbia Artists.
JUSTIS, TRAVIS (Columbia); PM: Marc Presel-Columbia Recs.; BA: Ruston & Brenner.

K

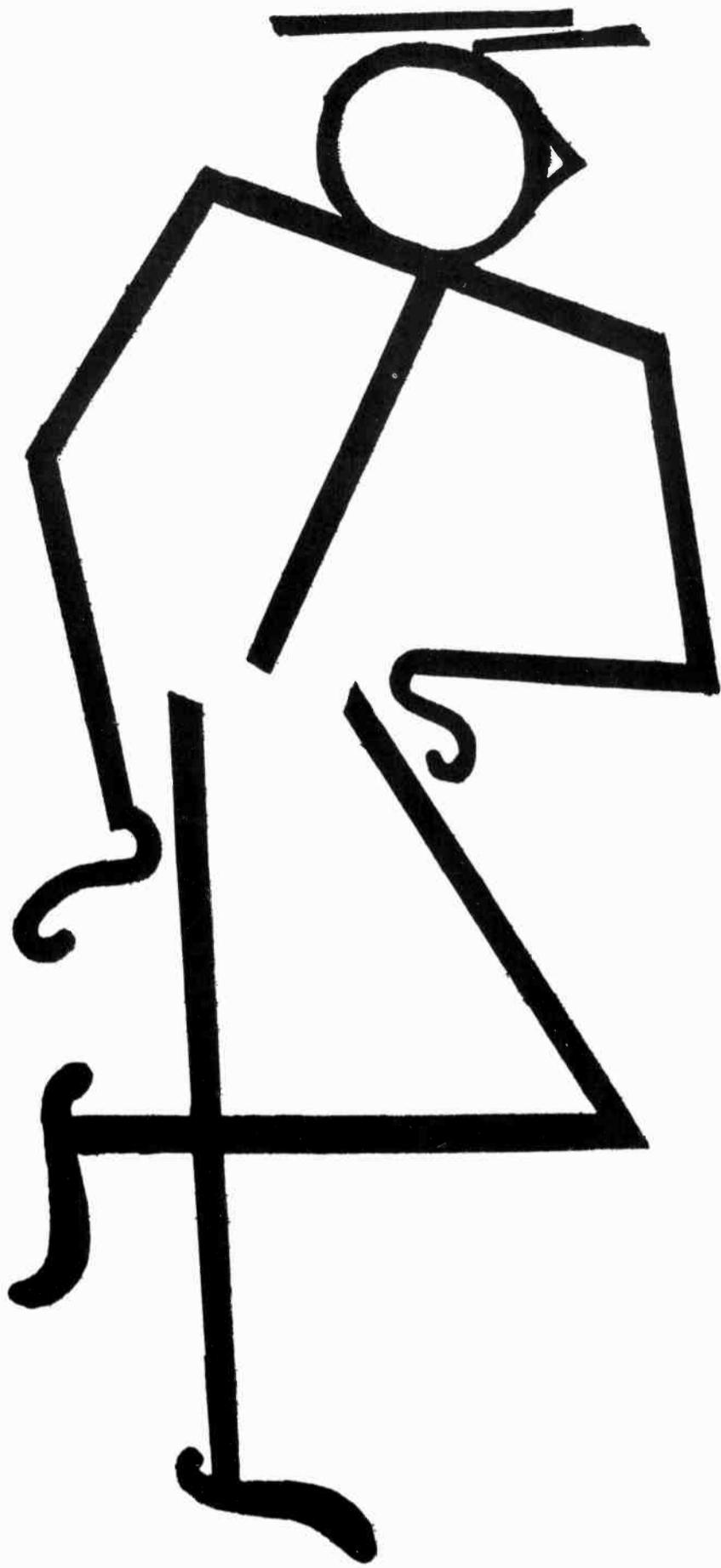
KAE, RONNY (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
KAHANE, JACKIE (Independent); PM: Vic Berj; BA: William Morris.
KAISER, KURT (Word, Light, Sword).
KAK (Epic); PM: Roman Grelecki.
KALEIDOSCOPE (Epic); PM: Dave Feldthouse.
KALICHSTEIN, JOSEPH (RCA); BA: Dale Heapps-S. Hurok.
KALLABASH CORP. (Line 5); BA: Bowmar Prod'ns.
KANDY KANES (Columbia); BA: McConkey Artists.
KANE'S COUSINS (Shove Love).
KAPRA, REM (Laurie); PM: Larry Spier.
KARAZOV, ALEXANDROW (Jamie); PM/BA: (Netherlands) Ferry Wienneke-Basart.
KARR, GARY (Columbia); PM/BA: Sheldon Soffer.
KARRH CREATION, DALE (Foggy Love).
KASANDRA, JOHN (Capitol).
KASENETZ-KATZ SUPER CIRCUS (Super K); PM: Super K Mgmt.
KASHI, ALIZA (Jubilee); BA: William Morris.
KATIMS, MILTON; BA: S. Hurok.
KAYE DUO, ALMA (Zappa); BA: Jackson Artists.
KAYE, DEBBI LORI (Columbia); PM: (Canada) Saul Holiff; BA: (Canada) Volatile Attractions.
KAYE, SAMMY (Decca); PM: David Krengel.
KAZAN, LAINIE (MGM); PM: Sal Bonafeda; BA: Chartwell Artists.
KEENAM, BRIAN (Columbia); PM: Charles H. La Marr; BA: APA.
KEITH (RCA).
KEITH, BARBARA (Verve/Forecast).
KELLEM, MANNY (Metromedia).
KELLY BROS., THE (Excelllo); PM: Redwal Music; BA: Walden Artists.
KELLY, JERRE (Music Mill); BA: Mickey Moody-Delta Artist.
KELLY, NORMAN (RCA); PM/BA: Dolores Seida.
KELLY, WYNTON (Verve, Blue Note); BA: Bennett Morgan.
KEMMER, KAY (Musicor); BA: Mac Wiseman Talent.
KENDALL, JEAN (Danrite, Duell); PM: John S. Meredith; BA: Charles Wright Agency.
KENNEDY, TOM, & HIS TRIO (Casa Grande); PM/BA: Frank Paul Theatrical Ent's.
KENNY & THE ACCENT REVUE (TRX); BA: Triangle Talent.
KENSINGTON MARKET (WB-7 Arts); PM: Alan Arrow, Bud Prager; BA: CMA.
KENT & LEON (Trend); PM/BA: Tom Hodges.
KENT, LENNY (Audio Fidelity); PM: Ross & Steinman.
KENT, GEORGE (Mercury); BA: Key Talent.
KENTON, STAN (Capitol); BA: Willard Alexander, Chartwell Artists.
KENYATTA, ROBIN (Vortex); BA: Music & Drama Assocs.
KERR, ANITA (Dot); PM/BA: Alex Grob.
KERRY, MARVIN (Hy Tre); PM: Dee Marais.
KERSHAW, DOUG (WB-7 Arts); PM: (Canada) Saul Holiff; BA: Buddy Lee Attractions.
KEYS (Rondo); BA: Triangle Talent.
KEYS, CURTIS (Peacock); BA: Curtis Keys.
KHAN, ASHISH (World Pacific).
KILEY, RICHARD (Kapp); PM: Richard Kiley.
KILGORE, MERLE (Ashley); PM/BA: Buddy Lee Attractions.
KIM, ANDY (Steed); PM: Joe Kim; BA: CMA.
KIMBERLYS, THE (RCA).
KIND, ROSLYN (RCA); BA: William Morris.
KING, AL (Jewel); PM: Al King.
KING, ALBERT (Stax); PM: Sandy Newman.
KING ALEX & THE UNTOUCHABLES (K-Town); BA: ABA.
KING, B. B. (ABC, Bluesway); PM: Sidney Seidenberg; BA: Oscar Cohen-Associated Booking.
KING, BEN E. (Atlantic); BA: Birney Golden-Circle Artists.
KING, CLAUDE (Columbia); PM: Pete Drake; BA: Acuff-Rose.
KING CRIMSON (Atlantic); PM: Dee Anthony-Bandana Ent's.; BA: Frank Barsalona-Premier Talent.
KING EDWARD & HIS BD'S (Beech); PM: Martin Gary; BA: Mar Bookings.

KING, FREDDIE (Atlantic); PM: Showco; BA: Dick Boone.
KING, GRANT (Musictown).
KING JONATHAN (Parrot); PM: Atlantic (UK) Joseph Roncoroni-Marquis Music.
KINGS COUNTY KARNIVAL (UA).
KINGSMEN, THE (White Whale); PM: Mel Shayne; BA: William Morris.
KINGSTON, LARRY (Stop); PM/BA: Pete Drake-Drake Talent.
KINKS, THE (Reprise); PM: Robert Wace-Boscobel Prod'ns.
KINSEL, FRANK (Epic); PM: Bob D'Isidaro.
KIPNIS, IGOR (Columbia); PM/BA: Albert Kay Assocs.
KIRBY, DAVE (Boone, Monument); BA: Atlas Artist, Joe Taylor Talent.
KIRBY, PAT (A&M); PM: Arthur Miller.
KIRCHNER, LEON; PM/BA: Frank E. Salomon.
KIRK, JAY (Yale); BA: Smokey Warren.
KIRK, JERRY, & THE HEAVYWEIGHTS (Mercury); PM: Gene Snyder; BA: Toni Agency.
KIRKLAND, RAY (Musictown).
KIRKPATRICK, REV. FREDRICK, & JIMMY COLLIER (Broadside); PM: Bob Messinger.
KIRK QUARTET, ROLAND (Atlantic); PM: Robert M. Gewald.
KIRK, ROLAND (Atco); PM: Edith Kirk; BA: Jack Whittmore.
KIRK, TOMMY (Decca); PM: Ross & Steinman.
KIRSTEN, DOROTHY (Capitol); BA: Columbia Artists.
KIT KATS (Jamie); PM/BA: Kit Stewart.
KITZ, EARTHA (Decca, Kapp, RCA); BA: IFA.
KLEMMER, JOHN (Cadet).
KLETZKI, PAUL, BA: S. Hurok.
KLOSS, ERIC (Prestige); PM/BA: Dr. Alton G. Kloss.
KNAPP, JIMMIE (Disc); BA: Jackson Artists.
KNIGHT, DESTINY (Thunder); PM: Gerinimo Knight; BA: John Sokolis-Thunder Recs.
KNIGHT, GLADYS, & THE PIPS (Soul); PM: IMC; BA: CMA.
KNIGHTS OF SOUL CITY (Georden); PM/BA: G. W. Annesley-General Talent.
KNIGHT, TERRY (Capitol); PM: Robert Coe.
KNOWBODY ELSE, THE (Hip); PM: Norman Stone.
KNOW, BUDDY (UA).
KNOX, BUDDY (United Artists); PM/BA: Jimmie Klein.
KOECKERT QUARTET (DGG, Heliodor); BA: Colbert Artists.
KOERNER, SPIDER JOHN, & WILLIE MURPHY (Elektra); PM: Manuel Greenhill; BA: APA.
KOGAN, LEONID (Columbia, Monitor); BA: S. Hurok.
KOHON, HAROLD (Orion, Vox).
KOHON/SHAUGHNESSY DUO (Orion, Vox).
KOHON STRING QUARTET (Orion, Vox).
KOLE & PARAM (Buddah); BA: William Morris.
KOLE TRIO, Ronnie (Paula); PM: S. Barton Stewart III; BA: Dennis Cooke.
KOLLANDER, MICHAEL (Epic); PM: Forrest Hamilton.
KOMACK, JIMMY (RCA, Capitol); PM: NRB Assocs.
KOOPER, AL (Columbia); PM: Al Kooper; BA: William Morris.
KONDRASHIN, KIRIL; BA: S. Hurok.
KONYA, SANDOR (RCA, DGG); BA: Columbia Artists.
KOPLEFF, FLORENCE (RCA, Columbia); BA: Columbia Artists.
KOSTELANETZ, ANDRE (Columbia); PM: Rose Richter.
KRAL, ROY, see Jackie Cain.
KRAMER, JONATHAN (Epic); PM: Vincent A. Fusco.
KRAUSE, TOM (London); BA: Columbia Artists.
KRAUS, LILI (Epic, Monitor, Haydn Society); BA: Columbia Artists.
KRUYSEN, BERNARD (Epic); BA: Colbert Artists.
KUBAN, BOB, & THE IN-MEN (Musicland); BA: ABA.
KURTZ, EFREM; BA: S. Hurok.
KWESKIN, JIM (Reprise).
KYNAARD, CHARLES (Prestige).
KYRAIKOS & HIS ORCH. (Four Corners of the World); PM: James Kluger-Palette Recs.

L

LABAT, VICKI (Soultrack); PM: Tafe Jordan; BA: Allen White.
LA BELLE, PATTI, & THE BLUE BELLS (Atlantic) PM: Bernard Montague.
LABELL, JEFF, see Lanny Davis.
LACHANCE, NORM, & HIS REBELS (Casa Grande); PM/BA: Frank Paul.
LADIES OF SONG (Word).
LAGARDE TWINS (Republic); PM: Tom Lagarde; BA: Americana Agency.
L A HAPPENING (Vault).
LAINE, FRANKIE (ABC); PM: Bernie Brillstein; BA: Coast Artists.
LAL, ANANT (World Pacific).
LAMAR, HILL (Taurus); PM: Franklin Lynch; BA: James Tester.
LAMBERT, JENNIFER (Decca); PM: George Scheck.
LAMERE, RAY (Line); PM: William Rezey; BA: Multi-dimensional Arts/Adv.
LAMPE, NICHOLAS (Atlantic).
LANCE, LYNDIA K. (Royal American); PM: Dick Heard; BA: Moeller Talent.
LANDON, BUD (K-Ark); BA: Town of Talent.
LAND QUINTET, HAROLD, see Bobby Hutcherson.
LANE, ABBE (RCA); BA: IFA.
LANE, DIXIE (Country Artist); PM: Al Gill-yard; BA: Gulf Coast Talent.
LANE, DUSTY (Ebb-Tide); BA: Jay Gilbert-Empire Prod'ns.
LANE, JERRY (Chart).
LANE, RED (RCA).
LANSBURY, ANGELA (Columbia).
LARDEN, DENNIS (WB-7 Arts); PM: Peter C. Leeds; BA: IFA.
LAREDO, JAIME (Columbia, Victrola); BA: Columbia Artists.
LARGE, BILLY (Columbia); PM/BA: Charlie Lamb Corp.
LaROSA, JULIUS (Crewe); PM: Ken Green-grass; BA: William Morris.
LARRY, MICKY, & EXCITERS (Twilight); PM: Dan Belloc, Carl Bonafede-Kiderian; BA: William Morris.
LARSE, EVA (Rock Soul); PM: Tafe Jordan; BA: Allen White.
LaSALLE, DENISE (Chess); BA: Walden Artists.
LAST RITUAL (Capitol).
LAST SET (Creative Artists); PM: Johnathan K. Solak-Creative Artists.
LATEEF, YUSEF (Atlantic); BA: Music & Drama Assocs.
LATEINER, JACOB (RCA); PM: Tornay Mgmt.; BA: CMA, Columbia Artists.
LATHAM, TOMMY & THE TRAVELING MAGIC (Dot); PM/BA: Roland Pike.

(Continued on page T-38)



How Sweet It Is!

PEEKSKILL ENTERPRISES, INC.



U. S. POPULAR RECORDING ARTISTS

• Continued from page T-36

LATIMORE, BENNY (Dade); PM: Tone Dists.
LATTER, GENE (Liberty).
LAUREN, ANDY (Kasper); PM: Abe Silverstein; BA: Brite-Star.
LAVETTE, BETTE (Karen); BA: Walden Artists.
LAWRENCE & FIRST LOVE (Philips); PM: Ed Vallone; BA: William Morris.
LAWRENCE, ARNIE (Project 3).
LAWRENCE, CAROL (RCA); PM: Harry Romm; BA: CMA.
LAWRENCE, EDDIE, THE OLD PHILOSOPHER (Amsterdam); PM: Paul Tush.
LAWRENCE, STEVE (RCA).
LAWRENCE, VICKIE (Elf).
LAWS, ELOISE (Columbia); PM: David Ravile.
LAWSON, YANK, see World's Greatest Jazz-band.
LAWTON, JIMMY (Kapp.); PM: Entertainment Assocs.
LAY, LARRY (Seagull); PM: Larry L. Stevens; BA: Gulf Coast Talent.
LAY, RODNEY (Capitol); PM: Performers Mgmt.; BA: OMAC.
LEADFEATHER INC. (Forward); PM: Clancy B. Grass.
LEAMON SISTERS (Monument); PM: Leamon Sisters.
LEATHER (Windfall); PM: E. S. Prager; BA: Ed Glennard, Fredrick Lewis Agency.
LEAVILL, OTIS (Dakar); PM: Carl Davis; BA: Queen Booking.
LECTRIC WOODS (Apt); PM: Don Gallese.
LED ZEPPELIN (Atlantic); PM: Steve Weiss; BA: Premier Talent.
LEE, BOBBY (Musicor); PM: Pappy Daily.
LEE, BRENDA (Decca); PM: Dub Allbritten; BA: IFA.
LEE, BYRON, & DRAGONAIRES (Jad).
LEE, DONNA (Columbia); PM: Pat Falcone.
LEE, ELLA (Command); BA: Columbia Artists.
LEE, JEFFERSON (Original Sound); PM: Brian Ross.
LEE, LAURA (Atlantic); PM: Jack Finck; BA: E. Rundless.
LEE, LONDON (Philips); PM: International Mgmt. Combine; BA: Bennett Morgan.
LEE, MICHELE (Columbia); PM: Ascola-Kay; BA: William Morris.
LEE, MONEY (K-Ark); BA: Town of Talent.
LEE, PEGGY (Capitol); BA: William Morris.
LEE, STEVE (Jamie); PM/BA: Steve Lee.
LEE, VELMA (Trend); PM/BA: Tom Hodges.
LEE, WILMA, & STONEY COOPER & THE CLINCH MOUNTAIN CLAN (Decca); PM/BA: Buddy Lee Attractions.
LEFEVRES, THE (Canaan); PM: Pierce LeFevre; BA: Don Light.
LEFF, JAN (Memnon); PM/BA: Memnon.
LEFT BANKE (Smash); PM: Bill Offinger.
LE GAULT, LANCE (TA); PM: Steve Binder.
LEGRAND, MICHEL (MGM).
LEHRER, TOM (Reprise); PM: Allan Bregman.
LEIGH, DIANNE (Chart); PM: Jack Thibaux.
LEIGH, LINDY (Avenue South); BA: Barbara J. Lindsay.
LEIGHTONS, THE (Sand); BA: Don Howard.
LEINSORF, ERICH (RCA); BA: S. Hurok.
LEMON PIPERS (Buddah); PM: Betty Sperber; BA: Action Talent.
LENK TRIO, GEORGE, DIANA & PHIL (Lenco); PM: Gus Lampe.
LENNON SISTERS, THE (Ranwood, Mercury); PM: Concert Assocs.; BA: William Morris.
LEONDA (Epic); PM: Bob Messinger.
LEONETTI, TOMMY (Decca); PM: Arnold Mills.
LESSAR, MICHAEL (Columbia); PM: Dave Zimmerman.
LESTER, BOBBY (Columbia); PM: Miles Laurie.
LESTER, KETTY (Pete); PM: Kitty Jones.
LESTER, PAUL (Country Town); PM: Paul Lester; BA: Middle Georgia Music.
LETTERMEN, THE (Capitol); PM: Jess Rand; BA: William Morris.
LEVITT & McCLURE (WB-7 Arts); PM: Gary Downey.
LEVITT FAMILY (ESP Disk).
LEWIS, AL (Kustom); BA: Jay Gilbert—Empire Prod'ns.
LEWIS, DON (Edmar, Capa); PM: Jerry Field; BA: Doc Whiting—Medico Mgmt.
LEWIS, BOBBY (UA); PM/BA: Atlas Artist.
LEWIS FAMILY, THE (Canaan); PM: Roy Lewis Sr.; BA: Don Light.
LEWIS, GARY, & THE PLAYBOYS (Liberty); BA: IFA.
LEWIS, GEORGE (K-Ark); BA: Atlas Booking.
LEWIS, HUGH X. (Columbia); PM/BA: Moeller Talent.
LEWIS, JERRY LEE (Smash); BA: National Artists Attractions.
LEWIS, JIMMY (Tangerine).
LEWIS, LINDA GAIL (Smash); BA: National Artists Attractions.
LEWIS, MEL, see Thad Jones.
LEWIS, RAMSEY (Cadet); PM: Robert Tucker—Rams'l Prod'ns; BA: Oscar Cohen—ABC.
LEWIS, REV. SAMMY (Checker).
LIBERACE (WB-7 Arts); PM: Seymour Heller; BA: APA.
LIFE & LIBERTY (Columbia); PM: Vincent A. Fusco.
LIGHT, ENOCH, & THE BRASS MENAGERIE (Project 3).
LIGHT, ENOCH, & THE LIGHT BRIGADE (Project 3).
LIGHTFOOT, GORDON (WB-7 Arts); PM: A. B. Grossman; BA: IFA.
LIGHTFOOT, PAPA GEORGE (Vault).
LIGHTHOUSE (RCA); PM: Vincent A. Fusco; BA: Bennett Morgan.
LIGHT, J. J. (Liberty).
LILE & MARIA (Columbia); PM: Stu Krane.
LI'L GIANTS (Epic); PM: Jimmy La Marr.
LILLY BROS. BAND (Prestige); BA: Folklore Prod'ns.
LI'L WALLY (Jay Jay); BA: Li'l Wally.
LINCOLN STREET EXIT (International Artists); PM: Tommy Bee; BA: Ray Rush—Artists Mgmt.
LINDA RAE (Canary, Yellow Bird); PM: Norm Miles.
LINDSAY, MARK (Columbia); PM/BA: Tam Ent.
LINDSEY, GEORGE "Goober" (Capitol).
LINDSEY, LAWANDA (Chart); BA: Joe Taylor.
LINN, ROBERTA & FREDDIE BELL (Epic); PM: Barbara Belle/Lee Newman; BA: William Morris.
LINTON, SHERWIN (Hickory); BA: Acuff-Rose.
LIPMAN, SAMUEL (RCA); PM/BA: Tornay Mgmt.
LIPSCOMB, MANCE (Arhoolie); PM: Chris Strachwitz.
LIPTON, PEGGY (Columbia); PM: Connie Stone; BA: IFA.
LISANE, DEA (Atlantic); PM: Len McKinnon.
LISTENING (Vanguard).
LIST, EUGENE (Vanguard, Westminster, Odyssey); PM: Eastman Concert; BA: Columbia Artists.
LITTER, THE (Probe); PM: Circle Prod'ns.
LITTLE ANTHONY & THE IMPERIALS (UA); PM: Phil Strassberg; BA: William Morris.
LITTLE REETS, THE (Avant Garde).
LITTLE BIG HORNS (Capitol).
LITTLE CAESAR (Cool); PM: Alfred Poole; BA: Dr. Cool Prod'n.
LITTLE EVA (Spring); PM: Roy Rifkind—Guardian Artists Direction.

LITTLE JOE BLUE (Jewel); PM: North American Artists.
LITTLEJOHN, JOHN (Arhoolie).
LITTLE MILTON (Checker); BA: Jackie Sutton.
LITTLE, PEGGY (Dot); PM: II Ent's.; BA: Hubert Long.
LITTLE, RICH (Kerr); PM: Gib Kerr Ent's.
LIVERPOOL SCENE (RCA); PM: Dee Anthony—Bandana Ent's.; BA: Herb Spar—William Morris.
LIVIN' END, THE (Murco); PM: F. C. Baker, Sr.
LIZABETH (Platinum).
LLORANCITA, LA (Tico).
LLOYD, CHARLES (Atlantic); PM: George Avakian.
LLOYD, DAVID (Columbia); BA: Columbia Artists.
LOADING ZONE, THE (RCA); PM: Ron Barnett.
LOCKLIN, HANK (RCA); BA: Wil-Helm.
LOCOMOTIVE (MGM); PM: Leonard Stogel.
LOGAN, BUD, & THE BLUE BOYS (RCA); BA: Key Talent.
LOMBARDO, GUY, & HIS ROYAL CANADIANS (Capitol, Decca); BA: Columbia Artists.
LOMBARDO, JOHNNY (Columbia); BA: New Beat Mgmt.
LONDON FOG (Gold Stars); PM: Louis Connaughton.
LONDON GABRIELI BRASS ENSEMBLE (DGG); PM: Eastman Boomer.
LONDON, JULIE (Liberty); BA: IFA.
LONDON SYMPHONY ORCH. (RCA); BA: Columbia Artists.
LONER, THE (Camaro); BA: Style Booking.
LONGET, CLAUDINE (A&M); BA: Chartwell Artists.
LONG, MAURICE (Cyclone); PM: Robert Mersey.
LONGMIRE, WILBERT (World Pacific).
LOHIE, DON (Word).
LOPEZ, TRINI (Reprise); PM: George A. Durgom; BA: George A. Durgom—IFA.
LORD, BOBBY (Decca); BA: Key Talent.
LORD, JESSE (Bell); PM: Jay Finegold.
LORD, JESSE, & THE SACRED BUNDLE (Bell); PM: Jay Finegold; BA: J. L. Caulfield.
LORD, RICKY (Foggy Love); PM: Richard Sullo.
LORENGAR, PILAR (Angel); BA: Columbia Artists.
LORENZO & THE MUSKETEERS (Minit).
LORING, GLORIA (Evolution); PM: Kenneth F. Martel; BA: IFA.
LORIOD, YVONNE (RCA, Music Guild, Everest); PM: Herbert Breslin; BA: Tornay Mgmt.
LOS ANGELES BRASS ENSEMBLE (Crystal); PM: Les Remsen; BA: Artists' Alliance.
LOST SOUL, THE (Raven); PM: John Cook; BA: Bee-Gee Prod'ns.
LOTHAR & THE HAND PEOPLE (Capitol); PM: Stan Greenson.
LOUIS BROS. (Tower); PM: Julian Portman.
LOUISE, OLA (Kapp); PM: Jimmy Wakely.
LOUVIN, CHARLIE, & THE GANG (Capitol); PM: L&O Talent; BA: Buddy Lee Attractions.
LOV BUGS, THE (Ston-Roc); PM: Ted White; BA: James Stanford.
LOVE (Blue Thumb); PM: Joe Segal; BA: Chartwell.
LOVE AFFAIR (Columbia); PM: Maurice Bacon.
LOVE GENERATION, THE (Imperial).
LOVE, HANK, & THE CASUALS (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
LOVE, JOE (K-Ark); PM: Tex Clark; BA: Brite-Star.
LOVE, MARIAN (Capitol).
LOVETT, COLLEEN, see Teddy Phillips.
LOWDEN, AL (Blackbird); PM: Charles Wright.
LOWERY, FRED (Word).
LOWERY, GINA (Avenue South); BA: Barbara J. Lindsay.
LUBOFF CHOIR, THE NORMAN (Columbia, RCA); BA: Kenallen Ent's.
LUCAS, ERNIE (Epic); Wednesday's Child Prod'ns.
LUCAS, NICK (Accent); PM: Scott Seely.
LUCAS, REV. ROBERT J., & HIS CHRISTIAN TEMPLE CHOIR (Minit).
LUDWIG, CHRISTA (London, Angel); BA: Colbert Artists.
LUDWIG TRIO, GENE (Skyline); PM: Jerry Field.
LUKE THE DRIFTER JR., see Hank Williams Jr.
LULU (Epic, Atlantic); PM: Alan Klein; BA: CMA.
LUMAN, BOB (Epic); PM/BA: Moeller Talent.
LUMUMBA, DUKE (Capitol).
LUNDY, PAT (Columbia); PM: Buddy Scott; BA: Basch & Mallon.
LUPE, LA (Tico).
LYMAN, ARTHUR (HiFi); BA: Marie Lyman.
LYMAN, ED (Word).
LYMAN FAMILY, THE (Reprise).
LYMAN, MEL (Reprise).
LYNCH, CAL (New Talent, Country Town, Midnight); PM: Cal Lynch; BA: Middle Georgia Music.
LYNCH, FRANKLIN (Bullet); PM: Franklin Lynch; BA: Middle Georgia Music.
LYNCH, JIMMY (La Val); BA: Vic La Val—Valco Attractions.
LYNN, DENI (White Whale); PM: Robert Fitzpatrick.
LYNN, DORVAL (Avenue South); BA: Barbara J. Lindsay.
LYNNE, GLORIA (Fontana); Richard Carpenter.
LYNN, JERRY (Camaro).
LYNN, JOYCE (Tornado); PM/BA: David L. Perkins.
LYNN, JUDY (Columbia); PM: John Kelly; Jimmy Richards.
LYNN, LORETTA (Decca); PM: Doyle Wilburn; BA: Wil-Helm.
LYRICS LIMITED, THE, PM: Vic Beri—Newton, Amato, Newton; BA: Associated Booking.
LYTLE, JOHN (Solid State).

MAGNIFICENT MEN, THE (Mercury); PM: Ron Gittman—Oceanic Prod'ns Ltd.; BA: Oceanic Prod'ns Ltd.
MAGUIRES, MOLLY (Stone); PM/BA: Ron Brown—General Talent.
MAHAN, BENNY (Pompeii); PM: Si Siman; BA: Top Talent.
MAINIERI JR., MICHAEL (Solid State).
MAIN INGREDIENT, THE (RCA).
MAJIC SHIP (Capitol).
MAJOR LANCE (Dakar); PM: Carl Davis; BA: Queen Booking.
MAKEBA, MIRIAM (Reprise); PM: Robert Schwaid—Schwaid-Merenstein; BA: Robert Phillips—ABC.
MALONE, GENA (Seagull); PM: Larry L. Stevens; BA: Gulf Coast Talent.
MALONE, SHERRY (Athena); PM: Alpine Artists.
MANCE TRIO, JUNIOR (Atlantic); PM: Gate Artist; BA: ABC, Bennett Morgan.
MANCINI, HENRY (RCA); BA: Chartwell Artists.
MANDRAKE MEMORIAL, THE (Poppy); PM: Manny Ruben.
MANDRELL, BARBARA (Columbia); PM/BA: Moeller Talent.
MANN (Columbia); PM: New Beat; BA: William Morris.
MANNA, CHARLIE (Verve, Decca); PM: Sheldon Schultz.
MANN, BILL (Word).
MANNER, BOB PM: Vic Beri—Newton, Amato, Newton.
MANNING, LINDA (Mercury); BA: Key Talent.
MANN, HERBIE (A&M, Atlantic, Verve); PM: Jon Gibbs; BA: Music & Drama Assocs., Basch & Mallon, Bennett Morgan.
MANN, LORENE (RCA); BA: Joe Taylor.
MANN SINGERS, JOHNNY (Liberty); BA: William Morris.
MANTOVANI (London); PM: George Elrick; BA: Leverett Wright, Columbia Artists.
MAPHIS, JOE & ROSE LEE (Chart); PM/BA: Moeller Talent.
MARCEL, VIC (RCA); PM: Andrew B. Stroud.
MARESCA, ERNIE (Laurie).
MARGAN, MISS JEAN (Ride); PM/BA: Fats Washington.
MARGO & THE TUNE WEAVERS (Casa Grande); PM/BA: Frank Paul.
MARKAY, GRACE (UA); PM: David Schine; BA: CMA.
MAR-KEYS, THE (Stax); BA: Memphis Continental Artists.
MARKS, B. STONE (Nalasta); PM: Garn Boas; BA: R. Ward—Talent-Haul.
MARLBOROS, THE (Ando); BA: Hit Attractions.
MARLEY, BOB, & THE WAILERS (Jad); PM: Danny D. Sims Jr.
MARLOWE, SYLVIA (Decca); BA: New York Review Presentations.
MARMALADE (Epic); PM: (UK) CBS.
MARRIS, WAYNE (La Louisianne); BA: Dick White.
MARROW, ESTHER (Flying Dutchman).
MARR, RANDY (WB-7 Arts); PM: Dennis Bond; BA: William Morris.
MARS BONFIRE (Columbia); PM: Ted Glasser.
MARSHALL, A. J. (MGM).
MARSHALL, LOIS (Angel, RCA); BA: CAMI.
MARSHALL, PETER (Dot); PM: Sheila & Bruno.
MARSH, LOU, & TONY ADAMS (Platinum).
MARSHMALLOW WAY (UA).
MARTEL, LINDA (Plantation); BA: Hubert Long.
MARTEL, MARTY (National); PM: Tex Clark; BA: Brite-Star.
MARTIN, BILL (WB-7 Arts); PM: Dennis Bond; BA: William Morris.
MARTIN, BOBBI (UA); PM: Harry Romm; BA: CMA.
MARTIN COUNTRY TOWNMEN, CHUCK (Danna); PM: Steve Stebbins; BA: Americana Agency.
MARTIN, DEAN (Reprise); BA: Herman Citron—Chason-Park-Citron.
MARTIN, DICK, see Dan Rowan.
MARTIN, JIMMY, & THE SUNNY MOUNTAIN BOYS (Decca); PM/BA: Buddy Lee Attractions.
MARTIN, MARY (Columbia, Decca).
MARTIN, MARY LEE (Country/Politan); PM: Bob May.
MARTINO, AL (Capitol); BA: William Morris.
MARTINO, PAT (Prestige); PM: Jerry Field.
MARTIN, ROBERT (Trend); PM/BA: Tom Hodges.
MARTIN, RONNIE (Musictown).
MARTIN, SHANE (Epic); PM: Don Murphy.
MARTINS, JOAO CARLOS (RCA, Connoisseur); BA: Sheldon Soffer.
MARTIN, TONY (Audio Fidelity); PM: Ross & Steinman.
MARTIN, TONY (Audio Fidelity, Decca, Dot, Mercury); PM: Ross & Steinman.
MARTIN, VINCE (Capitol).
MASKED MAN & THE AGENTS, THE (Dynamo); PM: Jim Burston; BA: Action Talent.
MASSE, PAUL (Liberty).
MASTERS OF DECEIT (Vanguard); PM/BA: Steve Marks—Markohr Group.
MASTERS OF SOUL (Capitol); PM/BA: Frazier & McKay.
MATCH, THE (RCA).
MATHIEU, MIREILLE (Capitol, Atlantic).
MATHIS, JOHNNY (Columbia); PM: Ray Haughn—Rojo Prod'ns; BA: Chartwell Artists.
MATTHEWS, BILLY (Good Time Jazz); PM: Alfred Zega.
MATTHEWS, MILT (Commonwealth United, RCA); PM: Beau Ray Fleming.
MATZ, PETER (Project 3); PM: Jerry Katz.
MAUDS, THE (Mercury); PM: Group Four; BA: Mark-Hart.
MAUGH, BUGSY, see Buggy.
MAURIAT, PAUL (Philips); PM/BA: Leverett Wright.
MAURICE & MAC (Chess); PM: Redwal Music; BA: Walden Artists.
MAXMILLIAN (ABC); PM: Willie Hoskins.
MAXWELL, HOLLY (Curton); PM: Sam Whisnant; BA: SRS Ent's.
MAYAS, LOS (Four Corners of the World).
MARVELETTES, THE (Tamla); PM: Mrs. Ardena Johnston—IMC.
MARY JAYNE (Word).
MARY-LEAH (Scota), BA: Middle Georgia Music.
MASEKELA, HUGH (Uni); PM: Stewart Levine—Chisa Prod'ns; BA: Oscar Cohen—ABC.
MASON, BARBARA (Arctic); PM/BA: Penguin.
MASQUERADERS (AGP); PM: Donald Crews; BA: Sam Coplin.
MAYE, MARILYN (RCA); PM: Irving Siders; BA: William Morris.
MAYFIELD, PERCY (RCA); PM: Andrew Stroud.
MBULU, LETTA (Tangerine); PM: John Levy.
MCCALL, TOUSSAINT (Ronn); PM: Toussaint McCall.
MCCANN, LES (Atlantic); PM: Peter C. Leeds; BA: ABC; BA: Bennett Morgan.
MCCARRON, PATRICIA (Liberty).
MCCARTHY, BOB (Metromedia); PM: Amphion.
MCCOLLUM, JERRY (Giant); BA: Jay Gilbert—Empire Prod'ns.
MCCOLLUM, JOHN (Decca); BA: Columbia Artists.

(Continued on page T-40)

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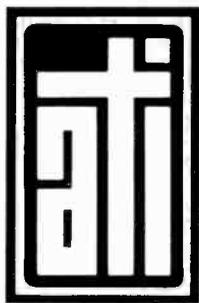
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U. S. POPULAR RECORDING ARTISTS

• Continued from page T-38

McCORMICK, BAMBI (Metromedia); PM: Mike Conner; BA: APA.
McCOURT, MALACHI (Mercury); PM: Jerry B. Campbell.
McCOURY, DEL (Arhoolie).
McCoy, CHARLIE (Monument); PM: Charlie McCoy.
McCoy, FREDDIE (Prestige); BA: Bennett Morgan.
McCoy, (Mercury); PM: Robert Fitzpatrick; BA: Action Talent.
McCRACKLIN, JIMMY (Minit).
McCraw, DWAIN & PHYLLIS (K-Ark); BA: Town of Talent.
McCulloch, DANNY (Capitol).
McDaniel, BARRY (DGG, Westminster); BA: Columbia Artists.
McDaniel, Lenny, & THE LAST NIKLE (Mainstream).
McDowell, FRED (Arhoolie); BA: Dick Waterman, Avalon Prod'ns.
McDuff, BROTHER JACK (Blue Note); PM: The Concert House; BA: Bennett Morgan.
McFarland, GARY (Skye, Verve); BA: Bennett Morgan.
M C 5 (Atlantic, Atco); PM: John Sinclair; BA: Mike Quatro; A-Square.
McGhee, BROWNIE (Bluesway); BA: APA.
McGill, ALAN (Word, Sacred).
McGrath, BAT, & DON POTTER (Epic); PM: Ronald J. Pawley.
McGriff, JIMMY (Solid State).
McKendree Spring (Decca); PM: Michael Brovsky.
McKenzie, SCOTT (Ode); PM: Ian Adler.
McKinney, PAT (Chalet); PM/BA: Moeller Talent.
McKinnis, JOHNNY (Silver Fox); PM: Victor Salupo-La Gren.
McLean, ROD (WB-7 Arts).
McLean, CHARLES (Peacock); BA: E. Rundless.
McLean, DON (Polydor); PM: Herbert S. Galt; BA: William Morris.
McMahon, F. H. (Accent); PM: Scott Seely.
McNair, BARBARA (Audio Fidelity); PM: Ross & Steinman; BA: William Morris.
McNamara, ROBIN (Steed); BA: New Beat Mgmt.
McPartland, MARIAN (Dot); BA: Music & Drama Assocs.
McPherson, CHARLES (Prestige); PM: Hilly Saunders.
McRae, CARMEN (Atlantic); PM: Harry Steinman.
MEDICAL MISSION SISTERS (Avant Garde).
MEDICINE MIKE (Evolution); PM: Giant Coleoptera.
MEDITATION (Chess); BA: E. Rundless.
Medley, BILL (MGM); PM: Mike Patterson; BA: CMA.
Meehan, DONNY (Columbia); PM: Victor Salupo-La Gren.
Meehan Project, THE DON (Columbia); PM: Frank Cantana.
Meier, GUSTAV (Epic, Westminster); PM/BA: Judith Leigner.
Mejac, STAN (Disc); BA: Jackson Artists.
MEL & TIM (Bambo); PM: Gene Chandler.
MELANIE (Buddah); PM: Stan Poses; BA: IFA.
MELLE, GIL, ELECTRONIC JAZZ QUARTET (Verve); BA: Artists' Alliance.
MELODY FOUR QUARTET (Word, Sacred).
MEMPHIS SPIRITUAL FOUR, THE (Designer);

PM: Style Wooten; BA: Park Avenue Booking.
MENDES, SERGIO, & BRASIL '66 (A&M); PM: Paul White; BA: Fred Dale, Howard Rose—Chartwell Artists.
MENNONITE HOUR CHOIR (Word).
MENUHIN, YALTAH, & JOEL RYCE (Everest); BA: Columbia Artists.
MENUHIN, YEHUDI (Angel); BA: Columbia Artists.
MEPHISTOPHELES (Reprise); PM: Lenny Poncher-IMC.
MERCER, BILL, see Rosko.
MERCHANTS OF DREAM (A&M).
MERCY (WB-7 Arts, World Pacific).
MERCY MEN (Mercury); PM: Frank Borsa; BA: Collegiate Assocs.
MERGING TRAFFIC, THE (Decca); BA: Consolidated Talent.
MERIWETHER TRIO, ROY (Capitol); PM: Rose Marie Quade; BA: Gitco.
MERMAN, ETHEL (Columbia, Decca).
MERRICK, JERRY (Mercury); PM: Jack Lewis.
MERRILL, BUDDY (Accent); PM: Scott Seely.
MERRILL, ROBERT (RCA, London); PM: Val Irving; BA: Columbia Artists.
MERRITT, BOBBY (Musicor); PM: Ray Crossen.
MERRITT, NEAL (Stop); PM: Pete Drake; BA: Drake Talent.
MERRYWEATHER (Capitol); PM: Morey Alexander; BA: Chartwell.
METERS, THE (Josie); PM: Phil Walden, Marshall Sehorn; BA: Walden Artists.
METHUSELAH (Elektra); PM/BA: (UK) Clive Selwood—Polydor.
MICHELANGELO, ARTURO BENEDETTI (Angel, London); BA: Columbia Artists.
MIDDLEBROOKS, HARRY (Capitol); PM: Lloyd Greenfield.
MIDDLETON, TONY (A&M); PM: Muriel Tivin; BA: Basch & Mallon.
MIDNIGHT MOVERS (Elephant V); PM: Michael Conti.
MIGHTY GOSPEL GIANTS, THE (Minit); PM: Pisces Entertainment.
M I J (ESP Disk).
MILES, BARRY (Poppy); PM: Art Silverlight.
MILES EXPRESS, BUDDY (Mercury); PM: Neil Reshen; BA: IFA.
MILETE, SHIRL (Poppy); PM: New Morning.
MILK SEA (Rondo); BA: Triangle Talent.
MILLENIUM, THE (Columbia); PM: Arnie Geller.
MILLER, BOB (Blackbird); PM: Chas. Wright; BA: R. L. "Bob" Ferguson.
MILLER BROS., THE, see One Way Street.
MILLER, DARNELL (Deneba); BA: Mac Wiseman.
MILLER, DICK (Track Down); BA: Allen White.
MILLER, GENE (Hi); PM: Joe Cuoghi—Poplar Tunes.
MILLER ORCH., GLENN, directed by Buddy De Franco; BA: Willard Alexander.
MILLER, JODY (Capitol); PM: Entertainment Assocs.; BA: Marty Landau—Artists Mgmt.
MILLER, MARIANNE (Pretty Girl); BA: PG Talent.
MILLER, MILDRED (Columbia); BA: Columbia Artists.
MILLER, ROGER (Mercury); PM: Don Williams—Williams & Price.
MILLER, PAM (RCA).

MILLER BLUES BAND, STEVE (Capitol); BA: IFA.
MILLIGAN, WAYNE (Giant); BA: Jay Gilbert—Empire Prod'ns.
MILLS, ALLEN (Tornado); PM/BA: David L. Perkins.
MILLS BROS. (Dot); PM: Arthur Lake; BA: CMA.
MILLS, CATHY (Laurie); PM: John Mack.
MILLS, JANICE (Trend); PM/BA: Tom Hodges.
MILLS, JOYCE (Tornado); PM/BA: David L. Perkins.
MILSAP, RONNIE (Scepter); PM: Chips Moman.
MILSTEIN, NATHAN (Capitol); BA: Dale Heapps—S. Hurok.
MILTON, LITTLE, & HIS ORCH. (Checker); PM: Miss Jacki Sutton; BA: Dick Boone.
MIMMS, GARNETT (Verve).
MIND GARAGE (RCA).
MINDY & THE COMPLEX (Athena); PM: Alpine Artists; BA: King Zbornik.
MINNELL, LIZA (A&M); PM: Martin Bregman; BA: Stephanie Phillips—CMA.
MINNIE PEARL (Starday); PM: Jim Halsey; BA: CMA.
MINTON, YVONNE (Philips); BA: Colbert Artists.
MIRANDA, CLAUDIO (Crestview); PM: Jack Millman.
MIRETTES (Revue); BA: Lee Craver.
MISS-TY BLUSH (Kash); PM: T. H. Williams; BA: Beaverwood Talent.
MRS. MILLER (Amaret); PM: Bob Vincent—Mus-Art Corp.
MRS. O'LEARY'S COWS (MGM).
MR. FLOOD'S PARTY (Cotillion); BA: J. L. Caulfield.
MR. JIM & THE RHYTHM MACHINE (Columbia); PM: Jimmy Wisner.
MITCHELL, CHAD (Bell); BA: Projects IV.
MITCHELL, GROVER (UA).
MITCHELL, HOWARD; BA: S. Hurok.
MITCHELL, JONI (Reprise); PM: Elliot Roberts—Lookout Mgmt.; BA: CMA.
MITCHELL, RUBIN (Capitol); PM: Alfred R. Quade; BA: ABC.
MITCHELL-RUFF DUO (Epic); BA: Music & Drama Assocs.
MITCHELL/ST. NICKLAUS (Avco Embassy); PM: Wally Amos.
MITCHELL, WILLIE (Hi); PM: Alex J. Migliara; BA: Sam Coplin, Memphis Continental Artists.
MIX'D CO., THE (Casa Grande); PM/BA: Frank Paul.
MIZE, BILLY (Imperial); BA: Don Howard.
MIZELL, BILL (Camaro); PM: Hank Mizell; BA: Style Booking.
MOBLEY, HANK (Blue Note).
MOBY GRAPE (Columbia); PM: Mike Gruber.
MOCKABEE, JESSE RUDOLPH (Atlantic).
MODERN COUNTRY QUINTET (Gravity); PM: Adrian Willis; BA: Bee-Gee Prod'ns.
MODERN JAZZ QUARTET, THE (Apple, Atlantic); PM: Monte Kay; BA: Bennett Morgan.
MOFFO, ANNA (RCA); BA: Columbia Artists.
MOJO (GRT); International Mgmt. Combine.
MOLESE, MICHELE (Columbia); BA: Colbert Artists.
MOLOCH (Enterprise); PM: Don Nix.
MOLTKE, VERONICA JOCHUM VON (Telefunken, Philips); PM/BA: Herbert Kay.
MONDA, DICK (Verve).
MONEY, ZOOT (Capitol); PM: Henry Carr.
MONICA, CORBETT (Metromedia); PM: Kenneth F. Martel; BA: William Morris.
MONKES, THE (Colgems); PM: David Pearl, Brendon Cahill; BA: Chartwell.
MONROE, VAUGHN (Ambassador); PM: Irving Siders.

MONRO, MATT (Capitol); PM: (UK) Nems; BA: Chartwell Artists.
MONTAGUE, ROY (Duane); PM: Memnon.
MONTEGO JOE (RCA); PM: Andrew B. Stroud.
MONTE, LOU (Regalia); PM: George Brown.
MONTENEGRO, HUGO (RCA); PM: Gerard W. Purcell.
MONTEUX, CLAUDE (Decca); PM/BA: Albert Kay.
MONTEZ, CHRIS (Oracle).
MONTGOMERY, BUDDY (Impulse); PM: Lam-Cam Corp.
MONTGOMERY, LEE (VMC).
MONTGOMERY, MELBA (Capitol); PM/BA: Buddy Lee Attractions.
MONTOYA, CARLOS (ABC, RCA, UA); BA: Kolmar-Luth.
MONTEAL (Stormy Forest).
MOODIE, FLORENCE (Gold Stars); PM: Gold Star Prod'ns.
MOODY BROS., THE (Deram); PM: Lloyd Greenfield; BA: Lon Harriman—Zell Ent. Int'l.
MOODY, RON, & THE CENTAURS (Columbia); PM: Steve Buckingham; BA: Old Coach Prod'ns.
MOON, THE (Imperial).
MOONRAKERS, THE (Shamley); PM: Joel Brandes; BA: James Reardon.
MOORE, ALEXANDER (Arhoolie); PM: Chris Strachwitz.
MOORE, BETH (Capitol); PM: Cliffie Stone.
MOORE, BOBBY, & THE RHYTHM ACES (Checker); BA: Bowmar Prod'ns; Birney Golden—Circle Artists.
MOORE, DORETHA (Archilleen); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
MOORE, JERRY (ESP Disk).
MOORE, JIMMY (Trend); PM/BA: Tom Hodges.
MOORE, JONATHAN (Together); PM: Douglas Lyon; BA: Chartwell Artists.
MOORE, JOYCE (Topic); BA: Joe Wright.
MOORE JR., PHIL (Atlantic); PM: Pilgrim Mgmt.
MOORS, THE (Spectra); PM/BA: Jim Hollingsworth—SPI.
MORAN, BOB (Band Box); BA: Bill Goodwin.
MORAN, JACK (Athena); PM: Alpine Artists.
MORA, SYLVIA (TBA); PM: Bill Newkirk.
MORATH, MAX (RCA); BA: Kolmar-Luth.
MORELL, BARRY (Westminster); BA: Columbia Artists.
MORGAN, GEORGE (Stop); PM: Pete Drake; BA: Aud-Lee.
MORGAN, JANE (RCA); PM: Jerry Weintraub—Management Three; BA: CMA.
MORGAN, LEE (Blue Note).
MORGEN (Probe).
MORMAN TABERNACLE CHOIR (Columbia); PM: Morman Tabernacle Choir.
MORRIS, BOB (Capitol); PM: Jack McFadden; BA: OMAC.
MORRISON, DOROTHY (Elektra); PM: Michael Brucker; BA: William Morris.
MORRISON, HAROLD (Epic); BA: Hubert Long.
MORRISON, KATHY, see Bill Wilbourn.
MORRISON, KIM (Mercury); BA: Key Talent.
MORRISON, VAN (WB-7 Arts); PM/BA: Robert Schwaid—Schwaid-Merenstein.
MORROW, BUDDY; BA: Willard Alexander.
MOSAIC TWEED (Capitol).
MOSSBY, JOHNNY & JONIE (Capitol); PM: Sonny Neal; BA: Neal Agency, Americana Agency.
MOSS, BILL (Bell).
MOSS, BUDDY (Columbia); PM: Bob Messenger.
MOTHER EARTH (Mercury); PM: Travis Rivers; BA: National Artists Attractions, Bennett Morgan.

MOTHERLODE (Buddah); PM: (US) Modo Prod'ns, (Canada) Mort Ross; BA: Action Talent, Willard Alexander.
MOTHERS OF INVENTION (Reprise).
MOTLEY KRU (Rondo); BA: Triangle Talent.
MOTTLA, TONY (Project 3).
MOUTRIE, SAM (Roulette); BA: South-eastern Attractions.
MOUNTAIN (Windfall); PM: E. S. Prager; BA: Ron Terry.
MOUNTAIN DEW BOYS (Yale); BA: Smokey Warren.
MOURNING DAZE (Kiderian); PM/BA: Ray Peck—Kiderian.
MOUSE & THE TRAPS (Bell); BA: Consolidated Talent.
MOUSKOURI, NANA (Fontana); BA: Dale Heapps—S. Hurok.
MOVERS (1-2-3); PM/BA: Bill Lowery.
MOVES, THE (A&M); PM: (US) Schwaid-Merenstein, (UK) Denny Cordell; BA: Herb Sparr—William Morris.
MUDD, MEMPHIS (Hala); PM: Butch Adkerson; BA: Hubert Long.
MUHAMMAD, SAKINAH (UA).
MULDAUR, GEOFFREY & MARIA (Reprise); PM: Geoffrey Muldau.
MULLIGAN, GERRY (Columbia); BA: Music & Drama Assocs.
MULLINS, DEE (Plantation); BA: Top Billing.
MUNDY, JIM (Hickory); BA: Acuff-Rose.
MURAD'S HARMONICATS, JERRY (Columbia); BA: Jimmy Richards.
MURDOCH, BRUCE (Stormy Forest); PM: Jean Powell.
MURPHY, J. F. (Verve/Forecast).
MURPHY, TURK, SAN FRANCISCO JAZZ BAND (Good Time Jazz); BA: Theatrical Corp. of America.
MURPHY, WILLIE, see Spider John Koerner.
MUSIC BOCHS (Columbia); PM/BA: Louis Lofredo.
MUSIC CO., THE (Crestview); PM: J.W. Alexander.
MUSSELWHITE, CHARLEY (Paramount, Vanguard); PM/BA: Woodie Woodsum Jr.
MUSTARD FAMILY, THE (Buddah); PM: Trod Nossel Prod'ns.
MYERS, TONY (Quality-Canada); PM/BA: Larry Graham.
MYRTH (RCA); BA: Willard Alexander.
MYSTIC MOODS ORCH. (Philips); PM: Brad S. Miller.
MYSTICS, THE (Metromedia); PM: Path Music Prod'ns; BA: Central Booking.

N

NABORS, JIM (Columbia); PM: Richard O. Linke; BA: William Morris.
NALLE, BILLY (RCA, Concert Rec'g., Mirrosonic); PM: Arthur D. Zinberg.
NALL, JIMMY (Chart).
NANCE, RAY (Solid State).
NANDO, KING (Swinger).
NASH, GRAHAM (Atlantic).
NASH, JOHNNY (Jad); PM: Danny D. Sims Jr.
NASHVILLE BRASS (RCA).
NASHVILLE GUITARS, THE (Monument); PM: Joe Tanner.
NATAL, NANETTE (Vanguard); PM: Bill Russo; BA: Linwood Jones—CMA.
NATIONAL BANK WITH CHUCK TROIS (A&M); PM: Stan Poses.
NATURAL FOUR, THE (ABC); PM: Willie Hoskins; BA: Lee Craver, Aries Booking.
NATURAL WILDLIFE (Colpar); PM: Richard Parrish; BA: Old Coach Prod'ns.

(Continued on page T-42)

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Turn the World Around	War Baby	Everybodys got Trouble
Sun and Windblown	I'm Getting Betty	Wall of Pictures
Wonderful World of Women	Low'n' You is Kiffin' Me	Wedding Bond
The wheels Off My Wagon	Don't Squeeze My Sharon	Hurry Up
Hobo's Pride	My Dream	Big Blackbird
Before the Next Teardrop Falls	Women Do Funny Things to Me	I've Got Precious Memories
I Just Wanted to Know	Our Ship of Love	Ribbon of Darkness
Rainbows are Back in Style	Artificial Rose	Just Blow in His Ear
She Went a Little Bit Farther	If This House Could Talk	The Wedding Cake
Together	I'd Better Call the Law on Me	Come Like the Wind
Words I'm Gonna Have to Eat	Yes, Mr. Peters	Lonely Street
Anna	Feel Me a Nanner	Irresistible
Tippy Toeing	Old Records	Lonely Figure
When the Ship Hits the Sand	Pen & Paper	You Gave Me a Mountain
Dead and Gone	My Friend on the Right	Like a Bird
I Wish	Why Didn't Your Dog Bite Nobody but Me	Lonely Street
Down in the Boondocks	Keeping Up With the Joneses	Love Ain't Gonna Die
Rhinestones	Down by the River	Ann
None of a Thousand Days	Sings of a Fool	There Never Was a Time
Whirlpool	Sing a Little Song of Heartache	Up Stairs in the Bedroom
Give Me Forty Acres	Second Hand Rose	That's When I See the Blues
Walk Tall	Yellow Bandana	Pretty One
The Man	Tiger Woman	Tiny Ribbons
Two Six Packs Away	Country Guitar	Red Rooster
Bright Lights & Country Music	Lookin' Back to Love	Long Black Veil
I Think I'll Cry Myself to Sleep	Nothing Left to See	Already in the Heaven Line
Big Job	Dear Harlem Howard	I Just Came to Get My Baby
What We're Fighting For	It Makes You Happy	Happy Street
Lonely Again	The World's Round	Texas Tea
Ernie	Sweet Love & Happiness	Heaven Says Hello
Two of the Usual	Turn Me Loose 90 Proof	The Lovers
With One Exception	Wallopin' Rose	Night Life
The Watchman	Lonelyville	Bethlehem Steel
Stamp Out Loneliness	Volkswagen	and many others
Too Much to Dream	Uninvited Gall	
Lonely	Sad Face	
Walkin' Shadows	If The Whole World Stopped Lovin'	
Pickin' Up the Mail	Real Heartache Stand Up	
The Company You Keep	Hard Luck Joe	
Misty Heartache	Only You Can Make Me Cry	
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U. S. POPULAR RECORDING ARTISTS

• *Continued from page T-42*

PRICE, RAY (Columbia); PM: One-Niters; BA: Buddy Lee Attractions.
PRICE, RUTH (Mainstream); PM: SRO Artists.
PRIDE & JOY (Soma); BA: Central Booking.
PRIDE, CHARLEY (RCA).
PRINCE HAROLD (Kapp); BA: Roy Rifkind—Guardian Artists Direction.
PRINCESS SEDATRUS (Dynamo); PM: Jim Burston; BA: Queen Booking.
PRIVILEGE (Teaneck); PM: Edward Leonetti; BA: Privilege Talent.
PROBY, P. J. (Liberty).
PROCOL HARUM (A&M); PM: Bennett Glotzer—Fairlead Mgmt.; BA: Burt Zell—Zell Ents.
PROFESSOR JOHNSON & THE JOHNSON SINGERS (Minit).
PROFESSOR MORRISON'S LOLLIPOP (White Whale); PM: Sir Nicholas Scott; BA: Willard Alexander.
PROFILES, THE (Bamboo); PM: Gene Chandler.
PROPHETS, THEE (Kapp); PM: Dan Belloc, Carl Bonafede—Kiderian; BA: Spectra-Sound.
PRYOR, RICHARD (Reprise).
PRYSOCK, ARTHUR (Verve); PM: Don Palmer; BA: Oscar Cohen—ABC.
PUCHO & THE LATIN SOUL BROS. (Prestige).
PUCKETT, GARY, & THE UNION GAP (Columbia); PM: Martin Erlichman; BA: Herb Spar—William Morris.
PUNTE, TITO (Tico).
PUGLIANO, SAM (Jay Jay); BA: Li'l Wally.
PUNSE (Poison Ring); PM: Trod Nossel Prod'ns.
PURDIE, PRETTY (Columbia); PM: Dory Jones.
PURE (Capitol).
PUTNAM, CURLY (ABC); PM: C. Putnam.
PUNNEY, MARK (Spectra); PM/BA: Jim Hollingsworth—SPI.
PUZZLE (ABC); PM: Jay Senter; BA: Valox Booking.
PYEWACKET (Brother); PM/BA: Ron T. Faircloth—Fair Ones, Beach Boys Entertainment.
PYNE, BILL (K-Ark); PM: Charles Miner; BA: Atlas Booking.

Q
QUARRY (Axis); PM: Barry Hollister—Space Age Prod'ns.
QUARTETTO DI ROMA (DGG); BA: Colbert Artists.
QUARTETTO ITALIANO (Angel, Philips); BA: Colbert Artists.
QUEEN ANNE'S LACE (Coral); PM: Golden Bough Mgmt.
QUESTION MARK & MYSTERIANS (Super K); PM: Delta Promos.; BA: Mark-Hart.
QUICKSILVER MESSENGER SERVICE (Capitol); PM: Ron Polte; BA: West Pole.
QUILL (Atlantic); PM: Amphion; BA: Premier Talent.
QUINN, CARMEL; BA: IFA.
QUOTATIONS (K-Town); BA: ABA.

R
RABBIT, DICK (Deltron); PM: Delta Promos.; BA: Mark-Hart.
RABBITT, EDDIE (Columbia); PM: Dick Heard.
RABIN, MICHAEL (Capitol); BA: Columbia Artists.
RADCLIFFE, JIMMY (RCA).
RADISH, ELI (Capitol).
RAE, DELL (Scratch); PM: Si Siman; BA: Top Talent.
RAELETTS, THE (Tangerine); PM: Racer Mgmt.

RAFF, REMEE (Audio Fidelity); PM: Tony Boffi; BA: Morison Theatrical.
RAGOSNIG, KONRAD (Erato, RCA); PM/BA: Herbert Kay.
RAINTREE (Beech); PM: Martin Gary; BA: Mar Bookings.
RAINWATER, MARVIN (WB-7 Arts); PM/BA: Buddy Lee Attractions.
RAITT, JOHN; BA: IFA.
RAKHA, ALLA (World Pacific); BA: Music & Drama Assocs.
RALSTON, BOB (Ranwood); PM: Sam J. Lutz.
RAMBEAU, EDDIE (Bell); PM: Dan Crewes.
RAMPAL, JEAN-PIERRE; BA: Colbert Artists.
RAMSAY, STU, see Chicago Slim.
RAMSEY'S CHAMPAGNE QUINTET, CURT (Ranwood); PM: Sam Lutz.
RANDALL, FRANKIE (RCA); PM: International Mgmt. Combine.
RANDOLPH, BOOTS (Monument); PM: Xavier B. Cosse; BA: ARCO Ents.
RANEY, SUE (Verve, Impulse); PM: Joseph Scandore.
RANIERI, KATYNA (London, Capitol); PM: Jack Petrill.
RANJJI (Dunhill); PM: Jerry Stern.
RANKIN, KENNY (Mercury); PM: Monte Kay.
RASCALS, THE (Atlantic); PM: Sid Bernstein; BA: Jim Veal—CMA.
RASKIN, JUDITH (RCA, Columbia); BA: Columbia Artists.
RATIONALS (Capitol, Metromedia); PM: Larry Feldman; BA: A-Square, Mike Quatro.
RAUSCH, LEON (Longhorn); BA: Jay Gilbert—Empire Prod'ns.
RAYEN (Columbia); PM: Marty Angelo.
RAWLS, LOU (Capitol).
RAY, BILLY, & THE HURRICANES (Camaro).
RAY, BOB (Soul City).
RAYE, MARTHA; BA: IFA.
RAYE, SUSAN (Capitol); PM: Performers Mgmt.; BA: OMAC.
RAY, JOHNNY (PIE); PM: Bill Franklin; BA: Coast Artists.
RAY, RICARDO (Alegre, UA Latino).
REACTIONS (K-Town); PM: Chuck Daniels; BA: ABA.
REA, DAVID (Windfall); PM: E. S. Prager; BA: Ron Terry.
REBE & RABE (Seagull); PM: Rebe Gosdin; BA: Gulf Coast Talent.
REBELS (Skylite); PM: Jim Hammil. BA: Ron Blackwood.
RED BEANS & RICE (Epic); PM: Forrest Hamilton.
RED LIGHT DISTRICT, THE (Scepter); PM: White Cloud; BA: Barry Singer—Frontier Booking.
REDPATH, JEAN (Elektra); PM: Manuel Greenhill.
REED, BOBBY (K-Ark); PM/BA: Modco.
REED, HERR; BA: NEA.
REED, JERRY (RCA).
REED, JIMMY (Bluesway); PM: Al Smith; BA: Sam Coplin.
REED, LES (Chapter 1).
REED, VIVIAN (Epic); PM: Robert Schilfman.
REESE, DELLA (Avco Embassy); PM: Lee Magid.
REEVES, BECKY LEE, & STEVE (Camaro).
REEVES, DEL, & THE GOOD TIME CHARLIES (UA); BA: Hubert Long.
REEVES, EDDIE (Ascot).
REEVES, MARTHA, & THE VANDELLAS (Gordy); PM: IMC; BA: William Morris.
REEVES, STEVE (Camaro).
REGAN, BOB, & LUCILLE STARR (Dot); BA: Artists Mgmt. Bureau.
REID, CLARENCE (Alston); PM: Willie J. Clarke.
REID, IRENE (Old Town); BA: Walden Artists.
REJTO, GABOR (Orion).
RENAISSANCE, THE (Kapp); PM: LF Music.

RENAUD, LINE (Capitol); PM: Gus Lampe.
RENBOURN, JOHN (Reprise); PM: Nathan Joseph—Transatlantic Recs.
RENO, DON, & BILL HARRELL (King); BA: Wil-Helm.
RENO, JACK (Dot); PM/BA: Moeller Talent.
REPARATA & DELRONS (Kapp); PM: Steve & Bill Jerome.
REVERE, PAUL, & THE RAIDERS (Columbia); PM/BA: Tam Ents.
REVIVAL HOUR QUARTET (Word).
REVIVALTIME CHOIR (Word).
REY, ALVINO (Sacred).
REYNOLDS, BILLY RAY (Epic); PM/BA: Pete Drake—Drake Talent.
REYNOLDS, JEANY (Mainstream).
REYNOLDS, LAWRENCE (WB-7 Arts); PM: Jimmy Rey; BA: Key Talent.
RHEA, CLAUDE (Word, Sacred).
RHINOCEROS (Elektra); PM: Sid Bernstein; BA: Hal Ray—William Morris.
RHODES, GLORY (Atco); PM/BA: Sal Serlo—SAC.
RHODES, SPECK (RCA); BA: Top Billing.
RICE, DON (Stadium); PM: A. J. Minto; BA: Alstar Artist.
RICE, MACK (Atco); PM: Ted White; BA: James Stanford.
RICH, BUDDY (World Pacific); PM: Carl Ritchie; BA: Willard Alexander.
RICH, CHARLIE (Epic); PM: Cy Rosenberg; BA: National Artists Attractions.
RICHARD & WILLIE (Dooto); PM/BA: Lee Craver.
RICHARDS, EARL (UA); BA: Key Talent.
RICHARDS, EMIL (Impulse); PM: E. Richards.
RICHARDSON, JEROME (Verve, Savoy); BA: Bennett Morgan.
RICHARDSON JR., WARREN (Atlantic); PM: Charles Green & B. Stone.
RICHARDS, RANDY (Foggy Love); PM: Rick Matos.
RICHTER-HAASER, HANS (Angel, Everest); BA: Columbia Artists.
RICHTER, SVIATOSLAV (Angel, DGG, Monitor); BA: S. Hurok.
RICKER, ROGER (Deltrone); PM/BA: Delta Promos.
RICKETT, NOONEY (Capitol); PM: Darian/Weinhaus.
RICKLES, DON (WB-7 Arts); PM: Joe Scandore; BA: James White—William Morris.
RIDDLE, GEORGE (Starday, Celebrity Circle); PM: Clayton-Davis; BA: Celebrities Unltd., Billy Wilhite.
RIDDLE, NELSON (Capitol, Reprise).
RIDGLEY, TOMMY (Ronn); PM: Bob Robin.
RIFKIN, JOSHUA (Elektra, Nonesuch); BA: New York Review Presentations.
RIGAI, AMIRAM (Decca); PM/BA: Bernard & Rubin.
RIGHTEOUS BROTHERS, THE (Verve).
RILEY, EARL (Ganym); PM: Claridge Music.
RILEY, JEANNIE C. (Plantation); BA: Key Talent.
RILEY, TIM (Pepper).
RISING GENERATION, THE (Screen Gems); PM: Marge Alley—Centaur Artists.
RITTER, DEWEY (Tornado); PM/BA: David L. Perkins.
RITTER, TEX (Capitol); BA: Acuff-Rose.
RIVERA, CHITA (Columbia, Mercury, Decca); PM: Bert Richman.
RIVERA, ISMAEL (Tico).
RIVERSIDE SINGERS (Project 3); PM/BA: Tornay Mgmt.
RIVERS, JOAN (Buddah); BA: William Morris.
RIVERS, JOHNNY (Imperial).
RIVERS, SAM (Blue Note).
RIZZO, GEORGE (WB-7 Arts).
RIZZO SEXTET, THE JOE (Ranwood); PM: Sam Lutz.

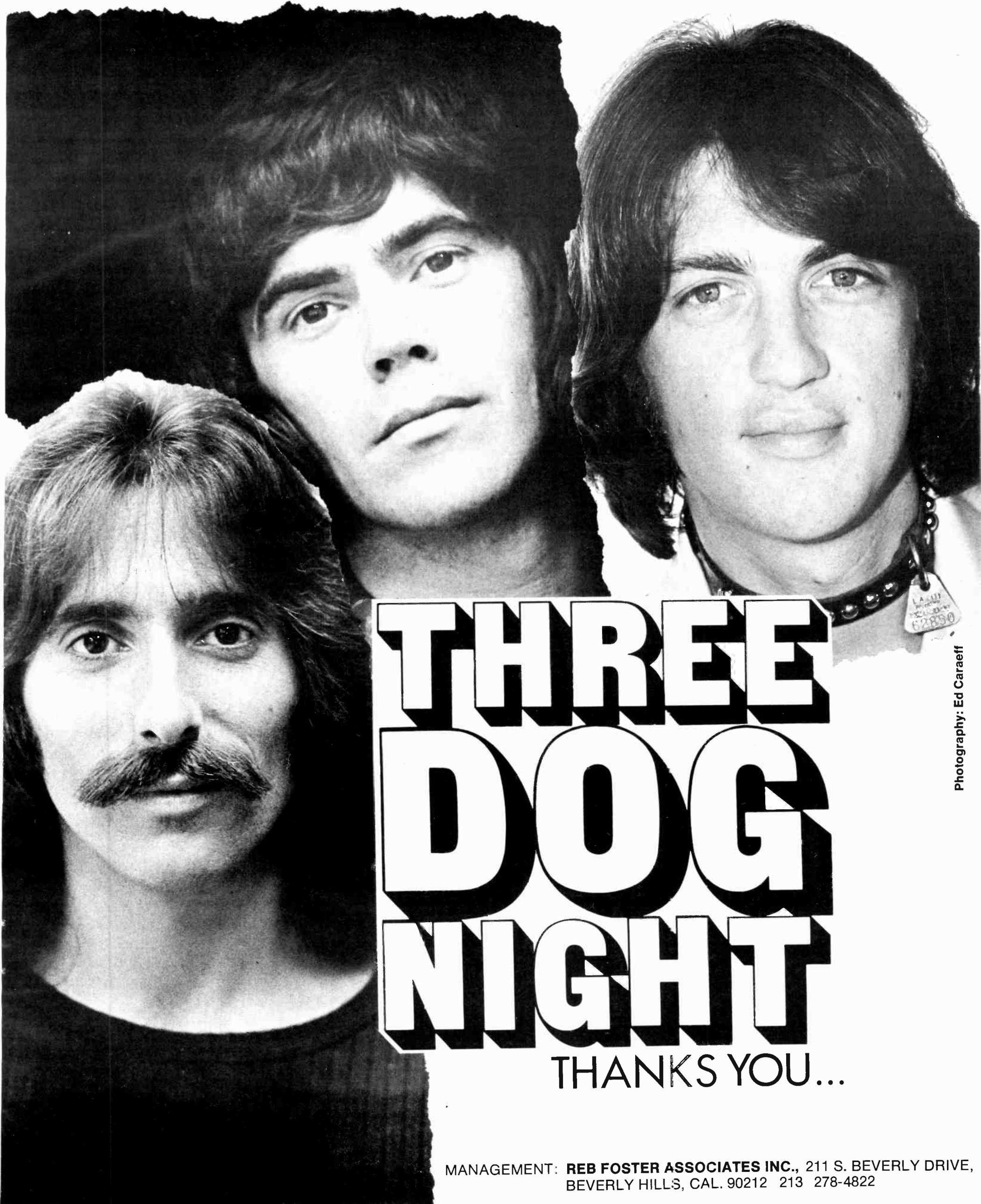
ROACH, MAX (Atlantic); BA: Music & Drama Assocs., Bennett Morgan.
ROAD RUNNERS, THE (Colossus); PM: Nick De Gloma.
ROBBINS, HARGUS PIG (Chart).
ROBBINS, MARTY (Columbia); BA: Marty Landau—Artists Mgmt.
ROBBINS JR., MARTY (Columbia); PM/BA: Marty Robbins Ents.
ROBBS, THE (Dunhill); PM: Con Merten; BA: Action Talent.
ROBERT & THE SOUTHERNERS (Jewel); PM: Robert L. Ecford.
ROBERTS, AUSTIN (Philips).
ROBERTS, BILLY JOE (Sunset).
ROBERTS, JIM (Ranwood, Word, Light); BA: Sam Lutz.
ROBERTS, LEA (Minit).
ROBERTSON, DALE (Liberty).
ROBIN (Abnak); PM: Bankers Mgmt. & Servs.; BA: Abnak.
ROBINSON, ANDY (Philips); PM: Jean Powell.
ROBINSON, ANN (All Bros.); Jobie Gooding—Virtue/Stiles Prod'ns.
ROBINSON, CARLENE (Verve).
ROBINSON, DENNIS (TA); PM: Larry Phillips; BA: Talent Attractions.
ROBINSON, FENTON (Sound Stage 7); PM: Mel Collins.
ROBINSON, FREDDY (World Pacific).
ROBINSON, JOHNNY (Okeh); BA: Walden Artists.
ROBINSON, J. P. (Alston); PM: Willie J. Clarke.
ROBINSON, RONALD CARSON (Columbia); PM: Marty Robbins Ents.
ROBINSON, SMOKEY, & THE MIRACLES (Tama); PM: IMC; BA: CMA.
ROCK CREEK REUNION (Carosel); BA: Consolidated Talent.
ROCKIN FOO (Hobbit); PM: John Hartman; BA: IFA.
ROCK REVIVAL, THE (Keeta); PM/BA: Ken Keene.
ROCKY & VAL; PM: White Cloud; BA: Barry Singer—Frontier Booking.
RODGERS, JIMMIE (A&M); PM: James, Fitzgerald; BA: Danny Cleary—CMA.
RODGERS, MAURICE (Double Shot); PM: Sure-Shot; BA: APA.
RODRIGUEZ, PETE (Alegre).
RODRIGUEZ, RAY (Alegre).
RODRIGUEZ, TITO (UA Latino).
ROE, GLORIA (Word).
ROE, TOMMY (ABC); PM: Seymour Heller, Bill Lowery; BA: CMA.
ROGERS, AL (MGM); PM: Don Campbell; BA: Arsak Music.
ROGERS, DAVID (Columbia); PM: Kathleen Jackson; BA: Hal Smith Artists, Kathleen Jackson.
ROGERS, GAMBLE (Platinum).
ROGERS, LEE (Wheels-Ville); PM: Ted White; BA: James Stanford.
ROGERS, ROY (Capitol); PM: Art Rush.
ROGERS, SMOKEY (Starday); BA: Marty Landau—Artists Mgmt.
ROGERS, TOMMY (AJP); PM: Tommy Rogers.
ROLLE, PAT (Kapp); PM: Mary Moore—Mindy Recs.
ROLLING STONES, THE (London); PM: Allen Klein; BA: ABKCO Inds.
ROLLINO & SHEFTEL (DGG); PM/BA: Sheldon Soffer.
ROMAN, LYN (Dot); PM/BA: Vic Beri—Newton, Amato, Newton.
ROMAN, MURRAY (Tetragrammaton); BA: Zell.
ROMEROS, THE (Mercury); BA: Columbia Artists.
RONDELL, KARON (Columbia); PM: Nick Sevano.

RONETTES (Philles).
RONSTADT, LINDA (Capitol); PM: Herb Cohen; BA: Zell Ents.
ROSAND, AARON (Vox, Columbia); PM: Robert M. Gewald.
ROSE, BIFF (Tetragrammaton); PM: DeBlasio/Wald; BA: William Morris.
ROSE, DAVE (Capitol); PM: Nick Sevano.
ROSE GARDEN (Atco); PM: Pat Pipolo; BA: Sam Coplin.
ROSE, JOHNNY (Band Box); BA: Vicky Moran—Sound-Ad Talent.
ROSE, LEONARD (Columbia); PM: Columbia Artists.
ROSELLI, JIMMY (UA); PM: Ross & Steinman.
ROSEN, CHARLES (Epic); BA: Columbia Artists.
ROSE, TIM (Columbia); PM: Jack Beale; BA: APA.
ROSICRUAN (Polydor); PM: Phil Basile.
ROSKO (Verve/Forecast, Flying Dutchman).
ROSMINI, RICHARD (Imperial).
ROSS, ADAM (Kapp); PM: Don Sterling.
ROSS, DIANA (Motown); PM: IMC; BA: William Morris.
ROSTROPOVICH, MSTISLAV; BA: S. Hurok.
ROTARY CONNECTION (Cadet/Concept); PM: Arkham Artists; BA: IFA.
ROTHENBERGER, ANNELIESE (Angel); BA: Columbia Artists.
ROTTEN APPLE, THE (International Artists); PM: Tommy Bee; BA: Artist Mgmt.
ROUND ROBIN (Mothers); BA: McConkey.
ROUNSEVILLE, ROBERT (Kapp, Capitol, Columbia); PM: Charles May.
ROUEN, IRMA (MGM); PM: Talent Finders.
ROUVAUN (RCA); BA: IFA.
ROWAN, DAN, & DICK MARTIN (Epic); PM: APA.
ROWICKI, WITOLD; BA: S. Hurok.
ROWLES, JOHN (Kapp); PM: (UK) Peter Gormley—MCA.
ROXY (Elektra); BA: Tom Ross—APA.
ROYAL, BILLY JOE (Columbia); PM: Seymour Heller; BA: Bill Lowery.
ROYAL BLUE, THE (Capitol); PM/BA: Bill Lowery.
ROYAL GUARDSMEN (Laurie); PM: June Richards; BA: Willard Alexander.
ROYAL HARMONIZERS, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
RUBBER BAND (GRT); PM: Robert Fitzpatrick.
RUBINSTEIN, ARTUR (RCA); BA: Dale Heapps—S. Hurok.
RUBY & THE ROMANTICS (A&M); PM: Louis Zito; BA: Irvin J. Towson.
RUCKER, SANDY (Royal American); BA: Joe Taylor.
RUDOLF, MAX; BA: S. Hurok.
RUDY JEAN (Casa Grande); PM/BA: Frank Paul.
RUFFIN, DAVID (Motown); PM: IMC; BA: CMA.
RUFFIN, JIMMY (Soul); PM: IMC; BA: ABC.
RUGBYS, THE (Amazon); PM: Michael Suttle; BA: Willard Alexander, National Artists Attractions.
RUI (Columbia); PM: Grey Advertising.
RUIZ (TBP Int'l); PM: Tommy Bee.
RUPPLE, R. J., Memorial Piano & Percussion Band (McHall); BA: McConkey.
RUSHING, BENSON (Camaro); BA: Style Booking.
RUSHING, JIMMY (WB-7 Arts); BA: Bennett Morgan.
RUSH, MERRILEE (Bell); PM: Bert Richman; BA: Ben Bernstein—William Morris.
RUSH BLUES BAND, OTIS (Cotillion); BA: Bennett Morgan.

(Continued on page T-48)

Burt Bacharach & Hal David

"TOP NEW SINGLES' ARTISTS OF THE YEAR"



THREE DOGG NIGHT

THANKS YOU...

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U. S. POPULAR RECORDING ARTISTS

• Continued from page T-46

RUSSELL, BOBBY (Elf); PM: Buzz Cason.
RUSSELL, SAM (Imperial).
RUSSO, MIKE (Arhoolie).
RYAN, JAMEY (Show Biz); BA: Top Billing.
RYCE, JOEL (see Yaltah Menuhin).
RYDER, MITCH (Dot); PM/BA: Barry Kramer.
RYLES, JOHN WESLEY (Columbia); BA: Hubert Long.

S
SABATER, JIMMY (Tico).
SABICAS (MGM, Decca, Columbia, RCA); PM: Marcel Ventura; BA: Judson Mgmt.
SACHS, EVELYN (RCA); PM/BA: Dolores Seida.
SACRED HEART CHOIR & INSTRUMENTAL GROUP, THE (Avant Garde).
SAFARI 300 (Stormy Forest); BA: Michael Podoli Concert Mgmt.
SAGITTARIUS (Columbia); PM: Howard Wolf.
SAINT-MARIE, BUFFY (Vanguard); PM: Joel Dean; BA: CMA.
ST. JAMES, SCHERRI (Talun); PM: Don Sanders; BA: Cliff Fleetwood.
ST. PETER, CRISPAN (Jamie); PM/BA: (UK) David Nicolson.
SAINTS, THE (Line 5); PM: Bowie Martin; BA: Bowmar Prod'ns.
ST. STEVEN (Probe).
SALEM TRAVELERS (Checker); PM: Talman D. Thomas.
SALES, SOUPY (Motown); PM: Stan Greeson.
SALETAN, TONY (Folk-Legacy); PM: Manuel Greenhill.
SALLOOM-SINCLAIR (Cadet/Concept).
SALTER, JOE, & BOB COTTER (Commonwealth United); PM: Arthur Aaron.
SALZMAN, ERIC (Nonesuch); BA: New York Review Presentations.
SAM & DAVE (Atlantic); PM: Grekenheimer; BA: IFA.
SAMMY & THE CHARGERS (Gravity); PM: Sammy Jackson; BA: Bee-Gee Prod'ns.
SAMPLES, JUNIOR (Chart); BA: Joe Taylor.
SAMPLES, WILLIE (Little Darlin'); PM/BA: Don Fowler.
SAMPSON, DON RAY (Audio Arts); PM: Madelon Baker.
SAM THE SHAM (MGM); PM: New Dawn Artists.
SAND, THE (Deltron); PM: Delta Promos.; BA: Mark-Hart.
SANDALS, THE (World Pacific).
SANDEE, DAVE, & THE NEW; PM: Vic Berli-Newton, Amato, Newton.
SANDERS, HALLIE (Porthole Prod'ns); PM: Julian Portman.
SANDERS, PAULI (MGM).
SANDERS, PHARAOH (Impulse); BA: LBJP Concert.
SANDERS, RAY (Imperial); BA: Americana Agency.
SANDERS, STEVE (Canaan); PM: Herbert Sanders; BA: Don Light Talent.
SANDLER & YOUNG (Capitol); PM: Val Irving.
SANDLER, DAVID (Apt); PM: D. Sandler.
SAND, PAT, & THE PEBBLES (Nickel Shoe); PM: Stan Watson; BA: Queen Booking.
SANDPIPERS, THE (A&M); PM: Larry Deutsch; BA: Danny Cleary-CMA.
SANDRO (Discos Columbia); BA: Kolmar-Luth.
SANDS, EVIE (A&M); PM: Ron Mason-CMA.
SANLAND BROS. (Capitol); PM: Performers Mgmt.; BA: OMAC.
SAN SEBASTIAN STRINGS, THE (WB-7 Arts); PM: Alex Grob.
SANTAMARIA, MONGO (Atlantic, Columbia); PM: Jack Hooke; BA: ABC.
SANTANA (Columbia); PM: Stan Marcum-Shady Mgmt.; BA: Millard Agency.
SANTO & JOHNNY (Imperial).
SANTOS, LARRY (Evolution, Stereo Dimension); PM: Kenneth F. Martel.
SARIDIS, SAVERIO (WB-7 Arts); PM: George Brown.
SAVAGE GRACE (WB-7 Arts, Reprise); PM: Jerry Lubin; BA: A-Square.
SAX, BOBBY (Deplace); PM/BA: Robert Hughes.
SAYLES, JOHNNY (Dakar); PM: Carl Davis; PM: Queen Booking.
SCAFFOLD, THE (Bell); PM: Jean Powell.
SCARBURY, JOEY (Dunhill); PM: Jerry Phillips.
SCHIFRIN, LALO (Dot); BA: Chartwell.
SCHIFFER, HANK (Soul City).
SCHMIDT, ERIC VON (Mercury); PM: Manuel Greenhill.
SCHMUTZ, FRITZ (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
SCHWARTZMAN, SEYMOUR (Kollee); PM/BA: Dolores Seida.
SCHWARZKOPF, ELISABETH (Angel); BA: Columbia Artists.
SCOGGIN, JERRY, see John Staggs.
SCOTT, BOBBY (Columbia); PM: Arthur Miller.
SCOTT BROS. (Toddlin' Town).
SCOTT, FRANK (Ranwood); PM: Sam Lutz.
SCOTT, FREDDIE (Elephant V); PM: Michael Conti.
SCOTT, HENRY L. (Ranelagh); PM: M. Andrew Bell.
SCOTT, MOODY (Sound Stage 7); PM: JR Ents.
SCOTTO, RENATA (Angel, Everest); BA: Columbia Artists.
SCOTT, SANDI (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
SCOTT, SHANNON (Accent); PM: Scott Seely.
SCOTT, SHERREE (Robbins); PM: Mark Raymer; BA: Worldwide Christian Fellowship Music Assn.
SCOTT, SHIRLEY (Atlantic); PM: JMC.
SCOTT, TOM (Flying Dutchman).
SCOTT, WALTER (Celebrity Circle); PM: Clayton-Davis; BA: Celebrities Unltd.
SCRUGGS, EARL (Columbus); BA: Scruggs Talent.
SCRUGGS, GARY & RANDY (Columbia); BA: Scruggs Talent.
SCRIGGS, JIMMY (World Pacific).
SEALS & CROFTS (TA); PM: Steve Binder.
SEAR, WALTER (Command); PM/BA: Walter Sear.
SEA TRAIN (A&M); PM: Bennett Glotzer-Fairlead Mgmt.
SEATTLE SYMPHONY ORCH. (RCA); BA: Columbia Artists.
SEAY, JOHNNY (Columbia); PM: Gene McCaslen; BA: Hubert Long Agency, Scruggs Talent.
SEBOK, GYORGY (Mercury); BA: Colbert Artists.
SEBORIAN STORM (Universal); PM: Leo Austell Sr.-Array of Stars.
SECT, THE (Golden Voice); PM: John Mathey; BA: Sauk Valley Talent.
SEDAKA, NEIL (SGC); BA: William Morris.
SEGER, MIKE (Vanguard); PM: Manuel Greenhill.
SEGER, PETE (Columbia); PM: Harold Leventhal Mgmt.; BA: Folklore Prod'ns.
SEELY, JEANNIE (Decca); PM/BA: Atlas Artist.
SEEVERS, LES (Decca); PM: P. Donald White; BA: Mac Wiseman.
SEGER SYSTEM, BOB (Capitol); PM: Ed Andrews Jr.; BA: CMA, A-Square.
SEGO BROS. (Songs of Faith); PM: James Segoy; BA: Don Light Talent.

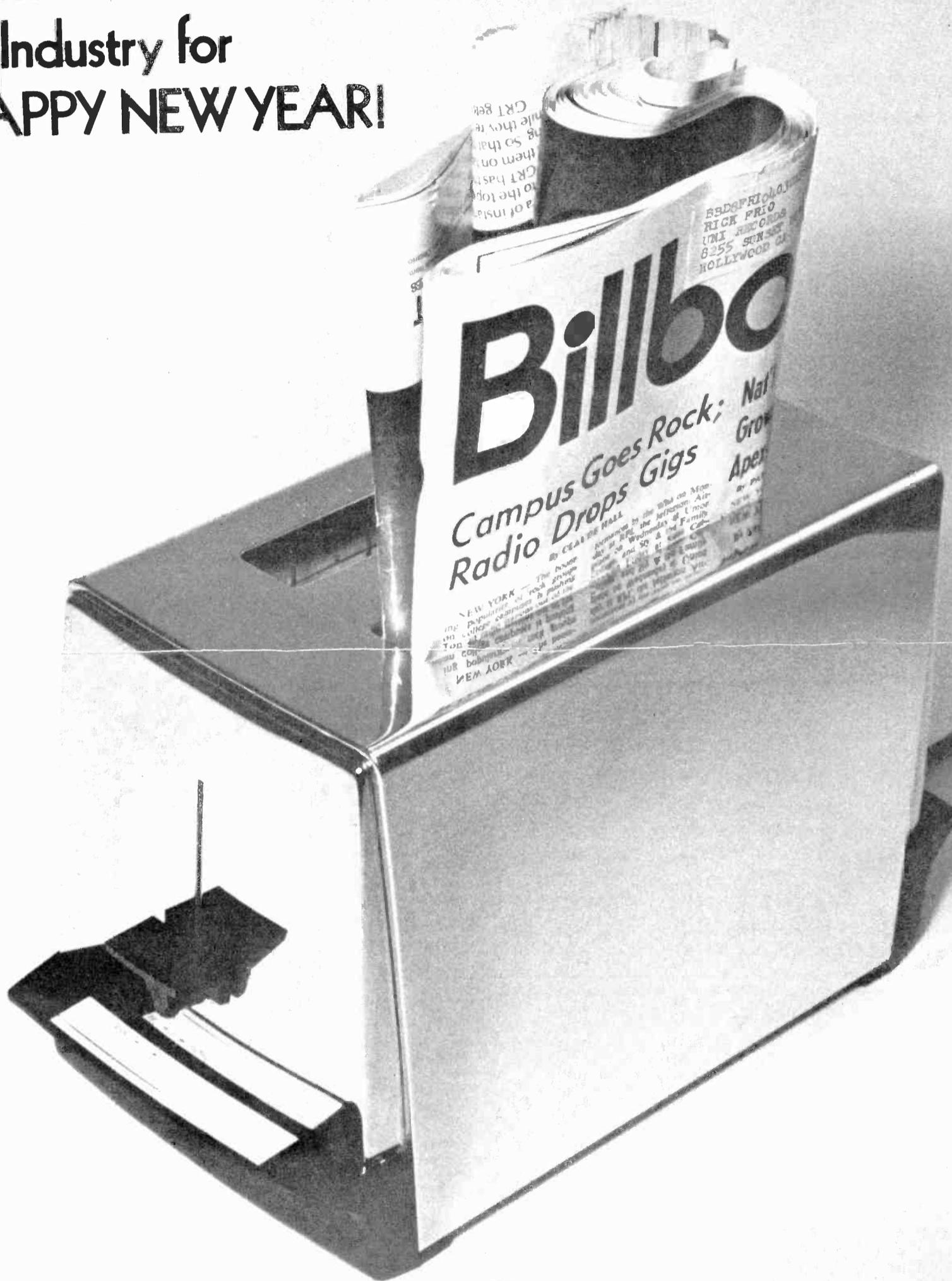
SEGOVIA, ANDRES (Decca); BA: Dale Heapps-S. Hurok.
SELF, RONNIE (Scratch); PM: Si Siman; BA: Top Talent.
SELVIDGE, SID (Enterprise); PM: Don Nix.
SENIOR SOUL (Whiz); PM: Sure-Shot; BA: APA.
SENSATIONAL JUBILLAIRES, THE (Sideltrack); PM: Lincoln Blankenship; BA: Allen White.
SENSATIONAL SPIRITUAL CONSOLATORS, THE (Designer); PM: Style Wooten; BA: Park Ave. Booking.
SERENDIPITY SINGERS (UA); PM: Michael Brovsky; BA: IFA.
SERFS, THE (Capitol).
SERKIN, PETER (RCA, Columbia); PM/BA: Frank E. Salomon.
SERKIN, RUDOLPH (Columbia); PM: William Judd.
SEYE, BOLA (Paramount); PM: Max Weiss; BA: DLS Mgmt.
SEVEN PEOPLE (WB-7 Arts); BA: Howard King.
SEVEN SEAS (Arden Artists); PM: Don Friedman; BA: Ben Arden.
SEVUCA (Reprise); PM: Robert Schwaider; BA: ABC.
SEYMOUR, JOHNNY (RPI); PM: Jim Wilhite; BA: Frank Page.
SHADES OF BROWN (Cadet); PM: Bobby Miller.
SHADOS-M (Colpar); PM: C. N. Collier Jr.; BA: Old Coach Prod'ns.
SHADOWS OF KNIGHT (Super K); PM: Super K; BA: Willard Alexander.
SHADY LANE (Imperial).
SHAFER, WHITEY (RCA).
SHA NA NA (Kama Sutra); PM: Ed Goodgold; BA: William Morris.
SHANE, BOB, & THE NEW KINGSTON TRIO; BA: Chartwell.
SHANGO (A&M); PM: Carl Dickerson; BA: Danny Cleary-CMA.
SHANKAR, RAVI (World Pacific).
SHANK, BUD (World Pacific).
SHANNON (Heritage); PM: Jerry Ross; BA: William Morris.
SHANNON, DEL (Dunhill); PM: Del Shannon; BA: Dunhill.
SHANTAYS (K-Town); BA: ABA.
SHA-RAE, BILLY (Hourglass); PM: New Concept.
SHARPE, MIKE (Liberty).
SHAVERS, CHARLIE (Verve, Savoy); BA: Bennett Morgan.
SHAW, MARLENA (Cadet); PM/BA: Shelly Kasten-Talent Consultants.
SHAW, RANDY (White Whale); PM: Don Altfield.
SHAW, ROBERT (Arhoolie).
SHAW SINGERS, THE (Designer); PM: Style Wooten; BA: Park Ave. Booking.
SHAYDE (International Artists); BA: Artists Mgmt. Co.
SHAZ (Thrush); PM: J. W. Alexander.
SHEA, GEORGE BEVERLY (RCA).
SHED, HENRY (Liberty).
SHELDON GOSPEL SINGERS, GEORGE (Designer); PM: Style Wooten; BA: Park Ave. Booking.
SHELTON, LOUIS (WB-7 Arts).
SHELTONS, THE (Dot); PM: Tommy Bee; BA: Slinger Talent.
SHEP (Vanguard); PM: Jacob Solman; BA: William Morris.
SHEPARD, JEAN, & THE SECOND FIDDLES (Capitol); PM/BA: Buddy Lee Attractions.
SHEPP, ARCHIE (Impulse); PM: A. Shepp, c/o Don Freedom.
SHERMAN, BOBBY (Metromedia); PM: Mike Belson; BA: APA.
SHERWOOD, GALE (Sunset); PM: Leonard Grant.
SHERWOOD, ROBERTA (Happy Tiger); PM: Bill Ficks; BA: Coast Artists.
SHINALL, VERN; PM/BA: John B. Fisher.
SHINER, MERV (Little Darlin'); BA: Top Billing, Buddy Lee Attractions.
SHIRLEY (Double Shot); PM: Sure-Shot; BA: APA.
SHIRLEY, DON (Columbia); BA: Columbia Artists.
SHORE, DINAH (Decca); BA: William Morris.
SHORTER, WAYNE (Blue Note).
SHORT-KUTS (Pepper); PM: Tim Riley; BA: Jim Brasher.
SHOUTING STARS, THE (Audio Gospel); PM: Madelon Baker.
SHOWMEN, THE (Imperial); BA: Bowmar Prod'ns.
SHOW STOPPERS, THE (Heritage).
SHOWTIME PART 1 & 2 (Candy Floss); BA: Central Booking.
SHUMAN, MORT (Reprise).
SIEPI, CESARE (London, RCA); BA: Columbia Artists.
SIERRA SUE (Vandal); PM: John S. Meredith; BA: Charles Wright Agency.
SIEWIERSKI, CASEY (Jay Jay); BA: Li'l Wally.
SIGNATURES, THE (Argosey); PM: Pathways Mgmt.; BA: ABC.
SILBERSTEIN, JASCHA (RCA); PM/BA: Judith Liegner.
SILK (ABC); PM: Belkin Prod'ns.
SILLS, BEVERLY (Westminster).
SILVA, ALAN (ESP-Disk').
SILVER APPLES (Kapp); PM: Barry Bryant; BA: Music & Drama Assocs.
SILVER, HORACE (Blue Note); BA: Jack Whittemore.
SILVERSTEIN, SHEL (RCA).
SIMMONS, JEFF (Straight); PM: Herb Cohen; BA: Zell Ents.
SIMMONS, SONNY (Arhoolie).
SIMONS TWINS (Checker).
SIMON & GARFUNKEL (Columbia); PM: Mort Lewis.
SIMONE, NINA (RCA); PM: Andrew B. Stroud; BA: Music & Drama Assocs.
SIMON, JOE (Sound Stage 7); PM: Guardian Artists Direction; BA: Universal Attractions.
SIMON, JOHN (WB-7 Arts); PM: Albert Grossman.
SIMON STEPHEN (RCA); PM: Robert M. Gwald.
SIMPSON, NORM (Murco); PM: Heads Up Ents.; BA: Norman Simpson.
SIMS, ZOOT, & AL COHN (Verve, Savoy); BA: Bennett Morgan.
SINATRA, FRANK (Reprise); PM: Milt Krasny-Frank Sinatra Ents.
SINATRA, NANCY (Reprise); BA: Tom Tanenbaum-IFA.
SINCLAIRS (Sin); PM: Lou Miller; BA: Collegiate Assocs.
SINGING HEMPHILLS, THE (Canaan); BA: Joel Hemphill.
SINGING RAMBOS, THE (Heart Warming); PM: Buck Rambo; BA: Don Light Talent.
SIR DOUGLAS QUINTET (Smash); BA: Mike Belitin.
SKHY, A.B. (MGM).
SKILES & HENDERSON (Liberty); BA: IFA.
SKINNER, JIMMIE (Starday); PM: Brite-Star; BA: Tex Clark.
SKIPPER, NORMAN (Trend); PM/BA: Tom Hodges.
SKY, JANIS (Ohiophone); PM: Len McKinnon.
SKY, PATRICK (Verve/Forcast); PM: David Wilkes; BA: J.L. Caulfield, Wendy Winsted.
SLEDGE, PATSY (UA); PM/BA: Jimmie Klein.
SLEDGE, PERCY (Atlantic); PM: Phil Walden & Assocs.; BA: Walden Artists.
SLEEPY LABEEF (Sun); Joe Wright.
SLIM, CHICAGO, & STU RAMSEY (Capitol).

SLOAN, J. DAVID (Starday); PM/BA: Moeller Talent.
SLOBODYANIK, ALEXANDER (Angel); BA: Dale Heapps-S. Hurok.
SLY & THE FAMILY STONE (Epic); PM: David Kapralik; BA: William Morris.
SMALL FACES (Immediate); PM: Tony Calder; BA: Harold Davidson.
SMART & COLE (Cordak); PM: Darian/Weinhaus.
SMART, DARK & FAST BLACK (Epic); PM: Terry Long.
SMATHERS, BEN, & THE STONEY MOUNTAIN CLOGGERS; BA: Joe Taylor.
SMITH (Dunhill); PM: Leonard Stogel; BA: William Morris.
SMITH, AL (Cardboard); PM: Mark Raymer; BA: Nationwide Syndicated Rec. & Artist Promos.
SMITH BROS. (WB-7 Arts); BA: McConkey.
SMITH, CAL (Capp); PM/BA: Atlas Artist.
SMITH, CARL (Columbia); PM/BA: Moeller Talent.
SMITH, CONNIE (RCA); PM: Bob Neal; BA: Neal Agency.
SMITHER, CHRIS; PM: Manuel Greenhill.
SMITH, GEORGE "HARMONICA" (Bluesway); PM: Link Wyler; BA: Bob Messinger.
SMITH, GLENN, & THE FABLES; PM: Vic Berli; BA: ABC.
SMITH, GOLDIE, & THE MOUNTAIN BOYS (Allandale); PM: Goldie Smith; BA: Style Booking.
SMITH, GOLDIE HILL (Epic); PM: Don Law Prod'ns.
SMITH SINGERS, THE GREGG (Everest, MGM, Columbia); BA: Kenall Ent's.
SMITH, HERBIE (Arstral 7); PM/BA: Herbie Smith Music.
SMITH MAJESTIES, HAROLD (Chess); PM: Gordon Strong; BA: Edward Smith.
SMITH, HOWLETT (Era); BA: Coast Artists.
SMITH, JERRY (ABC); PM: J. Smith.
SMITH, JIMMY (Blue Note, Verve); PM: Zip Johnson; BA: Oscar Cohen-ABC.
SMITH, JOHNNY "HAMMOND" (Prestige).
SMITH, KATE (RCA); PM: Raymond Katz; BA: William Morris.
SMITH, KATHY (Stormy Forecast).
SMITH, LONNIE (Blue Note).
SMITH, O. C. (Columbus); PM: Prence & Bash; BA: William Morris.
SMITH, OTIS (Perception); PM: Perception Ventures.
SMITH, RAY (Celebrity Circle); Charles Terrell; BA: Celebrities Unltd.
SMITH, RAY & LAMAR (Capa); BA: Doc Whiting-Medico Mgmt.
SMITH, ROY (UA).
SMITH, SAM (Doubletalk); BA: Wil-Helm Agency.
SMITH, TEDD (Word, Sacred).
SMOKE (Uni).
SMOKE RING (Buddah); PM: Joseph Hupp Jr.; BA: Willard Alexander.
SMOKESTACK LIGHTNIN' (Bell); PM: Lee Leibman, Patrick Colechio.
SMOTHERS BROS. (Mercury); BA: William Morris.
SMUBBS, THE (Monument); PM/BA: Lou LoFredo.
SNAPPERS (Imperial); PM: Claridge Music.
SNOW (Epic); PM: 5 Arts Mgmt.
SNOW, HANK (RCA); PM/BA: Moeller Talent.
SNYDER, HARRY & UPTOWNERS (Major); PM: Harry Snyder; BA: Bee-Gee Prod'ns.
SOFT MACHINE (Probe); PM/BA: Mike Jeffery.
SOFT WHITE UNDERBELLY (Elektra); PM: S. Pearlman; BA: RD 3 Ventures.
SOIL BROS. THE (La Vall); BA: Vic LaVal-Valco Attractions.
SOKOLOV, GRIGORY (Angel); BA: S. Hurok.
SOLID SOUL (Capitol); BA: NEA.
SOLISTI DI ZAGREB, I (Vanguard, Bach Guild); BA: S. Hurok.
SOMER, HILDE (Mercury); PM/BA: Tornay Mgmt.
SOMMER, BERT (Capitol); PM: Dominic Sicilia.
SONNY & CHER (Atco); PM: Joe De Carlo; BA: William Morris.
SONS, THE (Capitol); PM: Fred Roth; BA: Millard Agency.
SONS OF CHAMPLIN (Capitol); PM: Fred Roth; BA: Millard Agency.
SONS OF THE PIONEERS (RCA); PM: Julian Portman.
SOOP (Vanguard).
SOUL BROTHERS SIX (Atlantic); PM: W. L. Rayfield.
SOUL CHILDREN (Stax); PM: Charles Graziana; BA: IFA.
SOUL REVUE, BOBBY (K-Town); BA: ABA.
SOUL EXPRESSIONS, THE (Achilleian); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
SOULFUL STRINGS (Cadet); BA: Dick La Palm.
SOUL INC. (Rondo); BA: Triangle Talent.
SOUL JERS (Stepping Stone); PM/BA: Tom Hodges.
SOUL, JOHNNY (SSS Int'l); PM: Phil Walden, Sam Gant; BA: Walden Artists.
SOUL, JOHN PHILLIP, & HIS STONE MARCHING BAND (Pepper); PM: Vinny Trauth.
SOUL LEE (Startown); BA: Allen White.
SOULOSOPHY (ABC); PM: R. J. Motta.
SOUL SEARCHERS (Peacock, Songbird); PM/BA: Rev. Alvin Pointer.
SOUL SISTERS, THE (Dynamo); PM: Jim Burston; BA: Queen Booking.
SOUL SOUP (Kama Sutra); BA: Triangle Talent.
SOUL STIRRERS (Checker); PM/BA: Jessie Farley.
SOUL SURVIVORS (Atco); PM: Phil Basile.
SOUND OF TYME (Line 5); PM: Bowie Martin; BA: Bowmar Prod'ns.
SOUND CIRCUS, THE (Mercury); PM: Mickey Moody; BA: Delta Artists, McConkey Artists.
SOUNDS OF CHAS (Creative Artists); PM/BA: Johnathan K. Solak-Creative Artists.
SOUNDS OF MODIFICATION (Jubilee); PM/BA: Louis LoFredo.
SOUNDS OF SYNANON (Epic); PM: Synanon Foundation.
SOUND SOLUTION, THE (Kapp); PM: Joe Tyleshevski-Non-Stop Prod'ns.
SOUTHERN ECHOS, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
SOUTHERN NIGHTINGALES, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
SOUTH, JOE (Capitol); PM: Seymour Heller-Aitarack-Heller; BA: Bill Lowery.
SOUTH LAND SINGERS, THE (Designer); PM: Style Wooten; BA: Park Avenue Booking.
SOUTHWEST F.O.B. (Hip); PM: Rick Laymon-GPC Ents.
SOUTHWIND (Blue Thumb); PM: Dan Bourgoise; BA: Chartwell Artists.
SOUTHWIND SOUL UNIT (UA).
SOVINE, RED (Starday); PM/BA: Moeller Talent.
SOVINE, ROGER (Imperial).
SPANN, OTIS (Blues Time).
SPARKS, THE (Soutrack); PM: Evelyn Jones; BA: Allen White.
SPARKS, RANDY (Columbia, Disneyland, ABC); PM: Randy Sparks.
SPEARS, BILLY JO (Capitol); PM: Bill Starnes; BA: Hubert Long.
SPECIALS, THE (Satch); PM: Johnnie Finch.

(Continued on page T-50)

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U. S. POPULAR RECORDING ARTISTS

• Continued from page T-50

TOUREL, JENNIE (Columbia, Odyssey); PM/BA: Sheldon Soffer.
TOUSSAINT, ALLEN (Bell); PM: Marshall E. Sehorn & Allen Toussaint.
TOWERY, JIM (Trend); PM/BA: Tom Hodges.
TOWN CRIERS (Horizon); PM: Gene Snyder; BA: Joni Agency.
TOYODA, KOJI (Philips, RCA); BA: Sheldon Soffer.
TOZZI, GIORGIO (Columbia, RCA).
TRACES, THE (Laurie); PM: Ernie Maresca.
TRAFFIC (UA).
TRAIN, THE (Valley Swamp); PM/BA: John E. McDonald—Fourth Cliff Int'l.
TRASK, DIANA (Dot); PM: Tom Ewen; BA: Buddy Lee.
TRAVIS, MERLE (Capitol); PM/BA: Moeller Talent.
TREADWAY, PAM (Country Town); PM: Franklin Lynch; BA: Middle Georgia Music.
TREET (International Artists); BA: Artists Mgmt. Co.
TREGLE, NORMAN (RCA, Westminster).
TREMELÔES, THE (Epic); PM: (UK) Mike Smith.
TRENAIR, TREMAIN (Accent); BA: Adonis Ent's.
TRENTERS, THE (Forward); PM: Seymour Heller.
TRES FEMMES, LES (Phil-L.A. of Soul); PM/BA: Frances Dina.
TRETYAKOV, VIKTOR (Angel); BA: S. Hurok.
TREVOR, VAN (Columbia); PM: Dick Heard; BA: Smokey Warren.
TRIALS & TRIBULATIONS (McHall); BA: McConkey Artists.
TRIALS N TRIBULATIONS (Fayette); PM: Virtue/Stiles Prod'ns.
TRIANGLE, THE (Amaré); PM: Kenny Myers—Amaré Recs.; BA: Howard Steele.
TRIBE, TONY (UA).
TRIBULATIONS, THE (Imperial).
TRINIDAD JACKS (UA).
TRINIDAD STEEL BAND (Forward); PM: Seymour Heller; BA: Theatrical Corp. of America.
TRINIKAS, THE (Pearce); PM: Gerald Reigle; BA: Gelleland-Reigle.
TRIPSICORD MUSIC BOX (San Francisco Sound); PM: Matthew Katz; BA: William Morris.
TRIXONS (Paramount); PM/BA: John McDonald—Fourth Cliff Int'l.
TROPICS (Malaco); PM: M. Sexton; BA: Gulf Artist.
TROVADORES DE ESPANA, LOS (Decca); PM: Stanford Zucker.
TRUTH; PM: Ron Gittman—Oceanic Prod'ns Ltd.
T S U TORONADOES (Stax, Atlantic); PM/BA: Frazier & McKay.
TUBB, ERNEST (Decca); PM/BA: Atlas Artist.
TUBB, JUSTIN (RCA); PM/BA: Moeller Talent.
TUCK, DUNCAN (Band Box); PM: Vicky Morosan; BA: Sound-Ad.
TUCKER, KEN (Allandale).
TUCKER, RICHARD (Columbia, RCA); PM: Mike Reis; BA: Columbia Artists.
TURECK, ROSALYN (Decca); BA: Columbia Artists.
TUREY, FINBAR & EDDIE (Transatlantic); PM: Jerry B. Campbell.
TURLEY (WB-7 Arts); PM: Schwaid-Merensstein; BA: CMA.
TURNAROUNDS, THE (Tangerine); PM: Racer Mgmt.
TURNER, BAKE (Kapp); PM: Gil Nelson Mgmt.
TURNER, BOBBY (Ebb-Tide, Danrite); PM: John S. Meredith; BA: Charles Wright Agency.
TURNER, DALE (Spar); PM/BA: Moeller Talent.
TURNER, DENNIS (Diamond); PM/BA: Bob Robison—Ken Keene.
TURNER, HANK (Allandale); PM: Style Wooten; BA: Style Booking.
TURNER, IKE & TINA (Minit); PM: Rhonda Gram; BA: ABA, Spud Nik.
TURNER, JOE (BluesTime, Ronn); PM: Lee Magid.
TURNER, MARY LOU (Sincere); BA: Mac Wiseman.
TURRENTINE, STANLEY (Blue Note); PM: JMC.
TURTLES, THE (White Whale); PM: Reb Foster; BA: William Morris.
TUTMARC, BUD (Sacred, Sword).
TUTTLE, WESLEY (Sacred).
TWAIN, GEORGETTE (Icon); PM: David L. Stanton; BA: Theatrical Corp. of America.
TWEEDY, DON (UA).
TWO FACES (Nickel Shoe); PM: Stan Watson; BA: Queen Booking.
20TH CENTURY ZOO (Vault); PM: C. Zellman.
TWITTY, CONWAY (Decca); BA: Neal Agency.
TWO HITS & A MISS (RCA).
TWO'S COMPANY LTD. (RCA).
TYLER, CHET (Garden); BA: Smokey Warren.
TYLER, WILLIE & LESTER (Motown); PM: Mrs. Ardena Johnston—IMC; BA: William Morris.
TYMES, THE (Columbia); PM: Schwaid-Merensstein; BA: Bennett Morgan Agency.
TYNER TRIO, MCCOY (Blue Note); BA: LBJP Concert.

VALENTINES, THE (Sound Stage 7); PM: James Crawley; BA: Hubert Long.
VALENTINO, MARCEL (Amsterdam).
VALENTINO, SAL (WB-7 Arts); PM: Carl Scott; BA: ABC.
VALERY, DANA (ABC); PM: Jack Rael; BA: CMA.
VALHALLA (UA).
VALI, GUS (UA).
VALLE, MARCOS (A&M).
VALLI, JUNE (Audio Fidelity); BA: William Morris.
VANCE, JOEL (Cadet/Concept).
VANCE, TRAVIS (Wooten); BA: Style Booking.
VANDELLS, THE (Souled Out); PM: Tommy Bee.
VAN DYKE, LEROY (Kapp); PM: Gene Nash; BA: Hubert Long.
VAN DYKE, VONDA KAY (Word).
VANILLA FUDGE (Atlantic, Atco); PM: Phil Basile; BA: CMA.
VANITY FARE (Page One).
VANN, DONNIE (Gamble); PM: Sam Goldner.
VANNI, HELEN (RCA, Columbia); BA: Columbia Artists.
VANN, TOMMY, & THE PROFESSIONALS (Congress); BA: Good Time People Music.
VAN PEEBLES, MELVIN (A&M); BA: Marvin Moss.
VAN VACTOR, DAVID (Orion, Everest, CRI).
VAN ZANDT, TOWNES (Poppy); PM: Poppy Recs.
VAREL & BAILLY (Riviera); BA: Kolmar-Luth.
VARISCO, PAUL (Date); PM: Stanley Chaisson—SAC; BA: SAC, Dick White.
VARTAN, SYLVIE (RCA); PM: Henri Goldgran.
VASARY, TAMAS (DGG); BA: Columbia Artists.
VAUGHAN, SARAH (Bell).
VAUGHN, BILLY (Dot).
VAUGHN, FATHER TOM (RCA, Capitol); BA: Bennett Morgan.
VAUGHN, TOM (Capitol); PM: Sheils & Bruno; BA: William Morris.
VEE, BOBBY (Liberty); PM: Arnold Mills.
VELASCOS, THE (Porthole Prod'ns); PM: Julian Portman.
VELEZ, MARTHA (Sire); PM: Sire Recs.
VELVET CREST (Liberty).
VELVET KNIGHT (Metromedia); PM: Steve Canyon; BA: Ruston & Brenner.
VELVET UNDERGROUND, THE (MGM).
VENT, JOANNE (A&M); PM: Terry Dene; BA: Paul Flarity—William Morris.
VENTURES, THE (Liberty); PM: Robert Reinsdorf; BA: Willard Alexander.
VENUTI, JOE (Columbia); BA: Music & Drama Assocs.
VERA, BILLY (Atlantic).
VERNON, JACKIE (UA, Jubilee); BA: William Morris.
VERNON, KENNY (Chart); BA: OMAC.
VERRETT, SHIRLEY (RCA); BA: Dale Heaps—S. Hurok.
VIALE, GENE (Checker).
VIBRATIONS (Okeh); PM: Gamble-Ruff.
VICTIMS OF CHANCE (Crestview); PM: J. W. Alexander.
VICTORS, THE (Capitol).
VIENNA CHOIR BOYS (Philips); BA: Dale Heaps—S. Hurok.
VILLAGE SOUND, THE (Hip); BA: Consolidated Talent.
VINCENT, GENE (Dandelion); PM: Kim Fowley; BA: (UK) Kenneth Lund.
VINSON, EDDIE "CLEANHEAD" (Blues Time).
VINTON, BOBBY (Epic); PM: ABSCO Inds; BA: William Morris.
VIRTUES (Virtue); PM: Virtue/Stiles Prod'ns.
VIRTUOSI DI ROMA (Decca, Angel); BA: Columbia Artists.
VISHNEVSKAYA, GALINA (Melodiya/Angel, London, Philips); BA: S. Hurok.
VISIONS, THE (Ride); PM/BA: Fats Washington.
VISITORS, THE (Bashie); PM: Carl Davis; BA: Queen Booking.
VOCAL CHORD (Colpar); PM: C. N. Collieran Jr.
VOGUES, THE (Reprise); PM: Elmer Willett; BA: William Morris.
VOICE MASTERS (Bamboo); PM: Gene Chandler.
VOTE, VICKIE (Imperial).
VRONSKY, VITYA, & VICTOR BABIN (Sera-phim); BA: Columbia Artists.

W
WADE, ADAM (Rama-Rama); PM: Hy Mizrahi; BA: William Morris.
WAGNER CHORALE, ROGER (Angel, Capitol); BA: Dale Heaps—S. Hurok.
WAGONER, PORTER (RCA); BA: Top Billing.
WAGONMASTERS, THE (RCA); BA: Top Billing.
WAIKIKI, THE (Four Corners of the World); PM: Platte Recs.
WAKEFIELD SUN (MGM).
WAKELY, JIMMY (Decca); PM: Entertainment Assocs.; BA: Americana Agency.
WAKELY, JOHN (Decca); BA: Americana Agency.
WAKELY, LINDA (Kapp); PM: Jimmy Wakely.
WALI & THE AFRO-CARAVAN (Solid State).
WALKER, BILLY (Monument); BA: Top Billing.
WALKER, CHARLIE (Epic); BA: Hubert Long.
WALKER, EDIE (Rising Sons); PM: Forest Hills.
WALKER, GLORIA & THE CHEVELLES (Atlantic); PM: Eugene Davis; BA: Walden Artists.
WALKER, JERRY JEFF (Atlantic, Atco); PM: Michael Brovsky; BA: IFA, Wendy Wintod.
WALKER, JIMMY (Stadium); PM: A.J. Minto; BA: Alstar Artist.
WALKER, JOHNNY "BIG MOOSE" (Bluesway).
WALKER, RONNIE (ABC).
WALKER, STANLEY (Celebrity Circle); PM: Charles Terrell; BA: Celebrities Unltd.
WALKER, T-BONE (BluesTime); PM: Lee Magid.
WALK ON WATER (Argonaut, Odyssey); PM/BA: Frank Borsa—Collegiate Assocs.
WALLACE BROS. (Jewel); PM: Essie Mae Wallace; BA: Carter Artist Agency.
WALLACE, JERRY (Liberty); PM: Cliffie Stone; BA: Key Talent.
WALLACE, WALES (Dakar); PM: Carl Davis; BA: Queen Booking.
WALLER, CHARLIE, see Eddie Adcock.
WALTON, CEDAR (Prestige).
WAMMACK, TRAVIS (Bell, Congress); PM: Studio Group; BA: National Artists Attractions.
WANDERLY, WALTER (A&M); PM: Vic Ogilvey.
WARCHAK, ALLEN (Ohio); PM: Sandy War-chak; BA: EPD Entd.
WARD, CLARA (T-Neck, Buddah); PM: William Loeb, Jr.
WARD, HAROLD "THUNDERBIRD" (Allan); PM: Jerry Duane Allan—Masque Artist Mgmt.
WARD, PATTIE (Slide/Road); PM: Len McKinnon.
WARE, JIM, & THE MOTIVES (White Whale); PM: Darian/Weinhaus.
WARFIELD, WILLIAM (RCA, Columbia); BA: Columbia Artists.
WARING, FRED, & THE PENNSYLVANIANS (Decca); BA: Kolmar-Luth.
WARNER BROS., THE (Jubilee); PM/BA: Edward M. Kaplan—Emko.
WARNER, ROY, AND THE WARNER BOYS (Camaro).

(Continued on page T-54)

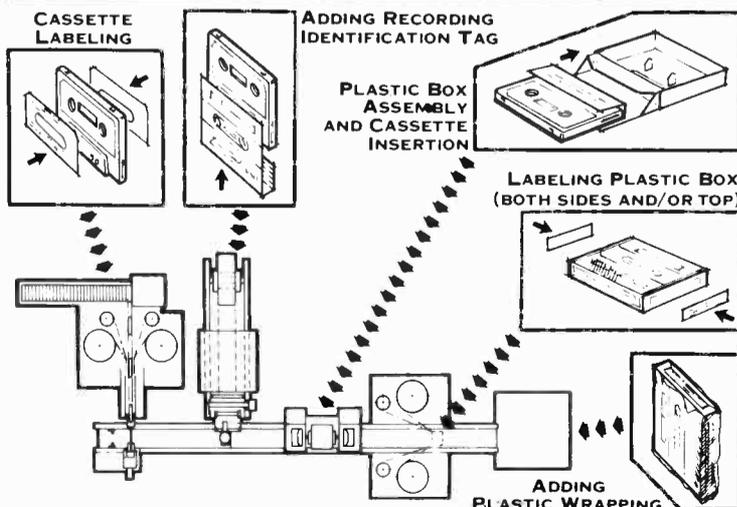
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"I HEARD IT THROUGH THE
GRAPEVINE"

"SHOP AROUND"

"I CAN'T HELP MYSELF"

"CLOUD NINE"

"YOU MADE ME SO VERY HAPPY"

"HERE COMES THE JUDGE"

"AIN'T NO MOUNTAIN HIGH
ENOUGH"

"MONEY"

"REACH OUT, I'LL BE THERE"

"STUBBORN KIND'A FELLOW"

"SOMEDAY WE'LL BE TOGETHER"

"MY GIRL"

"MY CHERIE AMOUR"

"LOVE CHILD"

"I CAN'T GET NEXT TO YOU"

"DANCING IN THE STREET"

"CALIFORNIA SOUL"

"TRACKS OF MY TEARS"

"PLEASE MR. POSTMAN"

"UPTIGHT (EVERYTHING IS
ALRIGHT)"

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"FOR ONCE IN MY LIFE"

"YESTER-ME, YESTER-YOU,
YESTERDAY"

"TRAVELIN' MAN"

"A PLACE IN THE SUN"

"GREEN GROW THE LILACS"

"UMBRELLA MAN"

JOBETE

U. S. POPULAR RECORDING ARTISTS

• Continued from page T-52

WARREN, FRAN (Audio Fidelity); PM: Ross & Steinman.
WARREN, RUSTY (Jubilee); PM: Stanford Zucker.
WARREN, SHORTY (Yale); BA: Smokey Warren.
WARWICK, DEE DEE (Mercury); PM: Jean Powell; BA: Queen Booking.
WARWICK, DIONNE (Scepter); PM: Paul Cantor—Wand Mgmt.; BA: William Morris.
WASHINGTON, ALBERT (Fraternity); PM: Wade Hill.
WASHINGTON, ELLA (Sound Stage 7); PM: Larry Hargrove; BA: Tanyatic Ents.
WATERS, ETHEL (Word).
WATERS, JOHNNY (Foggy Love); BA: Southeastern Attractions.
WATERS, MUDDY (Chess); PM: Robert Mesinger; BA: Wendy Winsted.
WATERS, PATTY (ESP-Disk).
WATERS, VIC (Crazy Horse); PM: Jay-Bee Artists; BA: Rodgers Agency.
WATKINS, LOVELACE (Universal); PM: Leo Austell Sr.—Array of Stars.
WATSON, BIG JOHN (Capa); BA: Doc Whiting—Medico Mgmt.
WATSON, CLAIRE (RCA, Angel, London); BA: Columbia Artists.
WATSON, CRESA, & JIMMY STEWART (Charay); PM: Major Bill Smith.
WATSON, DOC (Vanguard); PM/BA: Manuel Greenhill.
WATTS, ANDRE (Columbia); PM: William Judd.
WATTS, ERNEST (World Pacific).
WATTS, HELEN (London, Oiseau-Lyre); BA: Colbert Artists.
WATTS 103RD STREET RHYTHM BAND, THE (WB-7 Arts); PM: Forrest Hamilton—Pure Cane Mgmt.; BA: ABC.
WAUGH, DONNY B. (UA); PM: Amphion.
WAYMON, CAL (Audio Arts); PM: Madelon Baker.
WAYMON, SAM (RCA); PM: Andrew B. Stroud.
WAYNE & MERLIN (RCA).
WAYNE, BUDDY (Capitol); PM: Cliffie Stone.
WAYNE, JOE (Liberty).
WAYNE, PAULA; PM: Robert Shelley; BA: William Morris.
WAYNE SINGERS, THE (Accent).
WAZOO (R&R); PM: Teddy Masters; BA: Memnon, Total Concepts.
WEATHERS, OSCAR (Top & Bottom); PM/BA: Gilda Woods.
WEAVER, LORENE (Tornado).
WEBB, JAY LEE (Decca); PM: Doyle Wilburn; BA: Wil-Helm.
WEBB, JIMMY (Dunhill); PM/BA: Bob Webb—Canopy Prod'ns.
WEBB, LINDA (Monument); BA: Joe Taylor Talent.
WEBB, PAMELA (Liberty); PM: Floyd Marks.
WEBB, WYATT (Nuggett); PM/BA: Larry Graham.
WEBSTER, CHASE (Show Biz); BA: Top Billing.
WECHTER, JULIUS, & BAJA MARIMBA BAND (A&M); PM: Sherwin Bash, Mace Neufeld—NRB Assocs.; BA: Danny Cleary—CMA.
WEED, BUDDY (Coral); PM: Peter Dean.
WE FIVE (A&M); BA: Theatrical Corp. of America.
WEINBERG, ELYSE (Tetragrammaton); PM: Roy Silver; BA: Zell Ents.
WEIN, GEORGE (Flying Dutchman).
WEISMAN, VLADIMIR (Nonesuch); PM/BA: Tornay Mgmt.

WEISSENBERG, ALEXIS (Angel, RCA); BA: S. Hurok.
WEISS, LARRY (Laurie); PM: Larry Weiss Music.
WELCH, LENNY (Commonwealth United); PM: Billy Davis.
WELK, LAWRENCE (Ranwood); PM: Sam J. Lutz.
WELLER, FREDDY (Columbia); PM: Seymour Heller; BA: Don Howard, Tam Ents.
WELLINGTON ARRANGEMENT, THE (Decca); PM: Richard James-Paul Leka; BA: Heather Prod'ns.
WELLS, JEAN (Volare); PM: Eden Music Corp.
WELLS BLUES BAND, JUNIOR (Blue Rock, Buddah, Vanguard); PM: Dick Waterman; BA: Bennett Morgan Agency.
WELLS, MARY (Jubilee); PM: George Scheck; BA: Bowmar Prod'ns.
WELZ, JOEY (Palmer, Audio Fidelity, Swan, Epic); PM: Al Caiola; BA: Ray Vernon, Southern Orchs.
WEST (Epic); PM: Jim Sagen.
WEST SHOW, THE CHUCK (Ozark); BA: Chuck West—Jackson Artists.
WEST, DOTTIE, & THE HEARTACHES (RCA); PM/BA: Moeller Talent.
WEST, NORMAN, & THE SOUL CHILDREN (Stax); PM: Alex J. Migliara.
WESTON, KIM (Banyan Tree); PM: William Stevenson.
WESTWOOD WIND QUINTET (Crystal, Columbia); PM/BA: Peter Christ—Artists' Alliance.
WE THE PEOPLE (Imperial).
WEXLER, RICHARD (Perception); PM: Herb Gluck.
WHEATSTONE BRIDGE (Splitsound); BA: Dan Peters—Splitsound Inc.
WHEELER, BILLY ED (UA).
WHEELER, JIM (Panorama); PM: Mark Raymer; BA: Nationwide Syndicated.
WHISPERS, THE (Soul Clock); PM: Lou Chinn; BA: Aries Booking.
WHITE, BOOKER (Arhoolie); BA: Folklore Prod'ns, Dick Waterman.
WHITEHAWK JOHN (Little Darlin'); PM: Budd Shafer; BA: Billy Western.
WHITE, JOHNNY (Spinnet); BA: Smokey Warren.
WHITE JR., JOSH (UA); PM: Yorktown Talent; BA: ABC.
WHITE LIGHTNIN' (ABC); PM: Arthur Gorson.
WHITE LIGHTNING (Atco); BA: Central Booking.
WHITE MOUNTAIN SINGERS, THE (Casa Grande); PM/BA: Frank Paul Theatrical Ents.
WHITE SISTERS, THE (Word, Sword).
WHITE, TERRY (Country/Politan); PM: Bob May.
WHITE, TONY JOE (Monument); PM: Phil Walden; BA: William Morris.
WHITING, MARGARET (London); PM: Lloyd Greenfield; BA: CMA.
WHITLEY, RAY (Capitol); PM/BA: Bill Lowery.
WHITMAN, SLIM (Imperial); BA: Don Howard.
WHITNEY, ALICE (City Core); PM: Charles H. Barner Jr.; BA: Independent Assoc'd Artist.
WHITNEY, HAROLD (LME); PM: Anthony R. Tureaud; BA: Independent Assoc'd Artist.
WHITNEY, LORIN (Word, Sacred, Sword).
WIGWAM (Imperial).
WILBURN, BILL, & KATHY MORRISON (UA); BA: Joe Wright.
WILBURN BROS. (Decca); BA: Wil-Helm.
WILD, EARL (Vanguard, RCA); PM/BA: Sheldon Soffer.
WILD HONEY (Reprise); PM: Herb Cohen—Bizarre Prod'ns.

WILD THING, THE (Elektra); PM/BA: Michael Brannan.
WILEY, MAJOR (Verve/Forecast).
WILEY, MEL (Camaro); BA: Style Booking.
WILKINS, DAVID (Plantation); BA: Hubert Long.
WILKINS, JIMMY (Band Box); PM: Vicky Morosan; BA: Sound-Ad Talent.
WILKINSON, JOHN RICHARD (RCA).
WILLIAMS, ANDRE (Chess).
WILLIAMS, ANDY (Columbia); PM: Alan Bernard; BA: Perenchio Artists, Charwell Artists.
WILLIAMS BROS. (Trend); PM/BA: Tom Hodges.
WILLIAMS, CAMILLA (Columbia); BA: Michael Podoli Concert Mgmt.
WILLIAMS, ELTON (Monument); BA: Bill Crawford.
WILLIAMS, FRANK, & THE ROCKATEERS (Phil-L.A. of Soul); BA: ABA.
WILLIAMS, JR., HANK (MGM); PM/BA: Buddy Lee Attractions.
WILLIAM SINGERS, THE (Nashboro); BA: Curtis Keys.
WILLIAMS, JOE (Solid State).
WILLIAMS, JOE (Tangerine); PM: John Levy; BA: IFA.
WILLIAMS, JOHN (Columbia); PM: Harold Shaw.
WILLIAMS, JOHNNY (Bashie); PM: Carl Davis; BA: Queen Booking.
WILLIAMS, LEONA (Hickory); BA: Acuff-Rose Artists.
WILLIAMS, LOUISE McCORD (Hob); PM/BA: Edward M. Smith.
WILLIAMS, MARION (Atlantic); PM/BA: Judith Liegner.
WILLIAMS, MASON (WB-7 Arts); PM: Ken Kragen; BA: IFA.
WILLIAMS, MAURICE, & THE ZODIACS (Veep); BA: Hit Attractions, Bowmar Prod'ns.
WILLIAMS, OTIS (Stop); BA: Key Talent.
WILLIAMS, PAT (Verve); PM/BA: Peter Faith.
WILLIAMS, PAUL (Reprise).
WILLIAMS, ROGER (Kapp); PM: Walter Kramme; BA: CMA.
WILLIAMS, TEX (Boone); PM: Jim Halsey; BA: CMA, Marty Landau—Artists Mgmt.
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WILLIAMS LIFETIME, TONY (Polydor); PM: Monte Kay; BA: ABC.
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WILLS, CHILL (Metromedia).
WILLS FAMILY (Skylite); PM: Lou Hildreth; BA: Skylite Talent.
WILSON, AL (Soul City); PM: Marc Gordon Jr.; BA: Charwell Artists.
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WILSON, RON (Capitol); PM/BA: D'Gnet/R&W.
WILSON, SPANKY (Mothers); PM: H.B. Barnum; BA: Mike Gardner—CMA.
WINDING, KAI, see J. J. Johnson.
WINSTONS, THE (Metromedia); PM: Earl Goode; BA: Rodgers Agency.
WINTER CONSORT, THE PAUL (A&M); PM: Rick Soderlind; BA: J. L. Caulfield, Kolmar-Luth.
WINTERHALTER, HUGO (Musicor).
WINTER, JOHNNY (Columbia); PM: Steve Paul.
WINTERS, DAVID (Decca); PM: Ross & Steinman.
WINTERS, JUANITA (Accent); PM: Garland Winters.
WINTERS, RUBY (Diamond); PM: William Sizemore; BA: Interstate Talent.
WINTERS, SMILEY (Arhoolie).
WISEMAN, MAC (RCA); BA: Mac Wiseman Talent.
WITHERSPOON, JIMMY (Bluesway, Everest, Kent); PM: The Concert House; BA: Bennett Morgan.
WOLFE, NEIL (Columbia); BA: Columbia Artists.
WOLFF, BEVERLY (RCA, Columbia); BA: Columbia Artists.
WOLFMAN, JACK (GAI); BA: Bob Price—Promo Assocs.
WOLFORD BROS. QUARTET, THE (Designer); PM: Marvin Wolford; BA: Designer Gospel.
WOMACK, BOBBY (Minit); BA: IFA.
WOMACK, JIM (Wax); PM: Independent Artists.
WONDER, STEVIE (Tamla); PM: IMC; BA: William Morris.
WONDROUS JOY CLOUDS (Polydor); PM: Arthur H. Gorson.
WOOD, BOBBY (MGM).
WOOD, BOYD (Yellow Bird, Canary); PM: Earl Miles.
WOOD, BRENTON (Double Shot); PM: Sure-Shot; BA: APA.
WOOD, DEL (RCA); BA: Acuff-Rose.
WOOD, GLENN (Foggy Love).
WOOD TRIO, THE JOHN (Ranwood).
WOODS, PHIL (Verve).
WOOLEY, SHEB (MGM); PM: Doug Cooper; BA: OMAC.
WORLD COLUMN (Universal); PM: Leo Austell Sr.—Array of Stars.
WORLD'S GREATEST JAZZBAND, THE (Project 3); BA: Willard Alexander.
WORTH, MARION (Decca); BA: Hubert Long.
WRAY, LINK (Palmer, Audio Fidelity, Swan, Epic); PM: Al Caiola; BA: Ray Vernon.
WRIGHT, BETTY (Alston); PM: Willie J. Clarke.
WRIGHT, BOBBY, & THE LONG, TALL TEXANS (RCA); PM/BA: Moeller Talent.
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WRIGHT, GEORGE (Dot).
WRIGHT, SONNY (Kapp); PM: Doyle Wilburn; BA: Wil-Helm.
WRIGHT, WALLY (Pepper).
WRIGHTSON, EARL, & LOIS HUNT (Columbia); BA: Kolmar-Luth.

WRINKLE (Imperial).
WYATT, GENE (Paula); PM: Entertainment Assocs.
WYLD, BOBBY (Yellow Bird, Canary); PM: Janice Miles.
WYMAN, KAREN (Decca); PM: Ken Greengrass; BA: William Morris.
WYNETTE, TAMMY (Epic); PM: Billy Wildlife; BA: Hubert Long.
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WYSE, LOIS (Amsterdam).
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YAK, THE (Tooth); BA: Regency Talent.
YANKEE DOLLAR (Dot).
YARBROUGH, GLENN (WB-7 Arts, RCA); PM: Ken Raphael; BA: IFA.
YARNELL, BRUCE (RCA, Paramount); BA: Columbia Artists.
YEAR 2000 (Rama-Rama); PM: J. R. Rizzo; BA: Action Talent.
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YELLOW PAYGES, THE (Uni); PM: Gary Bookasta.
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YOUNG, ROBBY (R&R).
YOUNG, STEVE (A&M); PM: Rick Soderlind.
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ZAPPA, FRANK (Bizarre, Reprise); PM: Herb Cohen; BA: Zell Ents.
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ZOO, THE (Chivalry); PM: Seymour Heller; BA: Theatrical Corp. of America.
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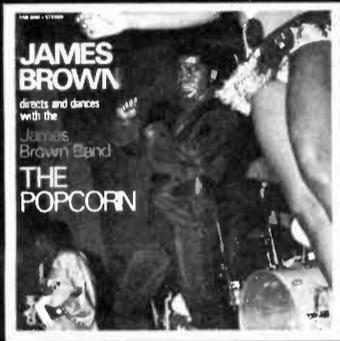
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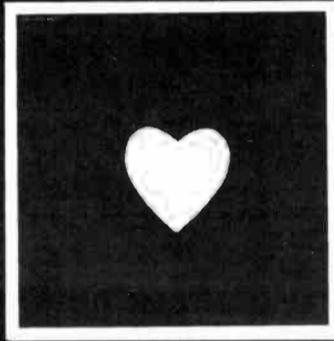
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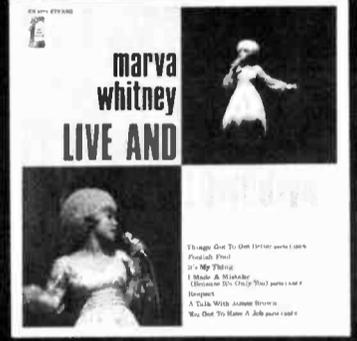
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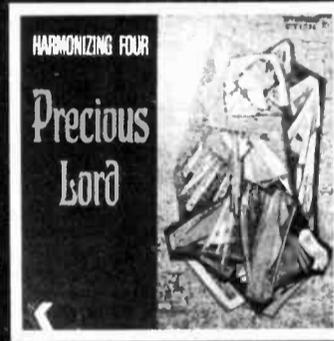
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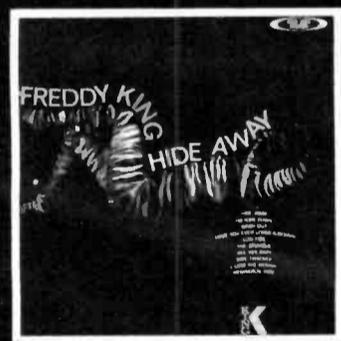
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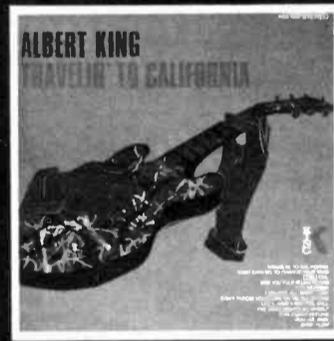
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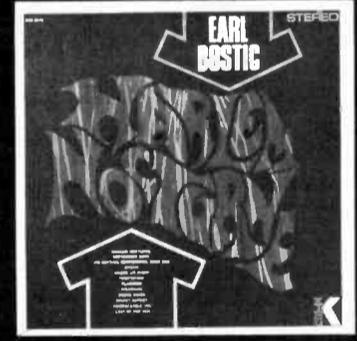
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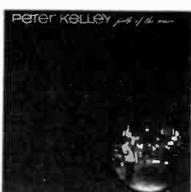
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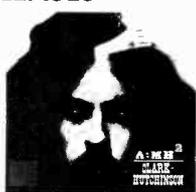
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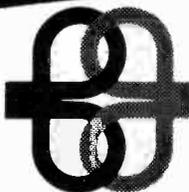
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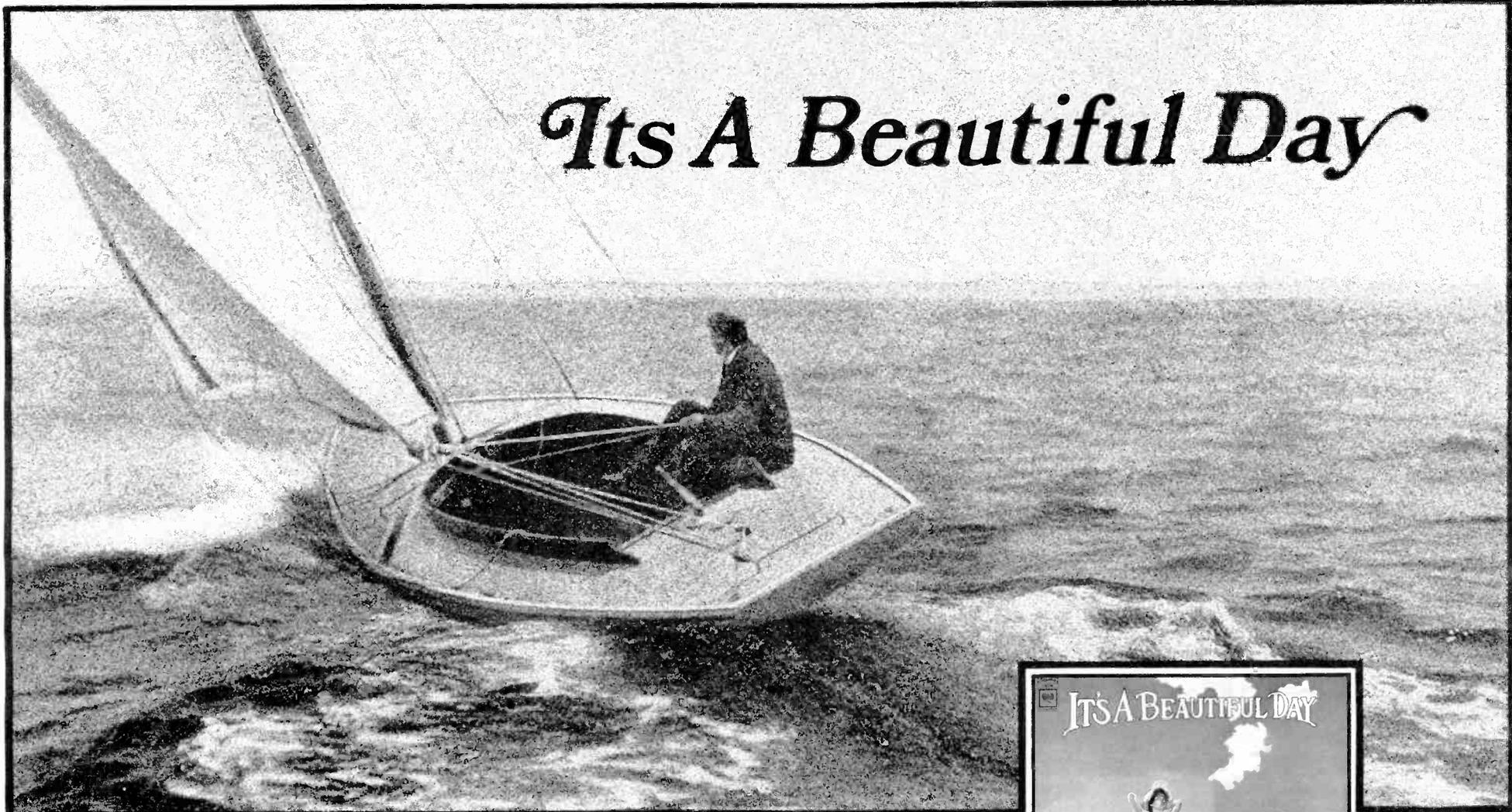
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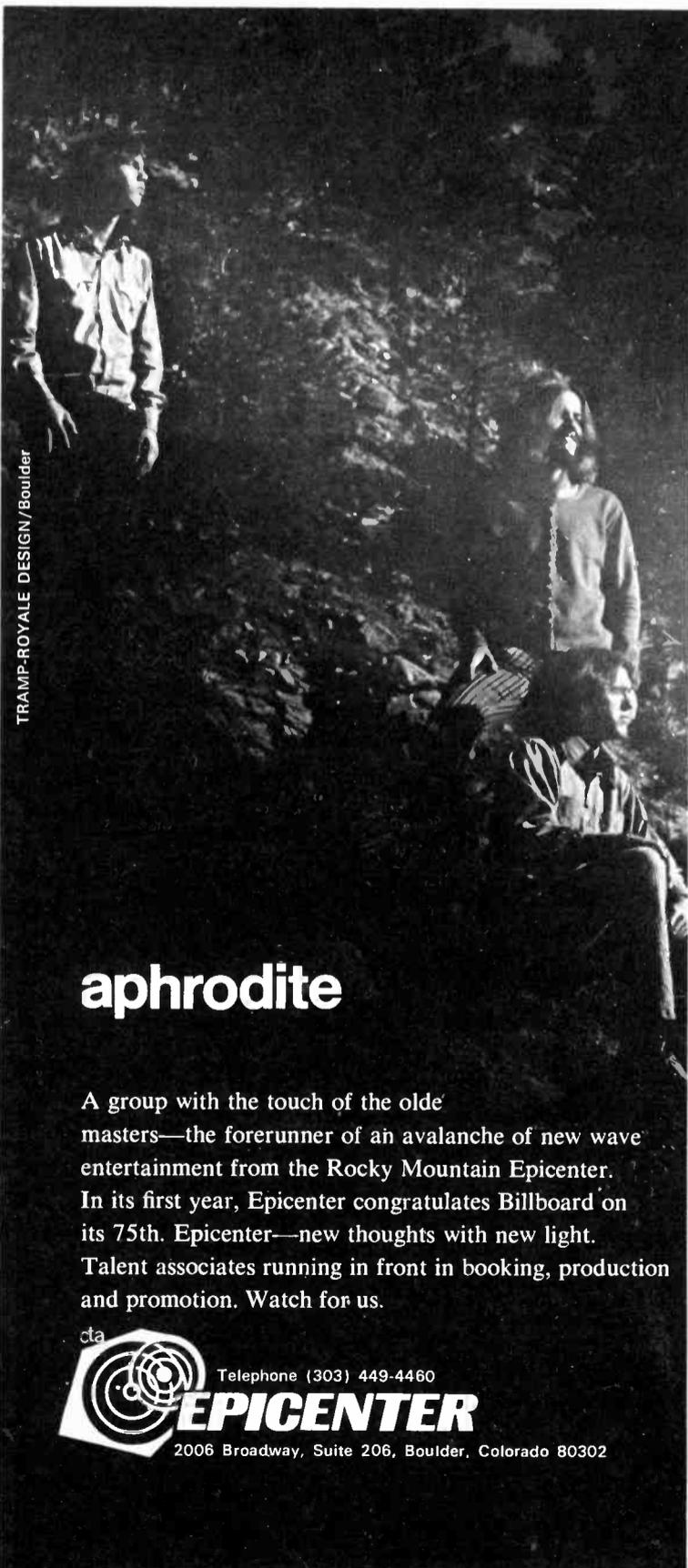
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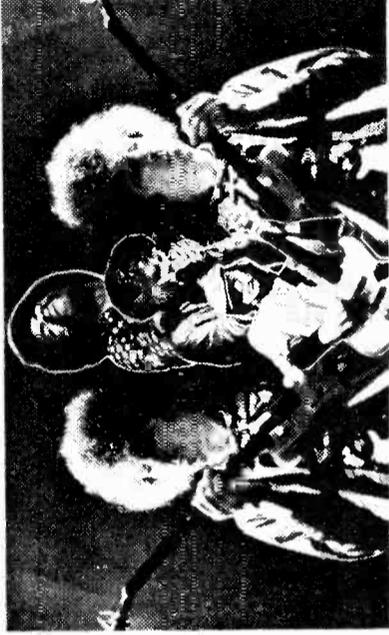
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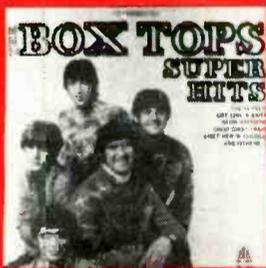
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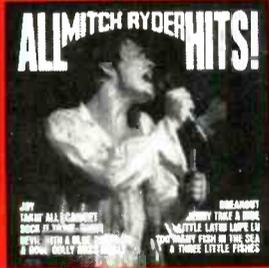
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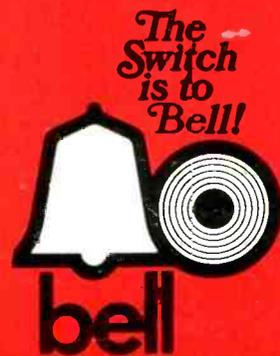


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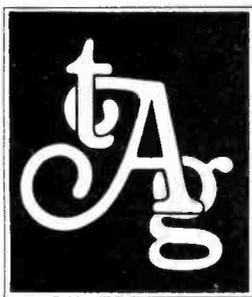
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More Help Wanted From Canada's Radio

By RITCHIE YORKE

The year 1969 was to have been the period in which Canadian talent broke through, and in a sense it did. Canadians managed to break through the international scene with a series of hits from Guess Who and Motherlode. But the sad thing was that the breakthrough came with little or no help from many Canadian radio stations.

The year was marked by the emergence of the so-called underground scene into a sturdy position above ground. Record companies generally reported a strong increase in album sales by contemporary acts. The interesting thing was that many of these sales came without assistance of radio station airplay.

At the end of the year, there were only three stations—one in Montreal, Vancouver and Toronto—consistently playing contemporary album cuts. Yet album sales were rivalling singles in per piece sales, and far exceeding them in dollar volume.

Single sales continued to decline. In fact, the entire singles picture is so grim that one wonders just how long the situation can go on before there is a radical change in Top 40 radio.

Canada traditionally follows trends set in the U.S.—thanks to the country's radio programming—and therefore, almost everything that broke through in the U.S. also made it in Canada.

The Beatles were stronger 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 stations have been notoriously slow to program hard soul. Toronto and Montreal have developed into very strong soul markets, with Vancouver also shaping up well.

But despite growth in all areas of music, it was the hard rock albums which spreadeagled the field. At almost any point during the year, rock occupied a solid 80 percent of the album chart. Sometimes this surprised record companies.

With virtually no means for exposing some of the product, the companies were amazed at high sales figures coming from word-of-mouth exposure.

On the other hand, the sales of U.K. singles further weak-

ened. With Canadian stations programming directly from the U.S. charts, there was little hope for British records which did not take off in the U.S. Therefore artists such as Fleetwood Mac, Chicken Shack and the Love Affair—big hits in their local land—made little or no impact.

Promotional visits by artists continued to constitute an important means of exposure. Clubs such as the Rock Pile greatly aided sales by bringing in acts which had not received much radio exposure.

Around the middle of the year, the formation of the Maple Leaf System (a conglomeration of 12 key Top 40 stations across the country) promised to create a local production industry.

But the expected boom in sales by Canadian artists did not materialize. Many observers credited this failure to the fact that the MLS had been formed out of less than favorable circumstances. Most people saw the MLS as just a political football aimed at stopping the Canadian Government from introducing legislation for a fixed percentage of Canadian content.

The dismal results of the MLS indicate that the Canadian Radio Television Commission may soon have to renew its plans to act on this issue. More than anything, Canada needs a healthy local recording industry. Optimists predict that 1970 will be the year for it. Let us hope so.

'Genesis' Big Aid To Puerto Rico

By ANTONIO CONTRERAS

Two factors have contributed to the improvement of recorded popular music produced in Puerto Rico or by recording labels that cater to the Puerto Rico market.

First was the winning of Best Performance Prize by Puerto Rican singer Lucecita Benitez (Hit Parade Records—RCA) in the Latin Music Festival held in Mexico (March 1969). The fact that she won this first prize with "Genesis" by Puerto Rican composer Guillermo Venegas created an unprecedented demand for the single and album of "Genesis." It was recorded in Mexico backed by a large orchestra under the direction of Jose Sabre Marroquin.

According to local dealers, people who had never before purchased records, visited outlets to buy for themselves or to send to friends abroad, because they were very pleased with the quality of the record that they had heard over the radio.

American Sound

For the second factor of the trend of recorded music in this market, the words of manager Bob Bennett of Radio Station WBMJ here in San Juan sums it all up. WBMJ, the Bob Hope Station, celebrated its first anniversary in January 1969. Said Bennett: "The biggest trend in Puerto Rico's world of music is toward the American sound both in beat and arrangement. In the past 12 months arrangements have become much better with many of our local artists using stateside arrangers or arrangers

from one of South America's music capitals.

"WBMJ was the first station to bring major exposure of stateside sounds to Puerto Rico. As a result, English language single sales of material, for example, "Blood, Sweat and Tears" have exceeded 25,000 copies. Local bands are imitating the beat sounds and adding local flavor with the addition of congas and bongos."

There has also been a great influx of beat music from Spain with such artists as Formula V and Los Payos gaining wide popularity. This is interesting because the majority of Spanish music of the "heavy" variety is every bit as good as the U.S. product. In many cases Spain's heavy groups use U.S. producers. The local performers when faced with high quality work being produced in their own language, have made and are succeeding in their efforts to improve the quality of locally produced music.

Recently WBMJ sponsored the one-night appearance of the Rascals at our Hiram Bithorn Stadium backed by a number of local groups and singers. Plans call for the establishment of weekly concerts, in smaller stadiums, featuring U.S. hard rock groups during 1969-1970, under the auspices of WBMJ. Therefore, the present-day trend in this market is for popular music of almost all types but it must be well produced, well performed and, as far as possible, have some Latin flavor.

Spanish Language Trend in Argentina

By RUBEN MACHADO

The Argentine musical trend in 1969 inclined mostly toward versions in the Spanish language. Apart from certain exceptions (the Beatles, Creedence Clearwater Revival, the Archies, Johnny Rivers) most hits were by well-known artists singing in Spanish.

In 1969, local artists with most acceptance included: Sandro (with five hits), Leonardo Favio (five hits), beat group La Joven Guardia (RCA) with their "El Extranero de Pelo Largo" and "La Extranera de las Botas Rosas," Los Naufragos (CBS) with "Vuelvo a Naufragar," "O tra vez en la Via," and "Yo en mi Casa, ella en el Bar," Los Iracundos (RCA). Successful solo artists included

Palito Ortega, Donald (creator of "Tiritando"), and to a lesser extent Carlos Barocela, Carlos Javier Beltran, Fedra and Maximiliano.

These were the great money-makers for 1969 with Spanish singing. But strong sales were also registered by foreign artists who sang in this language, such as the Italians Jimmy Fontana and Nicola Di Bari, with "Delilah" and "Zingara." Sales of these versions in Spanish were even greater than those that had been made originally in English and Italian by their creators Tom Jones and Bobby Solo.

Folk Strong

A smaller sector of the public remained faithful to Frank

Sinatra, Frank Pourcel, Adamo, Petula Clark, Tom Jones, whose records are released in Argentina almost at the same time as in the U.S. and Europe.

Local folk music is still a big factor in the sales of locally manufactured records. Names such as Rimoldi Fraga, Ariel Ramirez, Mercedes Sosa, Carlos di Fulvio, Hernan Figueroa Reyes, Jose Larralde, are big favorites with their folk rhythms, which in many cases deal with historical episodes.

In short, the market at this moment is inclined toward local talent, both in the way of performers and writers, thus establishing a vigorous Argentine movement.

Tourists Help the Uruguayan Market

By CARLOS A. MARTINS

The Uruguayan market has shown constant growth in the last year. Peak sales periods have been summer months (December-March), mainly because of the tourist trade. Tourists have been very important to the industry, not only in their numbers but also from a promotional point of view. Records which were hits in Uruguay during the summer, repeated the success in neighboring Latin American markets in the winter. This movement particularly is increasingly important.

Uruguay has always been an LP market, but figures in the

last year indicated a growth in the singles market.

Talent Peak

Local talent reached, in 1969, its highest peak to date in production and sales. This was particularly noted with folk artists, mainly solo singers. They were bringing new and more local matters to their lyrics, and used mostly Uruguayan folk rhythms. This material, combined with artistic quality enabled them to reach the public that was buying folk music from other South-American countries (mainly Argentina).

Folk artists were not the only

talent to enjoy big sales. Several pop groups also made the charts both with LP's and singles.

International influences on local charts have been limited almost to material produced in three countries: Argentina, U.S. and U.K., Spanish, French, Italian and Brazilian records have had very few chart names, although some were really big.

The LP nature of the market, together with the diffusion of pop concerts and the releases of U.S. and U.K. underground material, has helped the formation of an increasingly important listening public.

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 Isley Brothers, Marvin Gaye and Elvis Presley. It was mostly the independents who managed to get some new names away—RCA with Clodagh Rodgers, Major Minor with Karen Young, Track with Thunderclap Newman and United Artists with Peter Sarstedt. The U.K. had the supergroups, too, with Blind Faith and the new Immediate group, Humble Pie.

Majors did have their successes. Pye, for instance, mounted an expensive but worthwhile campaign to promote Irish singer Joe Dolan in Britain and this resulted in a Top 10 disk with "Make Me an Island." EMI had the Steve Rowland group success, the Family Dogg.

Peter Sarstedt had a No. 1 hit and all credit should go to

Liberty-UA for successfully establishing the artist, who during the fall had a radio and television series running simultaneously.

Island Score

No one local disk company has made such an impression on the U.K. charts as Island has done during the year. Launched as a blue beat and ska label several years ago, Island has won a reputation as the foremost progressive label with artists like Jethro Tull (who had two chart topping albums during the year). Fairport Convention and Blodwyn Pig.

Steve Marriott from the Small Faces and Peter Frampton from the Herd combined to give us Humble Pie, a group launched in the late summer by Immediate. With their first single "Natural Born Bugie" a major hit, they are now a big box office attraction.

The year 1969 also established Barry Ryan as a solo singer. Mary Hopkin followed the 1968 hit "Those Were the Days" with another major chart success "Goodbye" and groups Mar-

(Continued on page T-80)

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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 re-issued by Major Minor. The record reached the top without any radio promotion whatsoever, as did the Max Romeo disk "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. For 1970, the major companies will run into more opposition from the independent companies who, with the exception of MGM and MCA, have had prestige-wise if not financially an encouraging year.

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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 to the credit of German artists: foreign singers such as Tom Jones, the Beatles, soul/psychedelic/underground groups had the first places in the charts.

The rare German singers with big sales are Roy Black (Polydor), Peter Alexander (Ariola), Udo Juergens (Ariola), and Heintje (Ariola). Their singles sell around 300,000 and their LP's also make the charts.

Outstanding in the German

market is James Last (Polydor). His "non stop dancing" and "a gogo" 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: "Liebesleid," Roy Black: "Ich Denk Aj Dich."

Manuela (Telefunken), Alexandra (Philips), Wencke Myhre (Polydor), and Wilma (Metronome) are Germany's best selling female artists. Teldec's Hildgard Knef had big success with an LP for which she wrote the lyrics.

Best newcomers are Mary

Roos (CBS), Erik Silvester (Electrola) 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 21 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 Englishman Mal, with "Tu 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 EMI-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, Equipe 84.

A controversial edition of Italy's annual singing tour, "Cantagiro," was won by two young southern boys. They were CGD's Massimo Ranieri, singing the old-fashioned, melodic "Rose Rosse" (Red Roses) in established artist group, and Ri-Fi's Rossano with a revamped Gigli classic, "Ti Voglio Tanto Bene" (I Love You So Much) winning the young artist group.

Adriano Celentano (Clan) topped the charts for a long period with his "Storia D'Amore" (History of Love), the consensus here was that 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-message genre, won the Festival-bar summer jukebox contest with "Acqua Azzurra, Acqua Chiara" (Blue Water, Clear Water).

I Camaleonti, the CBC group with an increasingly popular "Viso D'Angelo" (Angel Face), came in second. And it was this record that was most played on Italy's jukeboxes this summer.

Mino Reitano (Ariston), composer singer, has sold the most records this year with "Dardan," "Meglio Una Sera Piangere Da Solo" (Better to Cry Alone One Night), and the now classic "Una Chitarra, Cento Illusioni" (One Guitar and a Hundred Dreams) consistently riding the charts.

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Ireland—An Ambition Achieved

By KEN STEWART

Ever since the showband recording boom began in the early Sixties, it has been the ambition of every Irish band to make that all-important breakthrough to the English Top 10. And, although such releases as Larry Cunningham's "Tribute to Jim Reeves" and Frankie McBride's "Five Little Fingers," went some of the way, it wasn't until this year that the ultimate was finally achieved.

The record that did it? Joe Dolan's "Make Me an Island," on Pye. Dolan is lead singer of the Drifters 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.

But showbands are—and are likely to remain indefinitely—the biggest attraction on the Irish entertainment scene. By virtue of the fact that they play six or seven nights a week, doing a four or five-hour stage act at each venue and travelling from one end of the country to the other, there's little time to devote to such creative endeavors as songwriting.

Their strength and continuing popularity lies in their ability to deliver carbon-copy versions of the Top 30. Which in turns

means that, where the recording scene is concerned, they're plugging their competitors' disks. Hence the domination of the Irish chart by British and U.S. artists.

In terms of sales outside Ireland, Joe Dolan was the man of the moment in 1969. In fact, the Variety Club of Ireland named him Showman of the Year.

But locally, the biggest seller was Sean Dunphy, of the Hoedowners, who records for the independent Dolphin label launched in 1968. His band is a middle-of-the-road country 'n' Irish outfit whose repertoire is heavily punctuated by rebel songs.

Top Single

Ireland's best-selling single this year was undoubtedly Sean Dunphy's "The Lonely Woods of Upton," which should win him a silver disk for 50,000-plus sales in the near future.

Dunphy, whose "Ireland's Own" album has topped 6,000 copies, recently completed a full year in the chart with three different titles.

Talking of the chart, in September "New Spotlight" 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 Television's "Like Now" and various national and provincial publications.

The spectacular decrease in singles sales—Elvis Presley's hottest single in years. "In the Ghetto," only sold about 5,000 here—is 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 sales slump is the fact that for the price of two singles it is possible to buy a budget album. So low-priced LP's 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, Cotton Mill Boys, Virginians and Gamblers doing well in Irish ballrooms. But c&w record sales have remained at roughly the same steady level as before.

For a while it looked as if the Dreams' local version of "The Casatchok" might prove the answer to the "Hucklebuck" (a smash hit several years back for Brendan Bowyer and the

Royal Showband), but it had only limited success.

Dublin baritone John MacNally came out of left field and scored with a single and LP titled "Mary in the Morning," on CBS. Robert Goulet supplied notes for the album.

The 1969 Castlebar International Song Contest carried a prize fund of over \$2,400 and attracted 700 entries. It is a considerable stimulant for 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 Reade'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—a considerable achievement, as the female singers fare rather badly on the Irish disk scene.

Anna McGoldrick, whose records have sold only moderately to date, won seven successive heats of ITV's "Opportunity Knocks," talent program which broke the 1968 record, held by Mary Hopkin.

But 1969 will be remembered mainly for Joe Dolan's pioneering triumph in England—and abroad—with "Make Me an Island."

An Important Year For Spanish Artists

By RAFAEL REVERT

This has been an important year for Spanish artists. Record sales reached a peak for local artists with several reaching the No. 1 spot in the national Top 10 charts: Karina (Hispavox) stayed seven weeks with "Las flechas del amor" (Little Arrows) and "La fies ta" (Abergavenny). Salome (Belter) was No. 1 for two weeks with "Vivo Cantando" (I Live Singing), the song which won the Eurovision Festival this year. Georgie Dann (Discophon) stayed one week with his Spanish version of "Casatchok." Formula V (Fonogram) stayed there for one week with "Cuentame" (Tell Me). The record of the year was the international hit "Maria Isabel" by Los Payos (Hispanovox) 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 product like "Manuel," "Tu Nombre me sabe a Yerba," "La Paloma" and his LP "Dedicado a Antonio Machado, Poeta." All were released by Zafiro-Novola and Serrat's "Per San Joan" was released by Edigsa. This year he has given over 100 concerts.

Instrumental vocal group Formula V (Fonogram) had three singles in the Top 10—"Tengo tu amor" (I Have Your Love), "Cuentame" (Tell Me) and "Busca un amor" (Look for a Love).

Venezuelan singer Henry Stephen (who works in Spain) and records for RCA Espanola) released only two records—were great hits, "Limon Limonero" and "O Quizas simplemente le regale una rosa."

Mike Kennedy (Barclay-Movieplay), ex-lead singer of Los Bravos, started a solo career this year. The first single "La lluvia," in Spanish and English, went into the Top 20. Los Angeles (Hispanovox) with "Lo mucho que te quiero" and "Creeme," entered the Top 20. Los Brincos (Zafiro-Novola) did not enjoy the success of the previous year but had hits with "Las alegras Chicas de San Diego" (The Joyful Girls of San Diego) and "Oh, Mama."

Miguel Rios had a disk comeback after two years of non-recording. On Hispanovox he scored heavily with "El Rio" (The River) 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 his first record as a soloist, "La Charanga."

Julio Iglesias (Columbia 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-person artist and one of the five outstanding Spanish singers. He records for Columbia Espanola and will soon tour Italy and the U.K.

Important Changes In Yugoslavia

By BORJAN KOSTIC

The year 1969 brought important changes on Yugoslav pop record market. Local record firms significantly enlarged foreign selections released on the market. This both increased public interest for records and brought much stronger competition to local recordings.

That is the reason why local charts now contain about 50 percent U.K. product, 30 percent local records, 15 percent U.S. and five percent French-Italian records (singles and EP's combined).

The most important promotional effect for songs and artists in Yugoslavia is through various local festivals, the main ones being held in Zagreb (January), Belgrade (May), a traveling song festival in July, Split (August) and in Opatija (October). Festival performances that register favorably with the festival public also show up in the disk charts. Radio and television stations (state controlled) have little or no influence on record buyers.

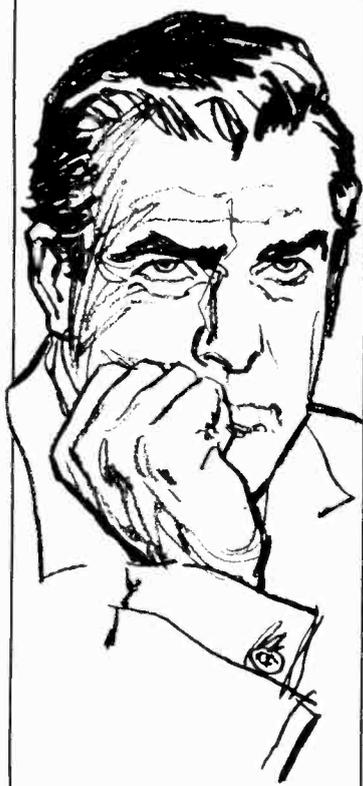
Million Sold

Among most successful festival participants this year were veteran artists Arsen Dedic, Gabi Novak, Djordje Marjanovic, Ivica Serfezi and the Four M Quartet. Dedic, a singer and composer, again confirmed his musical dominance. He is best and most talented artist that Yugoslavia had in last 10 years or so.

His best selling records in 1969 were "To je moj svijet" (This Is My World), "Sve sto znas o meni" (All You Know About Me), "Vracam Se" (I'm Coming Back). Also successful was Ivica Serfezi who received a special award from the Jugoton label for selling one million records.

Among the newcomers singers Josipa Lisac, Miso Kovac and Leo Martin should be mentioned. They all were festival debutants and later achieved record success. Miso Kovac's "Vise se neces vratiti" (You Won't Come Back), sold more than 100,000 copies. Leo Martin is a young Belgrade singer who first recorded in West Germany. His English language single "Let Me Stay" was a big success.

Yugoslav pop groups are popular among young people naturally. But they also changed a lot following the international trend. Search for individual style is very evident. The most popular local groups in 1969 were Indeks, Kornij grupa, Grupa 220, Bele Vrane i Crni Biseri. Grupa 220 issued first local pop album after few years which was the only local one to appear in LP charts. The album record market in Yugoslavia is still underdeveloped. There were no big tours of local artists in past year apart from the Summer traveling song festival which had 10 well-known artists.



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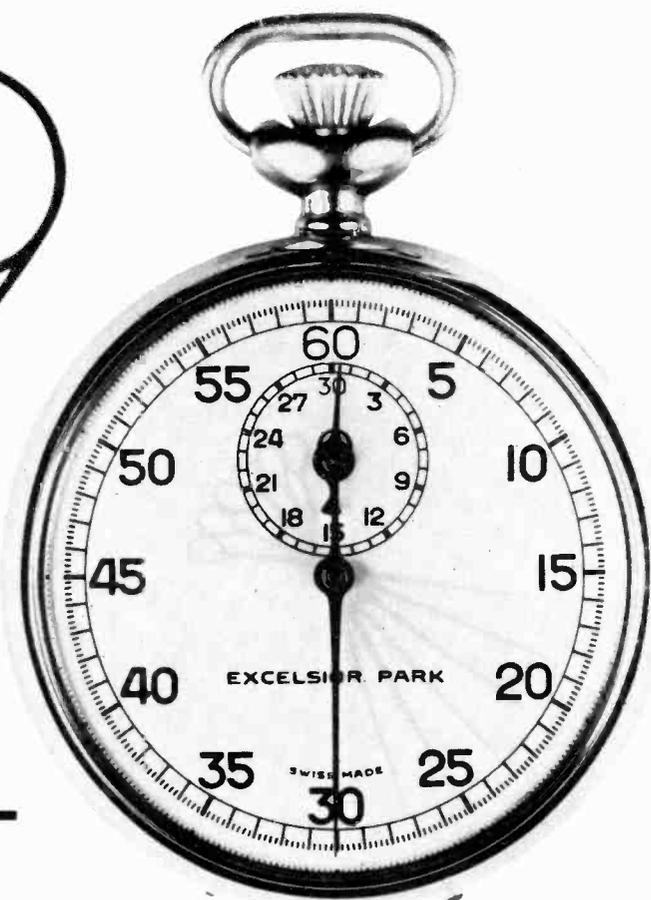
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Best Year for Local Norwegian Artists

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, recorded by Kirsti 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 Gluntan, RCA Victor singer Inger Lise Andersen, and Triola singers Anne-Mette and Odd Boerre. Boerre reached the

charts with the Kjell Karlsen song "Lena," the other artists secured chart position with local versions of foreign songs. Gluntan maintained a six-month run in the Top 10 with a Swedish composition, "La Oss Leve for Hverandre," Anne-Mettes record "Pippi Langstrump" (signature tune in a TV series) was also in Swedish Inger Lise Andersen's big hits included Norwegian versions by Terji Mosnes of "Harper 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 Ivars (Troll), Lillian Askeland (Triola), Asa (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 record is "Ich Wuensche 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 as a guest singer to the International Song Contest in Chile, and she is going to sing at MIDEM in 1970.

Two other female pop singers to be mentioned are Chris Eklund with her number "Take Away My Heart" (lyrics and music by Jack Grunsky), and Ulli Endress, who represented Austria at the pop festival in Bulgaria.

Best Known

Internationally the best-known Austrian pop singer, composer and lyricist is 24-year-old Jack Grunsky, who spent many years in Canada, and now records exclusively in Austria. He appeared in 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 festivals in Liubliana (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.

A singer, Blondl, was successful with his light, humorous songs, especially with his first single "Amanda." The artist, who performs in knight's armor, has already recorded an LP.

An almost unknown group, the Milestones obtained unexpected success in 1969. Austrian TV, in cooperation with the Swiss and German companies, organized a contest for young musicians entitled "Show Chance 1969," and the Milestones won with their song "Einmal." Instead of tours, they played concerts, and did TV shows in Austria, and in other countries.

However, the most successful Austrian group were the Hubbubs, who sold 25,000 singles with "Hello Mr. Sir." They released two LP's in nine months in 1969.

The Vienna band Novak's Kapelle, founded in 1968, appeared in the TV show "Countdown" in January 1969. Their modern soul sounds with electronic effects resulted in the summer of 1969 in a contract for appearances in the London's Marquee-Club and the Hamburg Star Club. Their last single is entitled "Hypodermic Needle."

Wider Variety of Danish Artists

By ESPEN ERIKSEN

A revival of the public interest in local production—beginning a couple of years ago—has resulted in a wider variety of Danish recording artists. This revival first concentrated upon certain records, then turned to the Danish singers in general. During 1969 a series of various artists have had chart success.

Also the introduction Jan. 1 of a weekly program featuring best selling Danish records brought forward an increase in

(Continued on page T-86)

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Talent Report From Around the World

Danish Artists

• Continued from page T-84

the Danish local record sales. A local No. 1 record will now sell twice as many as a foreign disk reaching the top position. During the year, though, more foreign records managed to top the charts.

One of 1969's big successes was "A Banda." The Danish version by Odeon singer Bjorn Tidmand was titled "Nu blir det sommer igen." Tidmand had several chart successes as did Keld and the Donkeys with their HMV recordings "Som en droem" (Ganz in Weiss), "En dans pa roser," and others.

HMV singer Gitte Haenning was successful both in Denmark and Germany and Ulla Pia recorded the German song "Flower Power" for the same label.

The French dance craze was equally successful here and among the various recordings made one by Birthe Kjaer on CBS hit the charts. Philips artist and a&r man Johnny Reimar was a big seller in the fall with "Naar jeg Tenker paa lille Alvide" while Bjoern & Okay were successful almost all year with "Pigen og Haarbaandet." Polydor's Savage Rose is a group singing in English and known outside Denmark as well. They played the U.S. Newport Jazz Festival.

Increase at 20 Percent—Sweden

By KJELL E. GENBERG

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 Sweden. Good sellers were Anita Lindblom with "Minns Du Den Saangen" and "Kring De Sma Husen," Jan Malmsjoe with "Hej Clown," Towa Carson with "Casatjok," 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 releases this year, to establish the label," said Hjelm.

All domestic recordings of Polar Records have likewise made the charts in 1969. The big ones were Hootenanny Singers with "Boejan Till Slutet" and "En Sang, En Gang," Mats Olin with "Jag Tror Pa Sommaren." Newcomer Arne Lamberth was very successful with "Nana" as was Britta Borg with "Ljuva Sextiotal."

Sonet general manager Dag Haeggquist claims a bigger share of the market than ever before. Their top local success was Lars Ekborg's monolog "Bunta Ihop

Dom." Ola and Jangler's "Let's Dance" sold in Sweden but sales in Japan, Germany, Spain, Belgium and the U.S. have taken it over the 250,000 mark. Tommy Koerberg had a great success with "Judy, Min Van" and Ola Hakansson with "Du Skaenker Mening At Mitt Liv." Sonet will in future be promoting Jan Oennerud and Sylvia Wrethammar.

Sales manager Rolf Nygren of EMI reports a good year: "Earlier our Swedish scene was not the best but we are going forward and it is figured that we have 30 percent of the market. Trio Me Bumba's "Man 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 Hjaelpa Att Jag Aelskar Dig Aennu."

Cupol have lowered their record production which has proved profitable and, according to general manager Lars-Johan Roundquist, has slightly increased their market share. During the last couple of years the company has worked hard with newcomers and it is beginning to pay off. Agnetha Faeltskog's recording of "Fram Foer Svenska Sommaren" sold 15,000, a good figure for a new artist. Newcomers doing well include Elisabeth Lord and Cacka Israelsson &

Britt-Mari Andersson. New name promotions by Cupol in the coming year include Anita Berggren and Gunnar Ernblad.

Press officer Ingvan Eriksson at Philips-Sonora reports a good year for the company with Louise Hansson. And their best selling LP in 1969 was a Swedish product, "Har Kommer Pippi Langstrump," a soundtrack from a TV series. Newcomers lined up for future promotion are Joergen Edman (Mercury), Kaare Sundelin (Philips) and James Hollingworth (Philips).

Olga Records have struck lucky during the year, says sales manager Heini Wennerstroem. Artists whose singles sold strongly are the Hep Stars, Eleanor Bodel and Claes Dieden.

Bestseller at Karusell/Polydor was "Aj, Aj, Aj," with Oesten Warnerbring. Lars Berghagens achieved hit status with "Gunga, Gunga" and Lill Lindfors received a golden LP award for her "Kom I Min Varld" (sales over 25,000).

Metronome Records managing director Boerge Ekberg says that Swedish produced albums were their biggest items, and their good sellers were newcomer Pugh Rogefeldt and jazz guitarist Rune Gustafsson. Top singles were "Mamma Ar Lik Sin Mamma" with Siw Malmkvist, "Leva Mitt Liv" with Svante Thuresson

and "Kor Langsamt" with Family Four.

General manager Sixten Eriksson of Electra says "It has not been the same success as 1968—we've had no 100,000 seller since "Banne Mej" with Claes-Goeran Hederstroem—but all records with Sten & Stanley and Sten Nilsson are selling around 25,000."

Good Year for Scandia Musiki

By KARI HELOPALTIO

It was a particularly good year for Scandia Musiki and their artists Tapani Kansa, Danny, and Kirka Babitsin. Every disk from these artists reached Top Ten status. Tapani, the most successful and Finnish choice for Midem 1970, had No. 1 hits with "Kaymme Yhdessa Ain," "Kuljen Taas Kotiin Pain," "Ei Itketa Lauantaina" 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-Tuotanto Agency. His biggest hit this sea-

(Continued on page T-88)



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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 sparse 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 Casatchok, fully exploited by Philips through Dimitri Zourakine and Rika Zarai, opened the year, reaching an all-age market. 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 and Tears" 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 Papatthanassiou.

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 (Pathe 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 (Discodis) 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. Pathe artist Richard Anthony launched his new independent label Tacoun with the French version of the Gorman, McGear, McGough title "Lily the Pink" ("Le Sirop Typhon") and sold 800,000 according to Pathe.

Johnny Hallyday, who with Barclay artist Eddy Mitchell, keeps a vague hold on the now almost outdated "Yeh-Yeh" era, regained great lost ground with the major live performance of the year in a mid-summer season at the large capacity Paris Sports Palace.

It was a sellout, with the hit number "Que Je t'aime" (J. 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 Carli-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 accordion, and certain old style artists still dominated the LP market, a new sound, also on Riviera, came in with Jean-Christian Michel's semi-classic, semi-jazz clarinet.

This artist, who, since the rise of his disk sales made a widespread tour throughout the French-speaking European countries, and who says "I will only appear in churches" at one stage had the top three records in the CIDD French LP charts with "Requiem" (175,000 copies sold), "Aranjuez" (160,000) and his latest album "Musique Sacree" (180,000).

And the year ended with the Serge Gainsburg-Jane Birkin mystery over the controversial "Je t'aime, moi non plus" which original recorders Philips handed over as being "too sensational" to independents Disc AZ after a reported sale in the French speaking world of 750,000 copies.

Good Year for Scandia Musiki

• Continued from page T-86

son has been "Se Eiko Todista" (If I Promise).

Kirka Babitsin 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 "Viimeiseen Mieheen" (Only One Woman), "Paasi Rinnallein Painnu" (Put Your Head on My Shoulder), and "Ehka Suukon Antaa Saan" (Happy Birthday Sweet Sixteen). Finnlevy started this year with

two No. 1 disks by Fredi and Markku Aro, but both had troubles in finding good followup songs. Pasi Kaunisto is Finnlevy's latest ace: he came from nowhere and took No. 1 spot with "Koskaan Et Muuttua Sa" and won first prize in the Autumn Melody competition. Jarkko and Laura, who represented Finland in the Surovision Song Contest, sold a lot of copies of "Kuin Silloin Ennen."

In spite of newcomers at the top, some veterans have done

well. Lasse Martensson, 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 than during 1969.

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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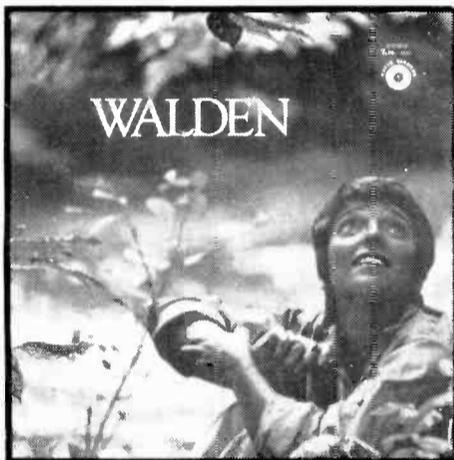
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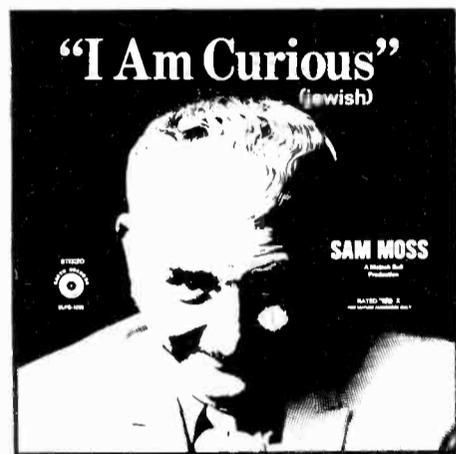
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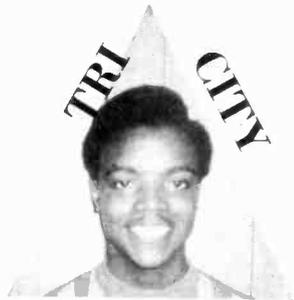


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Talent Report From Around the World

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 people's musical interests are still 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 Paola Del Medico, who records under the name of Paola for Decca (Musikvertrieb).

She finished second in the Eurovision Song Contest in Madrid with "Bonjour, Bonjour." That single was an instant hit in Switzerland, one of the few home-made pop productions that notched up remarkable sales. Her follow-up "Stille Wasser die sind tief," a song which was voted second on the National Schlager-Festival in Germany finally established her in the small league of Swiss best-selling pop artists.

Another very successful act in Swiss pop is a progressive outfit, Krokodil, led by ex-solo singer Hardy Hepp. The group's first single "Don't Make Promises," on Liberty (EMI Records), caused great interest among the Swiss public. Krokodil owe their popularity to their much publicized and frequent appearances in every part of the country and to their several free concerts.

Regarding classical music, the same conditions apply. Switzerland is not big enough to create a real "classical scene." However, this does not prevent highlights in this field. In fact, there have been two very interesting festivals with the participation of Swiss classical artists. The more important "Die Luzerner Festwochen" in Lucerne where the Festival Strings conducted by Rudolf Baumgartner and tenor-singer Ernst Haefliger (both Polydor AG) gave unique concerts. The other event—the "Asconer Festwochen" in Ascona—featured Schola Catorum Basiliensis conducted by August Wenzinger (Polydor) and received good response among the critics too.

Recorded satirical shows are very popular in Switzerland. The artists have become well known through radio-exposure and now—on strength of that—are selling records in vast quantities. One of the major draws is cabaret artist, Caesar Keiser, who is with EMI Records. His best received LP called "One-Man Show" has sold 25,000 copies so far, but of course that particular record has been in the shops for years now. And this latter fact is significant for the entire Swiss record market.

Still most popular with people here and tourists is the Swiss folk music. Sales are about the same as for satirical records. However a tremendous amount of folk talent is around, mostly artists who originate from mountain valleys. (Swiss Folk music is deeply rooted in this population which has saved its tradition). All major record companies have therefore a couple of folklorists under contract. Electromusic AG.—one of the lead-

ing companies in this field—reports considerable sales of "Der Gensjäger" by the yodeling duet Abaecherli Rymann. Phonag AG which releases the entire material recorded on its self-produced Helvetia label, had its massive sellers with records by Duo Walti Uud Werni, Muuloergeli Quartet Aemmital and Laendlerkapelle Echo Vom Matterhorn. And EMI's general manager Max Brunner says: "Our top selling folk productions this year are Peter Zinsli and a group called Zoge Am Boge. We take much care to sign only pure folk acts. There is an incredible amount of synthetic folk music around, therefore this music is in danger of becoming watered 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 rarely reach the 100,000 limit. At the same time, the German version of the single was very successful in the West German charts and Gott won his first Gold Record award from Polydor for German sales.

Waldemar Matuska, Gott's most serious rival, charmed audiences among other things with folk songs accompanied by a cymbalon group, but somehow lacked a hit equal with his in-person status. Vaclav Neckar and Pavel Novak held their positions among the best selling artists, but a new name appeared surprisingly in the same category, Karel Cernoch. Originally a rock group singer, he repeated his 1968 victory at the Bratislava Lyre Festival in 1969 and reached top sales with his LP "Patecni" as well with several singles.

Among the girl singers, Helena Vondrackov, Marta Kubisova, and Eva Pilarova, who rank among the best selling singers, were joined by Hana Zagorova, a newcomer from the provincial town of Ostrava, who surprisingly broke into the Top Five places in pop polls and had successful record sales. All these artists record for Supraphon.

Panton, a company 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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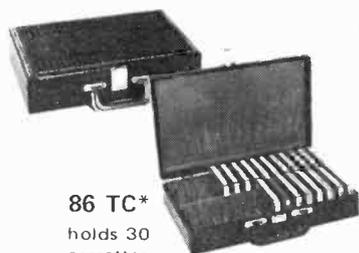
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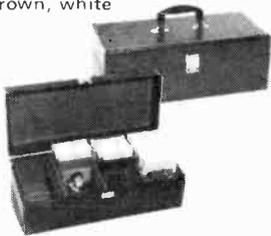
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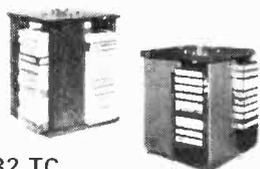
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Poland—Younger Generation's Year

By ROMAN WASCHKO

Polish artists are still "undiscovered" by world standards though many of them are potential international stars.

Two of them—Niemen in Italy and John Mike Arrllow (known in Poland as Michaj Burano) in France—have a good start on their careers.

The past year was again dominated by the younger generation in pop music. At the Polish Song Festival in Opole the three major prizes went to young groups (Czerwone Gitary, Skaldowie and Ali-Babki).

The main trend has been a Slavic-flavored soul music. But more conventional and professional artists like Irena Santor and Jerzy Polomski are also very popular here.

Ballads are only now gaining in popularity, as evidenced by the tremendous success of the song "Mowily mu" (They Used to Say to Him) by Maryla Rodowicz. After she sang the song with her two accompanying guitarists at the Opole Festival it shot to No. 1 in the charts and attracted the interest of foreign publishers. Robert Kingston of Southern Music offered to buy the copyright and later recorded Miss Rodowicz in London.

Gold Record

The Polish Gold Record is an increasingly effective stimulant in the recording industry here. Niemen and Czerwone Gitary received their second gold records for their respective LP's,

and first awards went to the group No To Co and Jaremy Stepowski, singer of Warsaw street songs.

There is now an official chart in Poland. Organized by Polish radio, some journals and fan clubs, charts are based on popularity of the tunes and not on sales. Some "hits" are available on tape but not on records, but with proven popularity they are immediately released on disks by manufacturers of "musical postcards." These companies produce singles in which Polskie Nagrania, the official state-owned company has no interest.

Polish Tours

Many Polish artists made tours in the USSR, Hungary, Roumania and other East European countries, and in several western countries including the U.S. and Canada. The Polish Jazz Federation, in co-operation with Pagart, organized 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-slawski 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 Pole—film director Roman Polanski.

There are, however, signs that the Polish school of film music will continue. In addition to top Polish jazz pianist and composer Andrzej Trzaskowski, who works for Polish and foreign directors, another talent has emerged in the person of Andrzej Korzynski.

Korzynski has written the music for director Andrzej Wajda's two most recent productions, "Everything for Sale" and "Hunting Flies." He has also contributed music for the 20th Century-Fox Paris production "Hunt Up" and Warner Brothers' "Mondo Cane, Part III," which was produced in Rome.

Gott—A Czech Talent

• Continued from page T-90

His LP had fair success, but Pantan's best selling singles and EP's (the company specializes in EP records in a teen-age record club series) were by the groups, including the country music group Rangers and Petr Novak with George and the Beatovens who offer soul music, sung in Czech. Some Supraphon LP's by rock groups sold surprisingly well too—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of the record. Their success was to a considerable degree also due to Vaclav Zahradnik, a talented arranger, who is the No. 1 of this year.

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 ballads.

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 Buddah and Roulette labels. Local productions also use compositions in English by Filipinos (foremost are Dannie Subido, George Canseco, Joe Mari Chan and Jessie Saclo) and it is here where foreign artists find

competitions with Filipino artists in regard to sales.

In no other year of the local industry has the public witnessed the emergence of a big batch of new Filipino recording artists, mostly soloists, than in 1969. Recording sessions at 4-track studios have been at fever pitch. The 8-track studios will start operations next year.

Except for classical and spoken, all other types are acceptable to Filipino taste—country music (shown by the success of "Harper Valley PTA" 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 and Mabuhay labels. Villar is introducing native product interpreted by the Yamaha electronic organ, brought about by the popularity of Sergio Perez. Other special recordings for the past 12 months are of cursillo songs, religious in nature.

Television has been a very important factor in the exposure of a foreign artist or material, as well as the movies. The national breakout of Tom Jones is credited, not to radio but to his TV series "This is . . . Tom Jones." Color spectaculars have been shown in four-color TV stations (two are in Manila).

Cassette and cartridge players have flooded the market. The importing of cassettes and cartridges has increased, as well as services in taping.

Top Seven in Holland

By BAS HAGEMAN

Heinjte Simons, John Woodhouse, Herman Van Veen, Lenny Kuhr, Golden Earrings, the Cats and the Motions were the most successful recording artists in Holland in 1969.

Heinjte (CNR Records) was also a big success in Germany, with a sale of ten million records claimed. He receives his first Ed-

ison Award in March, 1970. Woodhouse (Philips) plays electric accordion and developed an "old favorites" style that proved successful. Within the year Philips state that he has sold over 100,000 albums.

Van Veen (Polydor) was successful in the singles and album market and also as a stage performer. He was named special

ambassador for UNICEF. Dutch girl, Kuhr was one of the winners of the Eurovision Song Contest with "Troubadour" (Philips) which also sold well in other European countries. The three remaining pop groups produced Top 10 singles and were also successful in touring the U.K. and the U.S.

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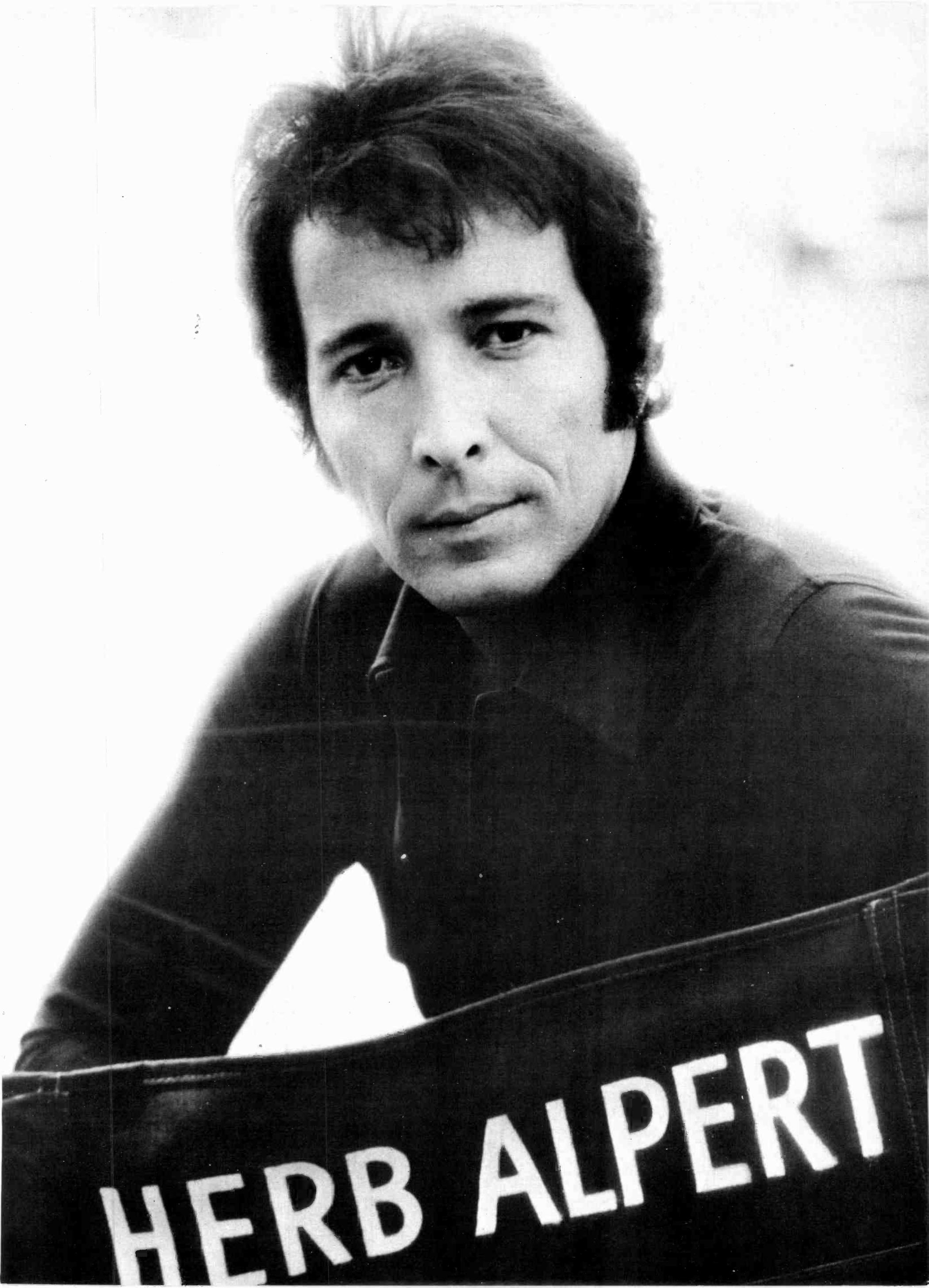
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ARGENTINA

ARTISTS

AGUIRRE, CHOLO (Music Hall); PM: Eduardo Alvarez.
ALBERTI, TITO (Music Hall); BA: Empresaria Artística Tango.
ALLON, JOHNNY (Microfon); PM: Juan Balati.
ALMENDRA (RCA).
ANDRE (Philips).
ANTA NOCHEROS, LOS (Odeon).
ANTONIO, JOSE (Microfon); PM: C&F.
ANZOATEGUI (Fermata).
ARAYA, ROSAMEL (Disc Jockey); PM: Bravo, Mattos.
ARGENTINO VOCAL GRUPO (CBS); BA: Impulso.
ARRIBENOS, LOS (Polydor); PM: Hugo Romani.
AVILA, EDUARDO (CBS); BA: Continental Shows.
BAFFA, BERLINGIERI (RCA).
BALTAR, AMELITA (Trova); PM: Hugo Romani.
BAMBI, LOS (Music Hall); BA: Estellar.
BARBARA (RCA); BA: AGEART.
BARBOZA, RAUL (CBS).
BARCALA, COCO (CBS); BA: Impulso.
BAROCOLA, CARLOS (CBS).
BARRA DE CHOCOLATE (Music Hall).
BASSO JOSE (Music Hall).
BEATRIZ, SONIA (Disc Jockey).
BELTRAN, CARLOS JAVIER (Disc Jockey); PM: Fernando Falcon.
BERTI, VICO (RCA); PM: Fernando Falcon.
BISIO, ANTONIO (CBS).
BISSE, CARLOS, & CONNEXION NUMBER FIVE (RCA).
BLANCAS VOCES, LAS (Philips); PM: C&F.
BLUE CAPS, LOS (Odeon).
BOND, BILLY (Music Hall); PM: Bravo, Mattos.
BONETTI, GINO (Microfon).
CAFURNE, JORGE (CBS).
CALO, MIGUEL (Odeon).
CARLI, JOSE (Music Hall).
CHALCHALONES, LOS (RCA).
CIGARREROS, LOS (Polydor); BA: Rodi.
CLASE 49 (Polydor).
CLAUDIA (Odeon); BA: Imagenes Artísticas.
COLUMBIA, LOS DE (Philips); PM: Bravo, Mattos.
CORDOBA, LOS DE (Music Hall).
COSENTINO, MARITO (CBS).
COSTA QUIQUE (RCA).
CRISTALES, LOS (Fermata).
CRISTINA (Odeon).
D'ANGELIS, ALFREDO (Odeon); PM: Juan Balati.
DAN, LEO (CBS).
D'ARIENZO, JUAN (RCA); BA: Curi.
DAVALOS, JULIA ELENA (Philips).
DE CAPRI, MELINA (CBS).
DEL CARRILLO, HUGO (RCA).
DEL NORTE CINCO (Music Hall).
DE ROSA, RICARDO (EMI).
DE SALTA, LOS (RCA).
DI FULVIO, CARLOS (RCA).
DI PAULO, ALBERTO (Fermata).
DONALD (RCA); PM: Fernando Falcon.
DUMAS, ENRIQUE; PM: Adelberto Badano.
ESPACIAL EXPERIENCIA (RCA).
FABIAN, NESTOR (Microfon); PM: C&F.
FALU, EDUARDO (Philips).
FAVIO, LEONARDO (CBS).
FEDERICO, LEOPOLDO (CBS).
FEDRA & MAXIMILIANO (CBS).
FIGUEROA, ABEL (CBS).
FORMACION 2000 (Odeon).
FRAGA, ROBERTO RIMOLDI (CBS); BA: Impulso.
FRONTERIZOS, LOS (Philips).
FURST, OSCAR LOPEZ (CBS).
GALARZA, RAMONA (Odeon); BA: Curi.
GONZALEZ, REQUINTO (Odeon); PM: Juan Balati.
GOYENECHE, ROBERTO (RCA).
GRANADINOS, LOS (Polydor); BA: Exito.
GRECO (EMI).
GRELA, ROBERTO (Music Hall).
GRILLO, LUIS (RCA).
GRUPO BEMBE (EMI).
GRUPO CINCO (EMI).
GRUPO DE GASTON (CBS); BA: Promotora Argentina.
GUARANY, HORACIO (Philips).
HELENA, MARIA (CBS); BA: Exito.
HEREDIA, VICTOR (RCA); PM: Hector Santos.
HUASI QUILLA, LOS (CBS); PM: Hector Santos.
IMPERIAL CUARTETO (CBS); BA: Exito.
IN, LOS (RCA); BA: Impulso.
IRACUNDOS, LOS (RCA); BA: Festival Internacional.
ISELLA, CESAR (Philips).
JACKIE (Music Hall).
JOHNNY (RCA); PM: Bravo, Mattos.
JOVEN GUARDIA, LA (RCA); PM: Fernando Falcon.
JUAN & JUAN (RCA).
KANO & THE BULL DOGS (RCA); BA: Ideal.
KNACKS, THE (EMI).
LARRALDE, JOSE (RCA).
LATINOS CINCO, LOS (Quinto); PM: Bravo, Mattos.
LECHUGA (Philips).
LEO CUARTETO (CBS).
LEROY, CHARLIE (CBS).
MAC KE MAC'S (Ariel); BA: Ageart.
MALVICINO, HORACIO (Microfon).
MANAL (Mandioca).
MANZANARES, HUGO (Music Hall).
MARCEL, HUGO (RCA).
MARFIL (Odeon).
MARTINEZ, CHINO (RCA).
MARTINS, WILLY (EMI).
MAURE, HECTOR (Music Hall).
MIGUEL ANGEL (Polydor).
MILENA, LUCIO (Disc Jockey).
MOCKERS, LOS (Disc Jockey).
MONKK OWE (Odeon); BA: Central Producciones.
MONTI, MARKENA (Olympic).
MONTI, YACO (Odeon); BA: Ageart.
MONTONEROS, LOS (Diapason).
MORAK, IRENE (Olympic).
MORES, MARIANO (Odeon).
MOROCCO, VINCENT (Polydor).
MUNECOS, LOS (Music Hall).
NAUFRAGOS, LOS (CBS); PM: Fernando Falcon.
NAVARRO, RAMON (Philips).
NEBBIA, LITO (RCA); BA: Central Producciones.
NIBELUNGOS, LOS (CBS); PM: Fernando Falcon.
NIETO, CHANGO (CBS); BA: Impulso.
NOCTURNOS, LOS (Music Hall); PM: Bravo, Mattos.
NOVARRO, CHICO (CBS); PM: Hugo Romani.
NUEVA GENERACION, LA (Music Hall).
NUEVOS EXTRANOS (EMI).
OCAMPO, OSCAR CARDOZO (CBS).
ORDONEZ, LUIS (Quinto).
ORTEGA, PALITO (RCA).
PAGLIARO, GIANERANCO (Odeon).
PATINO, DANIEL (RCA).
PAZ, NACHO (RCA).

PERCIVALE, ANDRES (RCA).
PEREGRINOS, LOS (CBS); BA: Empresaria Artística Tango.
PEREZ, PEPITO (Disc Jockey); BA: Organizacion de Representaciones Artísticas.
PERRICONE, ALDO (Disc Jockey).
PIAZZOLLA, ASTOR (Trova).
PIERO (CBS).
PINTURA FRESCA (Disc Jockey); PM: Fernando Falcon.
PLATE, CRISTINA (RCA).
PONTIER, ARMANDO (Polydor); BA: Candilejas.
POPSINGERS (CBS); BA: Impulso.
PUGLIESE, NONO (RCA).
PUGLIESE, OSVALDO (Philips); BA: Armus.
QUERIDOS TIOS, LOS (RCA); BA: Rouco.
RAMIREZ, ARIEL (Philips).
RAMON, JUAN (RCA); BA: Ageart.
REAL, QUINTETO (CBS); BA: Empresaria Artística Tango.
RENAM, PATRICIA (Odeon).
REY, RICARDO (Ariel); BA: Rouco.
REYES, HERNAN FIGUEROA (CBS); BA: Impulso.
REYES, ROBUSTIANO FIGUEROA (Polydor).
REYNA, BINGO (CBS); BA: Organizacion de Representaciones Artísticas.
RICARDO, JAVIER (Disc Jockey); PM: Fernando Falcon.
RIOS, HERNAN (Philips); PM: Juan Balati.
RITMO CINCO, LOS (CBS); PM: Juan Arguello.
RIVAS, VIOLETA (RCA); BA: Ageart.
RIVERO, EDMUNDO (Philips); BA: Empresaria Artística Tango.
ROCA, ELIO (Polydor); BA: Estellar.
RODA, RICARDO (Philips).
RODRIGO, EDUARDO (Music Hall).
RUIZ, OSCAR LOPES (CBS).
SAFARI (CBS).
SALAMANCA, FULVIO (Music Hall).
SALAZAR, EVANGELINA (RCA).
SALGAN, HORACIO (Philips).
SANCHEZ, NESTOR (Music Hall).
SANDRO (CBS).
SANTA CRUZ, CHACHO (Microfon).
SARAVIA, MIGUEL (CBS); BA: Organizacion de Empresaria Artística.
SEBASTIAN, CARLOS (RCA).
SEPTIMA, BRIGADA (Disc Jockey); PM: Fernando Falcon.
SHAKERS, LOS (Odeon); BA: Continental Shows.
SIMONETTE (RCA); PM: Juan Balati.
SOBRAL, JORGE (CBS); BA: Show.
SOLO, FREDDY (Disc Jockey).
SOSA, MERCEDES (Philips); BA: Contemporanea.
SOUL TRIO (EMI).
SOUND AND CO. (Music Hall); PM: Fernando Falcon.

SUSTAITA, FERNANDO (RCA).
TADEO, FREDDY (CBS).
TANGO SEXTETO (RCA).
TEMPRANEROS, LOS (Fermata).
TORO, DANIEL (EMI); BA: Contemporanea.
TRILLIZAS DE ORO (Fermata); PM: Ben Molar.
TROCHA, ANGOSTA (Music Hall); PM: Fernando Falcon.
TROILLO, ANIBAL (RCA); BA: De La Torre.
TROVADORES, LOS (Music Hall).
VICARIO, ROBERTO (EMI).
VOCES CUATRO, LAS (CBS); PM: C&F.
VOLPI, LAURO (Music Hall).
WALKERS, LOS (Music Hall); PM: Fernando Falcon.
WALSH, MARIA ELENA (CBS).
WAWANCO, LOS (Odeon); PM: Cella-Gutierrez.
WILLIAMS, MEL (Odeon).
XAWKS (Opus).
YANES, ROBERTO (Music Hall); PM: Hector Lagnafietta.
YUPANQUI, ATAHUALPA (Odeon).
ZAPATA, RODOLFO (Music Hall); BA: Curi.
ZEBALLOS, CHITO (RCA).
ZELLER, JACKO (RCA).
ZUPAY VOCAL CUARTETO (Trova).

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AUSTRIA

ARTISTS

BIRTHCONTROL, THE (Amadeo); BA: Amadeo.
BLACK, TERRY (Amadeo); BA: Amadeo.
BLONDI (Polydor); BA: Polyphon.
DANZER, EMMERICH (Polydor); BA: Polyphon.
DANZINGER, MICHAEL (Amadeo); BA: Amadeo.
EKLUND, CHRIS (Amadeo); BA: Amadeo.
ENDRESS, ULLI (Fontana); BA: Polyphon.
GRUNSKY, JACK (Amadeo); BA: Amadeo.
HORWELL, WILL (Amadeo); BA: Amadeo.
HUBBUBS, THE (Fontana); PM: Kurt Svab.
KOVACS, KATI (Amadeo); BA: Amadeo.
LICHTER, MARIKA (Polydor); BA: Polyphon.
MILESTONES, THE (WM-Produktion); PM: Walter Goldschmid.
MORO, PAUL (Amadeo); BA: Amadeo.
NOVAK'S KAPELLE (Amadeo); BA: Amadeo.
POOR, PETER (Amadeo); BA: Amadeo.
SIRS, THE (Fontana); BA: Polyphon.
'V'-RANGERS, THE (Amadeo); BA: Amadeo.
WOLF, PETER (WM-Produktion); BA: Wien-Melodie.
ZWEKAN, GREGOR (Amadeo); BA: Amadeo.

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WIEN MELODIE, Mahlerstr. 11, 1015 Vienna. Tel: (0222) 52-16-6B. Cable: WEINJOS.

BELGIUM

ARTISTS

ADAMO (HMV).
ANITA (Polydor).
ANTHONY, RUDI (Cardinal).
ARMAND (Polygram).
ARYAN, MARC (Columbia).
BAY, FRANCIS (Arcade).
BEAUCARNE, JULOS (Alpha).
BENNY, BOB (Polydor).
BRASSEUR, ANDRE (Palette).
BRIAN (Ronnex).
CARRIAGE CO. (CBS).
CASTEL, LILY (Decca).
CHRISTY, ANN (Columbia).
CLEE'S FIVE (Polygram).
COGOI, ROBERT (Polygram).
CONCETTA DI MARIA (Decca).
COOLS, MIEL.
DAVIDSE, BOB (Decca).
DAVIS, RON (Cardinal).
DAY, MICKY (Decca).
DELFOSE, HECTOR (Decca).
DELLAS, HUGO (Fleche).
DE NEF, JAN (Decca).
DENEVE, RITA (Palette).
DESENDER, ANNEKE (Papaver).
DEX, MARC (Arcade).
ELEGASTEN (Cardinal).
FERDY WILL (Cardinal).
FIVE FROM DAVE'S SOUL SECTION (Columbia).
FRANCA (Cardinal).
FREY, JIMMY (Polygram).
GARCIA, DIGNO (Palette).
GERARD, ANNY (HMV).
GOMEZ, NICO (Omega).
GRANATA, ROCCO (Cardinal).
HARRIS, JOE (Arcade).
HENDY, NORMA (RCA).
HERMAN, HARRY (Polydor).
JANVIER, JOSIANE (Decca).
JESS & JAMES (Palette).
JOKERS, THE (Arcade).
KIKI (Palette).
LAMERS, JOHN (Columbia).
LARRY, JOHN (Polydor).
LEEMANS, JO (Palette).
LILIANE (Fleche).
LOMBARD, CLAUDE (Palette).
LOUKA, PAUL (Hebra).
LUIGI (Palette).
MARA, MICHA (Arcade).
MARIJSSE, ERIK (Ronnex).
MARK (Cardinal).
MARKE, LIZE (Columbia).
MARVA (Cardinal).
MAYAS, LOS (Palette).
MEC-OP-SINGERS (Columbia).
MERTENS BROTHERS (Palette).
MIEK EN ROEL (Vogue).
MORES, ROGER (Vogue).
NEEPS, LOUIS (Columbia).
NEW INSPIRATION (Decca).
NORBERT (Philips).
PATRICIA (Columbia).
PEPPIES, THE (Barclay).
PEGGY (Basart).
PIA, RINA (Decca).
PORCELJN, MARY (Decca).
RASPOET, HUGO (NPP).
RAYMOND, JACQUES (Cardinal).
REMEZ, MARCO (Arcade).

RICHARD, CLARKE (Ronnex).
ROSKAMS, MIEKE (Vogue).
SAMANTHA (Decca).
SEEVERS, PAUL (Start).
SIMONS, ANDREE (RCA).
SINGING BOYS, THE (Decca).
SMETS, EDDY (Polydor).
SMEYER, ANN (Barclay).
STOLLZ, JOHAN (Arcade).
STRANGERS, THE (Decca).
SYLVA, CLAUDIA (Columbia).
TEMMER, RONNY (Decca).
THIERRY, ROLAND (Decca).
THYSSEN, ROLAND (Hebra).
TILLY (Cardinal).
TONIA (Barclay).
TRIO MIN EEN (Cardinal).
TRUUS (Polygram).
TURA, WILL (Palette).
VALENCE, VIC (Vogue).
VANDELVEDE, WANNES (Polygram).
VAN GINDEREN, TERRY (Arcade).
VERMANDERE, WILLEM (Decca).
VINCENT, LILY (Decca).
WAIKIKIS, THE (Palette).
WALLACE COLLECTION (Columbia).
WERY, RICHARD (Decca).
WHITE, JOHNNY (Decca).

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ARTHURGINHO (Continental).
BARRIAOS, ROBERT (Chantecler).
BERAY, EUGENIO (Odeon).
BOX TOPS, THE (Odeon).
CARIOS, ERASMO (RGE).
CARLOS, ROBERTO (CBS).
CEZAR, NILTON (RCA).
DA VILA, MARTINHO (RCA).
DUTRA, ALTOMAR (Odeon).
ELIZABETH (Caravelle).
EVA (Odeon).
FABIO (RCA).
FONTANA, CLAUDIO (Copacabana).
GIL, GILBERTO (Philips).
GOGONI, MICHEL (Philips).
JOELMA (Chantecler).
JOSE, CARLOS (CBS).
JOSE, FRANCISCO (Philips).
LULU (Odeon).
MACEDO, ARMANDO (Codil).
MARCOS, ANTONIO (RCA).
MARTINHA (Copacabana).
OS CACULAS (RCA).
OS INCRIVEIS (RCA).
ROBERTE, CLAUDIO (Chantecler).
ROBERTO, MARCOS (RGE).
RODRIGUES, JUIR (Philips).
ROSA, MANOEL (Castelinho).
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SIMONAL, WILSON (Odeon).
SOARES, ELZA (Odeon).
TIMOTEO, AGNALDO (Odeon).
VELOSO, CAETANO (Philips).
VILELA, NORIEL (Copacabana).

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ARTISTS

ALEXANDRINS, LES (Capitol, Polydor).
ALISTAIR & LINDA (Nimbus).
AMBROSE, TOMMY (Fontana).
AQUIN, MARIE-FRANCE (Polydor); PM: Mme. Gaetane Letourneau.
ARNAUD, PHILIPPE (Columbia).
AURELES, LES (Capitol).
AURORA-BOREALIS (Moose); PM: Jack Chapman; BA: Canadian General Artists.
BACK STREET JOURNAL (Franklin); BA: Hungry i.
BALLADAIRES (Paragon).
BARKER, BEV (Sound Canada); BA: Entertainment Assocs.
BARON, NATALIE (Capitol); BA: Harold Kudlets.
BASTIEN, EDDIE (Paragon).
BEL-AIR, LES (Bel-Air); PM & BA: Andre Rheumeau.
BEL CANTO, LES (Barclay); PM & BA: Jean Beauline.
BENT WIND (Trend).
BERG, B. J. (Apex).
BLACK, TERRY (Arc); PM & BA: Canint.
BLARNEY FOLK, THE (Sounds of the World); BA: Entertainment Assocs.
BLUES BUSTERS, THE (Sunshine); PM: Charles White; BA: Entertainment Assocs.
BOLYER, MAURICE (Arc); PM: Canint.
BOUCHARD, SUZANNE (Capitol).
BOUCHER, GUY (Nepitone).
BOULANGER, JACQUES (Grand Prix, Nepitone); PM & BA: Gilles Talbot.
BRADSTREET, DAVE (RCA); BA: Shelly Abrams.
BROOKS, DIANNE (Revolver).
BROTHERS-IN-LAW (Arc).
BROWNE TRIO, BRIAN (Capitol).
BRUNELLE, PAUL (London); PM & BA: W. Iamthe Ents.
BUCK, GARY (Capitol).
BURLAP, MELVIN D. (Franklin).
CAINE, SIMON (RCA).
CAIYENDISH, CAL (Birchmount).
CAMERON, JOHN ALAN (Apex).
CAMPBELL, ROSS (Stone).

CANDY ROCK FOUNTAIN (Birchmount).
CARLTON SHOW BAND (RCA); BA: Chris O'Toole.
CAT (Nimbus); PM: Mike McQueen.
CHALET'S (Polydor).
CHAPARRALS (Capitol); PM: Carl Kees; BA: Entertainment Assocs.
CHARBONNEAU, CHRISTINE (Gamma); PM: Roger Joubert.
CHARLEBOIS, ROBERT (Gamma); PM: La Chanson du Quebec; BA: Guy Latraverse.
CHARNE, BILLY (RCA); BA: Associated Artists Agency.
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CHERYN, AL (RCA); PM: Saul Holiff.
CHRISTOPHER, EDWARD CAMPAIGN (Quality); PM: Sammy Joy; BA: Top 10 Agency.
CHWILL, EDDY & RAY SAUER (Quality).
CLAIR, SYLVIANNE (Polydor).
CLASSELS, LES (Trans-Canada); PM: Ben Kaye.
CLAUDE, RENE (Barclay); PM & BA: Guy Latraverse.
COLLECTORS (New Syndrome); PM: Jack Herschorn.
CONTE, MICHEL (Polydor); PM: Tom Scott.
COPPERPENNY (Nimbus).
COQUETTES, LES (Apex); PM: Gaston Montpetit.
COTTER FOLK, THE (Melbourne, Rodeo).
COUNTRY-MILLION-AIRS, THE (Hi Lite); BA: Entertainment Assocs.
COWELL, JOHNNY (Stone).
CURTOLA, BOBBY (Tartan); PM: Basil Hurdon.
CYNIGUES, LES (Apex); PM: Marc Laurendeau.
DAVIDSON, TRUMP (Sound Canada); PM: Harvey Silver; BA: Entertainment Assocs.
DAVIS, DUANE (Capitol).
DEATH BY FIRE (Allied).
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DENIS, JOEL (Barclay); BA: Sono-Stec.
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DESCHAMPS, YVON (Polydor); PM: Guy Latraverse.
DESROCHERS, CLEMENCE (Gamma); PM: La Chanson du Quebec.
DIETRICH, EDDY & THE RANCHEROS (Birchmount).
DIONNE, ROBERT (Prestige).
DOBSON, BONNIE (Nimbus).
DOR, GEORGES (Gamma).
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DUBOIS, CLAUDE (Columbia).
DUFFIN, SHAY & THE DUBLIN ROGUES (RCA).
EDWARD BEAR (Capitol).
EIGHTH DAY (GRT).
ELECTRIC JUG & BLUES BAND, THE (Franklin).
EXPONIAN'S STEEL BAND (RCA); PM: Charles White; BA: Entertainment Assocs.
FESTIVAL SINGERS OF TORONTO (Capitol); PM: Frank Starr.
FIFTH (London); PM: Peter Stone.
FILIATRAULT, DENISE (Jupiter).
FILION, JEAN-PAUL (Gamma); PM: La Chanson du Quebec.
FISET, STEVE (Jupiter); PM & BA: Yvan Du Fresne.
FIVE BELLS (Polydor); PM: Kevin Hunter.
FIVE MAN ELECTRICAL BAND (Capitol).
FIVE SHY (Columbia); PM: George Elms.
FORESTIER, LOUISE (Gamma); PM: La Chanson du Quebec; BA: D. Lazare.
FORREST, JOHNNY (Point).
FORTIER, JEAN (Barclay); PM & BA: Guy Latraverse.
49TH PARALLEL (Quality); PM: Randy Ball.
FRANCIS, SYLVAIN (Barclay); PM & BA: Andre Whalen.
FRANCO (Polydor); PM: Spex.
FRIDAY AFTERNOON (Trend).
GABRIEL, JACKIE (Goodgroove); PM: Canint.
GAGNON, ANDRE (Columbia).
GAGNON, LEE (Capitol).
GANTS BLANCS, LES (Jupiter).
GAUTHIER, CLAUDE (Gamma); PM: La Chanson du Quebec; BA: D. Lazare.
GELINAS, MARC (Marco); PM: Marc Rinfret; BA: Carole Belmont.
GOULD, GLENN (Columbia); PM: Walter Homberger.
GRAHAM, BETTE (Birchmount); PM: Bernie Humberger.
GUESS WHO (Nimbus); BA: Quasimodo.
HAAS, GABY (London).
HAPPY FEELING (Barry); PM: Don Lloyd.
HARDY, HAGOOD (Revolver).
HARRIS, INA & AL (Stone).
HAWKINS, RONNIE (Hawk); PM: Heavy Andrews; BA: North American Talent.
HELBIG, HERBIE (London).
HUTCHINSON, RAY (Moose); PM: Jack Chapman; BA: Harold Kudlets.
HYDE (Quality); PM: Bill Shelton.
INFONIE, L' (Polydor); PM: Andre Perry.
INTRIGANTES, LES (Jupiter).
IRISH ROVERS (Decca); PM: Les Weinstein; BA: William Morris (U.S.); Moxie Whitney Agency (Canada).
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JAY, KELLY (Now).
JENNIFER (Polydor); PM: Yves Gordon.
JUBILEE SINGERS (Arc).
JULIEN, PAULINE (Gamma); PM & BA: Elise Pouliot.
KANE, CANDY (RCA); BA: Entertainment Assocs.
KENNEDY, JIMMY (Sounds of the World); BA: Entertainment Assocs.
KOFFMAN, MOE (Revolver).
LAFAYE, LOU (Paragon).
LALONDE, PIERRE (Capitol).
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LANDRE, CLAUDE (Grand Prix); PM & BA: Gilles Talbot.
LaPENNA, PHIL (Arc).
LARRY & LINDA (Nugget); PM: John Chapman; BA: Harold Kudlets.
LATRVERSE, LOUISE (Barclay); PM & BA: Guy Latraverse.
LAURIER, ALEX (Arc); PM: Elena Jasechko; BA: Entertainment Assocs.
LAUTREC, DONALD (Jupiter); PM: Yvan Dufresne.
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LEMEUX, FRANCOISE (Jupiter).
LETOURNEAU, PIERRE (Jupiter).
LEVEILLE, CLAUDE (Columbia).
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LEVESQUE, MARIETTE (Gamma); PM: La Chanson du Quebec.
LEVESQUE, RAYMOND (Gamma); PM: La Chanson du Quebec.
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(Continued on page T-100)

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LOVE CYRLE (Franklin).
LUTHS, LES (Bel-Air); PM & BA: Nicole Blanchard.
MacKAY, BRUCE (Gamma, ESP); PM: La Chanson du Quebec.
MAGIC CYCLE (Fingerprint).
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MARTIN, BILLY & THE SOUL JETS (London).
McHARG, JIM (Arc); BA: Entertainment Assocs.
McLINTOCK, ELLIS (RCA); PM: K. Anton; BA: Entertainment Assocs.
McKENNA MENDELSON MAINLINE (Liberty, London); PM: Frederic Lewis.
MEEK, BILLY (Arc).
MESSER, DON (Apex).
METRO STOMPERS, THE (Arc); PM: Felicity Cochrane; BA: Entertainment Assocs.
MICHAEL (Polydor).
MICHAEL & MARNIE (Barry).
MICHEL, DOMINIQUE (Jupiter).
MICHEL, JACQUES (Jupiter); PM: Yvan Dufresne.
MILADYS, LES (Grand Prix); PM & BA: Gilles Talbot.
MIRIANNE (Polydor); PM: Mme. Gaetane Lefourneau.
MITTON, EARL (Birchmount).
MOGRELIS, THE (Franklin).
MONGRE, FRANK (Baby Blue); PM: Heavy Andrews; BA: North American Talent.
MORAN, FRANCINE (Grand Prix); PM & BA: Gilles Talbot.
MOTHERLODE (Revolver); PM: Mort Ross.
MOTHER TUCKER'S YELLOW DUCK (Capitol).
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NADYA (Barclay); PM: MBL Ent.; BA: A-1 Agency.
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NIHAL (Sapphire); PM: Manik Sandras; BA: Entertainment Assocs.
NIHILIST SPASM BAND (Allied).
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NORTHCOTT, TOM (New Syndrome); PM: Jack Herschorn.
NUCLEUS (Mainstream).
O'CONNOR, BILLY (Arc); BA: Billy O'Connor.
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OSTANEK, WALTER (Arc).
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PALMER, JERRY (Birchmount).
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PATMACS (Capitol).
PETERS, BARNEY (Liberty).
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RAFTSMAN (Melbourne).
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SULLIVAN'S GYPSIES (Sound Canada); BA: Entertainment Assocs.
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SUZANNE (Birchmount).
SWEET SOMETHINGS, THE (Melbourne); PM: Ben Kaye.
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VALENTIN (Polydor).
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VIGNEAULT, GILLES (Columbia).
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WALKER, GEORGE (Polydor).
WILLIAMS, GENE (Neptune).
YEOMEN, THE (Mainstream); PM: Harry Feingold; BA: Entertainment Assocs.
YOUNG & CO. (RCA); BA: Harold Kudlets.
YOUNG, CATHY (Mainstream).

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WONDERLAND INC., 201 Jackson St. W., Suite 601, Hamilton, Ont. Tel: (416) 529-4481.

CHILE

ARTISTS

ACEVEDO, ANGELICA (Polydor).
AGUILAR, MARIA ESTER (Astral).
AGUILAR, ROBERTO (Astral).
AGUILERA, RAMON (RCA).
AGUIRRE, GLORIA (Philips).
ALARCON, ROLANDO (Tiempo).
ALEGRIA, CARLOS (Polydor).
AMERICA 5 (Odeon).
AMERICA JOVEN (Philips).
ANGELES NEGROS, LOS (Odeon).
ARANGUIZ, JOSE LUIS (Odeon).
ARAVANA, JORGE (Odeon).
BARANA 5 (Polydor).
BARRAGAN, LUIS (Odeon).
BARRIOS, JUAN LUIS (Odeon).
BARRIOS, LUCHO (Odeon).
BELTRAN, ANTONIO (Jinete).
BENAVIDES, GLORIA (Odeon).
BIANCHI, VICENTE (Odeon).
BRIC A BRAC, LOS (Arena).
BRONCES DE MONTERREY, LOS (CBS).
CANGREJOS, LOS (RCA).
CAPORALES, LOS (Philips).
CAPRA, ANGELICA (Odeon).
CARRION, YASNA (Arena).
CECILIA (CBS).
CLAN 91 (Arena).
CONJUNTO CUNCUMEN (Odeon).
CONJUNTO INTI-LIMANI (Dicap).
CONJUNTO MILLARAY (Odeon).
CONJUNTO QUILAPAYUN (Dicap).
CRUZ, ALDO (Odeon).
DANTE, MAURICIO (Odeon).
DE LA FUENTE, GERMANIN (Odeon).
DIAMANTES DEL SOL, LOS (Philips).
DIAZ, OSVALDO (Odeon).
DIMAS, LUIS (Arena).
DOMINGUEZ, MARTIN (Odeon).
DUVAL, RENE (RCA).
EMERSON, LOS (RCA).
ESTUDIANTES RITMICOS, LOS (RCA).
FERNANDEZ, MABEL (Odeon).
FUENTES, JOSE ALFREDO (Caracol).
FUENTES, LILY (Odeon).
GALOS, LOS (Odeon).
GATICA, ARTURO (Caracol).
GATICA, TURIN (Caracol).
GAUCHO, GIRALDO (Astral).
GERVASIO (RCA).
GIL, JUAN CARLOS (Odeon).
GIOILTO, RITA (Odeon).
GONGORA, JOSE (RCA).
HERMANITOS MATUS (Odeon).
HERMANOS ARRAGADA (Odeon).
HERMANOS BUSTOS (Astral).
HERMANOS CAMPOS (RCA).
HERMANOS LAGOS (Odeon).
HERMANOS ROSAS (Odeon).
HILOS, LOS (Philips).
HUAMBALY, LA (Odeon).
HUASOS QUINCHEROS, LOS (Odeon).
HURTADO, VERONICA (Polydor).
JARA, VICTOR (Dicap).
JIMENEZ, AMPARITO (Odeon).
JUAN CARLOS (RCA).
JUAN CARLOS (RCA).
JUAN PEDRO (Polydor).
JUNKER, LOS (Caracol).
LILLO, SERGIO (Polydor).
LOS DE LA ESCUELA (Polydor).
LOS DE RAMON (RCA).
LOYOLA, MARGOT (Polydor).
LOZAN, HUMBERTO (RCA).
LUISIN, LANDAEZ (RCA).
LUZ, ELIANA (Philips).
MADERA, OSVALDO (Dicap).
MAIJOPE SHOW (Philips).
MANS, SILVIA Y PATRICIO (CBS).
MARCELO (Polydor).
MARISA (Polydor).
MARISOLE (RCA).
MATRIMONIO, EL (Odeon).
MAUREIRA, CARMEN (Caracol).
MESSONE, PEDRO (RCA).
MILLAN, ARTURO (Arena).
MINIMAS, LOS (Odeon).
MIRA Y PONCHO (Odeon).
MONTOYA, ELENA (Odeon).
MORAN, PATRICIO (RCA).
MURUA, LUIS (Polydor).
MYRIAM (Philips).
OLIVA, LUCHO (Odeon).
ORTEGA, PEPE (Odeon).
PALAVICINO, RAY (Arco).
PALMENIA, PIZARRO (Philips).
PANTHERS, LOS (Polydor).
PARADA, ROBERTO (Odeon).
PARADES, HERNAN (Polydor).
PARRA, ANGEL (Pena de los Parra).
PARRA, ISABEL (Pena de los Parra).
PARRA, MARIA ELENA (RCA).
PARRA, NANO (RCA).
PATRICIOS, LOS (Tiempo).
PAY, HENRY Y LOS DIABLOS AZULES (Odeon).
PEREIRA, HERNAN (RCA).
PERLAS, LOS (RCA).
PEDESTA, ALBERTO (Caracol).
PRIMOS, LOS (Primo).
PUELMIA, CARLOS (Dicap).
RAMBLERS, THE (Odeon).
RENAN, PATRICIO (Odeon).
REYES, LUPITA (Jinete).
REYNALDO (Odeon).
ROJAS, BUDDY (RCA).
ROJAS, RICHARD (Dicap).
ROSSI, ARGENTINO (Odeon).
ROSSI, MARCELO (CBS).
SAN MARTIN, SAUL (Philips).
SILVIA INFANTA Y LOS CONDORES (Odeon).
SONIDO 8 (RCA).
SOTO, FRESIA (Arena).
SOVAL, JAIME (RCA).
SOVAL, SERGIO (Odeon).
TIEMPO DEL BARROCO (RCA).

TRUJILLO, FERNANDO (Odeon).
TUMBAITO, EL (RCA).
VAN ROSE (Arena).
VOCES DEL HUELEN, LOS (Odeon).
VOCES DEL TAMARUGAL (Polydor).
VOCES DE UCO (Odeon).
WILDO (Caracol).
YAMIL (Odeon).

CZECHOSLOVAKIA

ARTISTS

ALTMAN, PETR (Supraphon); BA: Prago-koncert.
BAUER, JINDRICH (Supraphon); BA: Prago-koncert.
BLUESMEN, THE WITH PETR FIEDLER (Supraphon); BA: Prago-koncert.
BRAZDA, DALIBOR (Supraphon); BA: Prago-koncert.
BROM, GUSTAV (Supraphon); BA: Prago-koncert.
CECH, FRANTISEK & THE SHUT UP (Supraphon); PM: Parkcentrum; BA: Prago-koncert.
CERNOC, KAREL (Supraphon); BA: Prago-koncert.
CEROVSKA, JUDITA (Supraphon); BA: Prago-koncert.
CHLADIL, MILAN (Supraphon); BA: Prago-koncert.
CIZMAROVA, VALERIE (Panton); BA: Prago-koncert.
DROBNY, MILAN (Supraphon); BA: Prago-koncert.
GOTT, KAREL (Supraphon); PM: Schmid Production; BA: Prago-koncert.
GRUN, DUSAN (Supraphon); BA: Prago-koncert.
HALA, KAREL (Supraphon); BA: Prago-koncert.
HELEKAL, JIRI (Supraphon); BA: Prago-koncert.
HRANICKY, STANISLAV (Panton); BA: Prago-koncert.
HUBINSKA, TATJANA (Supraphon); BA: Prago-koncert.
HYBS, VACLAV (Supraphon); BA: Prago-koncert.
JANDA, PETR & THE OLYMPIC (Supraphon); BA: Prago-koncert.
KOLINSKA, ZORA (Supraphon); BA: Prago-koncert.
KOPAL, FRANTISEK & THE MEFISTO (Supraphon); BA: Prago-koncert.
KOVALCIK, RICHARD & THE FLAMINGO (Supraphon); BA: Prago-koncert.
KRYL, KAREL (Panton); BA: Prago-koncert.
KUBISOVA, MARTA (Supraphon); BA: Prago-koncert.
LAIFEROVA, MARCELA (Supraphon); BA: Prago-koncert.
LAUFER, JOSEF (Panton); PM: Schmid Productions; BA: Prago-koncert.
MATUSKA, WALDEMAR (Supraphon); PM: Schmid Productions; BA: Prago-koncert.
NE KAR, VACLAV (Supraphon); BA: Prago-koncert.
NEKUDA, LUDEK (Panton); BA: Prago-koncert.
NOVAK, PETR & GEORGE & BEATOVS (Panton); BA: Prago-koncert.
NOVAK, PAVEL (Supraphon); BA: Prago-koncert.
PACH, EVZEN (Supraphon); BA: Prago-koncert.
PALECEK, MIROSLAV (Supraphon); BA: Prago-koncert.
PAZELTOVA, HANA (Supraphon); BA: Prago-koncert.
PILAROVA, EVA (Supraphon); BA: Prago-koncert.
PROSEK, FRANTISEK & MUSTANGOVE (Supraphon); BA: Prago-koncert.
PRUDY (Panton); BA: Prago-koncert.
RANGERS, THE (Panton); BA: Prago-koncert.
ROTTROVA, MARIE (Supraphon); BA: Prago-koncert.
SEB, MIROSLAV & THE NEW BLUES FIVE (Panton); BA: Prago-koncert.
SEDLACEK, PAVEL (Supraphon); BA: Prago-koncert.
SIMONOVA, YVETTE (Supraphon); BA: Prago-koncert.
SPALENY, PETR (Supraphon); BA: Prago-koncert.
SPINAROVA, VERA (Panton); BA: Prago-koncert.
STEDRY, KAREL (Supraphon); BA: Prago-koncert.
SURA, MIROSLAV (Supraphon); BA: Prago-koncert.
ULRYCH, PETR (Supraphon); BA: Prago-koncert.
ULRYCHOVA, HANA (Supraphon); BA: Prago-koncert.
URBANKOVA, NADA (Supraphon); BA: Prago-koncert.
VALDAJ, KAREL (Supraphon); BA: Prago-koncert.
VLACH, KAREL (Supraphon); BA: Prago-koncert.
VLACHOVA, DRAHOMIRA (Panton); BA: Prago-koncert.
VOBRUBA, JOSEF (Supraphon); BA: Prago-koncert.
VONDRACKOVA, HELENA (Supraphon); BA: Prago-koncert.
VOTAVA, ANTONIN (Supraphon); BA: Prago-koncert.
ZAGOROVA, HANA (Supraphon); BA: Prago-koncert.
ZAHRADNIK, VACLAV (Supraphon); BA: Prago-koncert.
ZELENKOVA, JITKA (Panton); BA: Prago-koncert.
ZIMA JOSEF (Supraphon); BA: Prago-koncert.

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PRAGOKONCERT, 1 Maltezske nam., Prague 1, Tel: 53-18-41.
SCHMID PRODUCTIONS, 15 Narodni, Prague 1, Tel: 24-03-22.

DENMARK

ARTISTS

ALICE & RITA (Odeon); BA: EMI.
ALRUNES, ROD (Sonet); PM & BA: Walther Klaebel.
ANDERS, BOB (Sonet).
ANETTE (Triola); BA: Moerks.
ANTONY, FLEMING (Tono).
ARLETH, FLEMING (Sonet).
BACHMANN, ERIK (Triola); BA: Moerks.
BEATNICKS (Philips); BA: Bendix Music.
BEEFEATERS (Sonet); PM & BA: Walther Klaebel.
BELLI, PETER (Polydor); BA: NPA.
BENTZEN, ELIN (Teener).
BJORN & OKAY (Triola); BA: Moerks.
BLUE BOYS (Triola); BA: Moerks.
BODTGER, KATE (Polydor); BA: NPA.
BRORER, LILY (Philips); BA: NPA.
BROWNLEY, ILSE (Odeon); BA: EMI.
BROR KALLE (Odeon); BA: EMI.
BUNDDAG (Tono).
BURGINN RED IVANHOE (Sonet); PM & BA: Walther Klaebel.

DAIMI (Metronome); PM & BA: Metronome.
DANDY SWINGERS (Polydor); BA: NPA.
DELTA BLUES BAND (Parlophone); BA: SBA.
DISSING, POVL & BENNY HOLST (Sonet); PM & BA: Walther Klaebel.
DORTHE (Philips); BA: NPA.
ERFRED, AERLIGE (Sonet).
FABRIC, BENT (Metronome); BA: Metronome.
FRAEK, FREDDY (Sonet); PM & BA: Walther Klaebel.
GREGERS, SYS (Sonet).
GUENTHER, GERT (Odeon); BA: EMI.
HAENNING, GITTE (HMV); BA: Frits Persson.
HEICK, KELD (HMV); BA: EMI.
HEIN, HUGO (CBS); BA: NPA.
HELMUTH, PUSLE (Polydor); BA: NPS.
INGMANN, GRETHE & JORGEN (Metronome); BA: Metronome.
INGRISCH, KJELD (Sonet).
INSPIRATIONS (Triola); BA: Moerks.
ISLEV PIGEOR (Triola); BA: Moerks.
JIM & FUNNY BOYS (Triola); BA: Moerks.
JOAN'S FAMILY (Columbia); BA: EMI.
JOHANSEN, ULLA BELLA

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Continued from page T-100

COLUMBIA, THE (Target).
CONNOLLY, MARY (Pye).
COTERIE, THE (Emerald).
COTTON MILL BOYS, THE (Target); PM: Tom Costello.
COWBOYS, THE (Target).
CRONIN, GERRY (Pye); PM: Pat Creighton.
CROSBIE, MARTIN (Target).
CUNNINGHAM, LARRY (Release); PM: Michael Clerkin.
DANA (Rex); PM: Tony Johnston.
DANIELS, ROLY (CBS); PM: Tommy Hayden.
DAY, PADDY (Pye).
DEBONAIRE, THE (Pye).
DEEP SET, THE (Target).
DEMPSEY, MARTIN (Rex).
DIXIES, THE (Honey); PM: Peter Prendergast.
DR. STRANGELY STRANGE (Island); PM: Tim Booth.
DOLAN, JOE (Pye); PM: Seamus Casey.
DONAGHY, EILEEN (Fontana).
DONAL RING CELL BAND, THE (Pye).
DOYLE, DANNY (Tribune); PM: Noel Pearson.
DOYLE, GERALDINE (Tribune).
DREAMS, THE (Dolphin); PM: Jim Hand.
DRENNAN, TOMMY (Ember); PM: Ray Heraty.
DRIFTERS, THE (Pye); PM: Seamus Casey.
DUBLINERS, THE (Tribune); PM: Michael Quinn.
DUNNE, PECKER (Tribune).
DUNNE, VEONICA (Columbia).
DUNPHY, SEAN (Dolphin); PM: Oliver Barry.
DUNPHY, TOM (Dolphin); PM: Connie Lynch.
EMERALDS, THE (King).
EMMET-SPICELAND, THE (Page One).
FAGAN, SEAN (Tribune); PM: Michael Quinn.
FAIRWAYS, THE (King).
FARLEY, JIM (Emerald).
FINNAVONS, THE (Target).
FITZGERALD, RITCHIE (Pye).
FRESHMEN, THE (CBS); PM: Oliver Barry.
GAFFNEY, AUSTIN (Rex).
GALLAGHER, BRIDIE (Pye).
GALLOWGLASS, THE (Emerald).
GENTRY, THE (Dolphin).
GIBSON, LORNE & THE GAMBLERS (Target); PM: Peter Dempsey.
GILL, EARL (Pye); PM: Oliver Barry.
GO LUCKY FOUR, THE (Emerald).
GRADUATES, THE (Pye); PM: Gerry Wickham.
GRANNY'S INTENTIONS (Deram).
GREEVY, BIRNADETTE (Argo).
GREGORY (Pye); PM: Tom Costello.
GREHAN SISTERS (Transatlantic).
HARTE, FRANK (Topic).
HEALY, SHAY (Tribune); PM: Jim Hand.
HEATHER & THE PINES (Dolphin).
HEGARTY, DERMOT (Release).
HIL-OWS, THE (Release).
HILTONS, THE (Emerald).
HOMER'S KNOTS (Pye); PM: Liam Lynch.
HUGHES, DANNY (Pye).
HUGHES, TONY, GENE CHETTY & THE LIONS (Phoenix); PM: Shane Redmond.
HURLEY, RED, & THE COLOURS (Target); PM: Tom Costello.
IVY FOLK (Pye).
JOHNSTON, JIMMY (Emerald).
JOHNSTONS, THE (Transatlantic).
JOLLY TINKERMEN, THE (Page One).
KEANE, JAMES (Major Minor).
KEANE, SARAH & RITA (Claddagh).
KEELING, TONY (Pye); PM: Gerry Wickham.
KERR, JOHN (Pye).
KIELY, JOHNNY (Wexford, Denver); PM: Johnny McCauley.
KINGS, THE (Columbia).
KNIGHT, DAWN (Pye).
LAW, PETER (Major Minor); PM: Michael Quinn.
LEE, DES (Target); PM: Tom Doherty.
LITTLE DUBLIN SINGERS, THE (Delyse).
LYNCH, JOE (Hallmark).
LYNCH, PAT (Pye); PM: Aidan Hand.
MACK, SHEELAGH (Emerald).
MAINLINERS, THE (Emerald); PM: John McCormick.
MARGO (Target).
MARY & JONATHAN (HMV).
MCANALLY, RAY (Pye).
MCBRIDE, BIG TOM (Emerald); PM: John McCormick.
MCBRIDE, FRANKIE (Emerald).
MCCANN, JIM (Tribune).
MCCAULEY, JOHNNY (Denver).
MCCOLLUM GROUP, THE BRIAN (Pye).
MCDANIEL, MAISIE (Fontana).
MCEVOY, JOHNNY (Target); PM: Tom Costello.
MCGEEGAN, PAT (Emerald); PM: Hugh Hardy.
MCGOLDRICK, ANNA (Emerald); PM: Michael Nolan.
MCKENNA FOLK, THE (Pye).
MCLAUGHLINS, THE (Pye).
MCMAHON, DOLLY (Major Minor).
MCNALLY, JOHN (CBS); PM: Eric Miers.
MCTEGGARTS, THE (Song).
MEMORIES, THE (Rex); PM: Tony Barry.
MEXICANS, THE (Pye); PM: Sean Jordan.
MIAMI, THE (Target); PM: Tom Costello.
MICHAEL & THE MAJORS (Pye).
MIGHTY AVONS, THE (Dolphin).
MILLER, MAUREEN (Rex).
MILLIONAIRES, THE (Pye).
MONARCH, THE (Ember, HMV); PM: Ray Heraty.
MONTROSE, THE (HMV).
MOORE, BUTCH (Pye); PM: Shane Redmond.
MORAN, MICHAEL (Pye).
MUOVEMENT, THE (Transatlantic).
MURPHY, MIKE (Tribune); PM: Noel Pearson.
MURPHY, ARTHUR (Columbia).
MURPHY, DENIS (Claddagh).
NAVAK, THE (Rex); PM: William McCormack.
NEVADA, THE (Target); PM: Tommy Hayden.
NEWMEN, THE (Dolphin).
NITTY GRITTY BAND, THE (Pye).
NOMADS, THE (Pye).
NORRY, NITA (Kind).
O'BRIEN, BRENDAN (Honey); PM: Peter Prendergast.
O'BRIEN, DERMOT (Pye).
O'BRIEN, MIKE (Target); PM: Tom Costello.
O'CALLAGHAN, DEIRDRE (Pye).
O'CALLAGHAN, MICHAEL (Tribune, Honey); PM: Philip Prendergast.
O'DONNELL, AL (Tribune).
O'DOWDA BRENDAN (Columbia).
O'DUFFY, MICHAEL (Pye).
O'HARA, SHAY (Pye).
OHIO, THE (Pye); PM: Pat Creighton.
ORANGE-MACHINE (Pye).
O'REILLY, BRENDAN (Dolphin).
O'RIADA, SEAN (Gael-Linn).
PACIFIC, THE (Tribune); PM: Michael Quinn.
PAN PIPERS, THE (Pye).
PATTERSONS, THE (CBS); PM: Danny McGlinchey.
PETRASSI, MARCO (Pye).
PHILOSOPHERS, THE (Target).
PLATTERMEN, THE (Emerald).
POTTER, MAUREN (Target).
PREMIER ACES, THE (Pye).
QUARE FELLAS, THE (CBS).
QUINN, CARMEL (Pye).
RAVENS, THE (Pye).

REAL MCGOY, THE (Target); PM: Tom Costello.
REGAL, THE (Honey); PM: The Dixies.
RISING SONS, THE (Pye).
RIVIERA, THE (Pye).
ROCK, DICKIE (Target); PM: Tom Doherty.
ROYAL BLUES (Pye).
ROYAL SHOWBAND (King, HMV); PM: Connie Lynch.
RUANE, JACK (Pye); PM: Jack Ruane Sr.
SAINTS, THE (Rex).
SANDS, THE (Tribune); PM: George O'Reilly.
SAVOY, THE (Pye).
SHERWOODS, THE (Major Minor).
SHINE, BRENDAN (Rex).
SKID ROW (Song).
SMOKEY MOUNTAIN RAMBLERS, THE (Dolphin); PM: Des Kelly.
SMYTH, DES (Pye).
SPECIALISTS, THE (Pye).
STOREY, JIMMY (Rex).
STRANGERS, THE (Pye).
SUGAR SHACK (Tribune).
SWEENEY'S MEN (Transatlantic).
TASTE, THE (Polydor); PM: Eddie Kennedy.
THREE COINS, THE (Pye).
TIMES, THE (Target); PM: Greg Hughes.
TREACY (Pye).
TRIXONS (Release); PM: Hugh Hardy.
TWO'S COMPANY (Honey); PM: Peter Prendergast.
VAMPIRES, THE (Pye).
VANGUARD SIX (Pye).
VENTURES, THE (Pye).
VICTORS, THE (Honey); PM: Noel Carty.
VISIONS, THE (Honey).
WATKINS, KATHLEEN (Pye).
WEAVER FOLK (Dolphin); PM: Frank Maher.
WELLS, HOUSTON (CBS).
WHIFLEY SOUND, OSCAR (Dolphin).
WOLFE TONES, THE (Dolphin); PM: Oliver Barry.
WYNN, EMMET (Pye).

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TOPLINE PROMOS. LTD., 55 Parnell Sq., Dublin 1. Tel: 47830.

FINLAND

ARTISTS

AIKAMIEHET (Finlandia).
AMULET (Mikrolevy).
ANKI (Top Voice); BA: D-Tuotanto.
ANN-CHRISTINE (Scandia); BA: Viihde '66.
ARO, MARKKU (CBS); BA: D-Tuotanto.
AUTONEN, PAULA (Safir).
BABITSIN, KIRKA (Scandia); BA: D-Tuotanto.
BABITSIN, SAMMY (Columbia); BA: Viihde-musiikki.
BENNO & TARRO & THE NEW JOYS (Parlophone); BA: New Joys.
BERIT (Blue Master); BA: NK-Tuotanto.
BORG, KIM (Decca).
BOSSE & ROBERT (Top Voice).
CAROLA (Scandia).
CHARLIES (Mikrolevy).
CHYDENIUS, KAJ (Love).
DANNY (Scandia); BA: D-Tuotanto.
DONNER, OTTO (Love).
EERO (RCA); BA: D-Tuotanto.
ELORANTA, TUULIKKI (Blue Master); BA: Viihdeohjelma.
ERNOS (Polydor).
FINNTRIO (Mikrolevy).
FREDERICK (Columbia, Sonet, CBS).
FREDI (Philips); BA: Suomen Orkesteripalvelu.
GOODMAN, IRWIN (Philips); BA: Mainos-Musiikki.
GOTHONI, RALPH (HMV).
GRON, EINO (Columbia); BA: Viihdeohjelma.
GUGI & PIA (Columbia); BA: D-Tuotanto.
HAUTALA, KIRSTINA (Scandia); BA: Viihdeohjelma.
HAZAMIR-KUORO (Scandia).
HECTOR (Columbia); BA: D-Tuotanto.
HEINIVAHO, MATTI (Decca).
HEINONEN, TAPPO (Columbia).
HELMINEN, REIMA (Columbia).
HEMMING, ILKKA (Blue Master); BA: Suomen Orkesteripalvelu.
HIRVONEN, ANITA (Philips); BA: Weneskoski-Tuotanto.
HYTTINEN, KAI (Philips); BA: Suomen Orkesteripalvelu.
IGNATIUS, TUULA (Disneyland).
IKKELA, MERJA (Finlandia).
INNANEN, MARTTI (Safir).
INTERNATIONAL HARVESTER (Love).
ISLANDERS (Scandia); BA: D-Tuotanto.
JARKKO & LAURA (Decca).
JOHNNY (RCA, Scandia); BA: Viihdeohjelma.
JOUKO JA KOSTI (Polydor); BA: YH-Musiikki.
JUSSI & THE BOYS (RCA); BA: Artistit.
JUURELA, KAARLO (Finlandia).
KANSA, TAPANI (Sonet); BA: Artistit.
KATRI, HELENA (Top Voice); BA: D-Tuotanto.
KAUNISTO, PASI (Decca); BA: Suomen Orkesteripalvelu.
KAYHKO, KAUKO (Rytmi).
KEIHAS, ERKKI (Blue Master).
KEINONEN, HELI (Scandia).
KINNUNEN, HELENA (Decca).
KIVIKOSKI, OLAVI (Mikrolevy).
KLIEMENKO, VIKTOR (RCA, Blue Master).
KOIVUJUURI, LIPPO (RCA).
KOIVUNIEMI, PAULA (Decca).
KOKKONEN, JOONAS (HMV).
KONONEN, ESKO (Blue Master).
KOPEI (Parlophone); BA: Suomen Orkesteripalvelu.
KORHONEN, KAISA (Blue Master).
KRISTER (Decca).
KRISTIAN (RCA); BA: Artistit.
KUOPPAMAKI, JUUKA (Parlophone, Columbia, Disneyland); BA: Suomen Orkesteripalvelu.
KUPARINEN, ANNELI JA TEUVO (Mikrolevy).
KAUSISTO, MAUNO (RCA).
LAAKSO, LASSE (Blue Master).

LAITINEN, PEKKA (Love).
LARNE, KARI, BLUES BAND (Love, Mikrolevy).
LAVI, VEIKKO (CBS).
LEHTELA, RITVA (Disneyland).
LEMON (Parlophone); BA: YH-Musiikki.
LEPPANEN, ERKKI (Columbia).
LIND, KAI (Blue Master).
LINTULA, MATTI (Scandia); BA: D-Tuotanto.
LISBETH & POWER CLAN (Columbia).
LOIRI, VESA-MATTI (Love, Scandia); BA: Artistit.
LOLA (Columbia).
LUND, TAMARA (Fontana).
MAMLSTEN, GEORG (Finlandia, Scandia).
MARCO I (Columbia).
MARIANNE (RCA).
MARJA-LEENA (Philips); BA: Suomen Orkesteripalvelu.
MARKOLA, JUHANI (Columbia); BA: Viihdeohjelma.
MARTENSSON, LASSE (RCA).
MATTI & TEPPU (Polydor).
MERILA, EIJA (Columbia).
MIDIT (Disneyland).
MILAN, IRINA (Columbia); BA: D-Tuotanto.
NIGHT TRAIN (Blue Master).
NOPAT (Blue Master).
NUMMINEN, M.A. (CBS).
NUMMIKALLIO, PEKKA & KATI-ANNIKKI (Mikrolevy).
OSTERBERG, RONNIE (Love).
PAAKKUNAINEN, RITVA (Columbia).
PAKARINEN, ESA (Fontana).
PALO, TAUNO (RCA).
PANELI, TIMO (Columbia).
PAULIINA (Columbia).
PAUNU, PAIVI (Columbia); BA: D-Tuotanto.
PEPE (Scandia).
PERTTU, TAPANI (Sonet).
PETER (Columbia).
PETERSEN, JORGEN (Top Voice).
PIIRONEN, VUOKKO (Fontana).
RAHKONEN, ESKO (Philips).
RANINEN, AARNO (RCA); BA: Weneskoski-Tuotanto.
RASANEN, PAULI (Scandia).
RAUTAVAARA, TAPPIO (Philips).
RAUTIO, ERKKI (HMV).
ROBIN (Philips); BA: D-Tuotanto.
RYDMAN, KARI (Love, HMV).
SAARINEN, JAANA (Disneyland).
SAJONMAA, ARJA (Love).
SALMINEN, JUUKA (RCA).
SALMINEN, SIMO (Scandia).
SIIRIAINEN, MARTTI (Scandia).
SIMOLA, SEIJA (RCA).
SIRUT (Love).
SMEDS, VIKING (Columbia).
SOKKA, SINIKKA (Love).
SONNINEN, AHTI (HMV).
SOULSET (Parlophone).
SOTAVALTA, ARTO (Scandia); BA: D-Tuotanto.
SPEDE (Scandia).
STIDIT (Scandia).
SULIN, INGA (Blue Master).
SUOMINEN, MARKKU (Polydor); BA: Weneskoski-Tuotanto.
TAHTI, ANNIKKI (Columbia).
TAIPALE, REIJO (Scandia).
TAMMI, TAISTO (Decca).
TAPIOLAN YHTEISKOULUN KUORO (Finnlevy).
TARJA-HELEN (Polydor).
TERVO, TIMO (RCA).
TOMI (Columbia).
TOMMY & TITTA (Decca).
TOPMOST (Polydor); BA: D-Tuotanto.
ULLA JA TIINA (Scandia).
VAINIO, JUHA (CBS).
VILKKO, ARTO (Blue Master).
VIRTA, OLAVI (Rytmi, Scandia).
WIGWAM (Love); BA: New Joys.

BOOKING AGENTS

ARTISTIT, Arinatie 8C, Helsinki 37. Tel: 45517.
D-TUOTANTO, Lonnrothinkatu 33/35, Helsinki 18. Tel: 602782.
FINNISH BOOKING OFFICE (Tom Hertell), Hietalahdenranta 15 A, Helsinki 18. Tel: 640404.
FINNSHOW, Frederikinkatu 61, Helsinki 10. Tel: 603029.
MAINOS-MUSIIKKI, Raatihuoneenkatu 10 A 5, Hameenlinna. Tel: 917-2664.
NEW JOYS OHJELMAT, Lapinlahdenkatu 27, Helsinki 18.
NK-TUOTANTO, Jyvaskyla.
SUOMEN ORKESTERIPALVELU, Kasarminkatu 2, Hameenlinna.
VIHDEOHJELMA, Kauppakatu 3 A, Tampere.
VIIHDE '66, Hameenkatu 20, Tampere.
WENESKOSKI-TUOTANTO, Frederikinkatu 61, Helsinki 10. Tel: 646446.
YH-MUSIIKKI, Muukalaiskatu 1, Helsinki 14. Tel: 638734.

FRANCE

ARTISTS

ABRIAL, PATRICK (CBS).
ADAMO (VSM); PM: Charley Marouani.
AIMABLE (Vogue).
AKUESON, GERARD (Aku).
ALAMO FRANK (Riviera).
ALEC (Barclay).
ALEDO, PEDRO (Barclay).
ALESSANDRI, LAURENCE (Barclay).
ALLEN, DAVID (Byg).
ALLRIGHT, GRAEME (Mercury).
ALTERY, MATHE (Decca).
L'AME SON (Byg).
AMONT, MARREL (CBS).
ANDRIEU, JOSY (CBS).
ANGELA (CBS).
ANISSIMOV, MYRIAM (Polydor).
ANNE (Festival, Deesse).
ANNE MARIE (CBS).
ANNOUX, JEAN-CLAUDE (Barclay).
ANTHONY, RICHARD (Columbia).
ANTOINETTE (Vogue).
APHRODITE'S CHILD (Mercury).
ARCHER, JHO (CBS).
ARNAC, BEATRICE (Vogue).
ARNAUD, MICHELE (Pathe-Marconi).
ARNO, AUDREY (RCA).
AUBERT, ANDRE (Decca).
AUBERT, GERARD (Barclay).
AUFFRAY, HUGUES (Barclay).
AURIAT, PASCAL (Riviera).
AZNAVOUR, CHARLES (Barclay).
AZZAM, BOB (Barclay).
AZZOLA, MARCEL (Barclay).
BAKER, MICKEY (Disc'AZ).
BALDI, AUGUSTE (Vogue).
BALLIARDS, LOS (CBS).
BALTHAZAR (Barclay).
BARBARA (Philips); PM: Claude Desjacques.
BARCLAY, EDDIE (Barclay).
BARDOT, BRIGITTE (Barclay).
BARELLI, MINOUCHE (Barclay).
RAROUGH, P. (Disc'AZ).
ARRIERE, ALAIN (Barclay).
BASELLI, JOS (CBS).
BASHUNG (Philips).
BASIRE, MICHEL (Barclay).
BATTISTETTI, CLAUDINE (Barclay).
BAUMGARTEN, ALAIN (Riviera).
BAZIN, ARMELE (Pathe-Marconi).
BEART, GUY (CBS); PM: Philippe Bruna.
BECAUD, GILBERT (Pathe-Marconi); PM: Charley Marouani.
BEDOS, GUY (Barclay).

BEL CANTO, LES (Barclay).
BELVOIR (Aku).
BELLA, UTA (Aku).
BELLINDA (Philips).
BELLOW, BELLA (Aku).
BELLUARDO, YVES (Barclay).
BEN (Barclay).
BENET, JEANIE (Barclay).
BENIN, MAURICE (Barclay).
BERANGER, FRANCOIS (CBS).
BERETTA, DANIEL, & RICHARD DE BORDEAUX (Barclay).
BERGAM, MICHEL (RCA).
BERNHEIM, FRANCOIS (Barclay).
BERTHIER, IRENE (RCA).
BIANCHI, MARCEL (Vogue).
BIRKIN, JANE (Philips).
BLAIN, VICKY (RCA).
BLANCHARD, JACQUES (CBS).
BLONDE, LUCKY (Fontana).
BLOT, ANDRE (Fontana).
BLUES CONVENTION (Byg).
BOCCARA, FRIDA (Philips).
BODDIN, JACQUES (Festival).
BOISSERIE, RAYMOND (Trionan).
BOISSIER, HELENE (Barclay).
BOLLING, CLAUDE (Philips).
BONNET, GUY (Philips).
BONTEMPELLI, GUY (Pathe-Marconi).
BOTTOM, FREDERIC (Bagatelle).
BOUCHET, JEAN (Barclay).
BOULOU (Barclay).
BOURVIL (Pathe-Marconi).
BOUTELLE (Philips).
BRASSENS, GEORGES (Philips).
BRAZO, JOSE (Barclay).
BREL, JACQUES (Barclay).
BREST, DOMINIQUE (Disc'AZ).
BRUA, JEAN-MAX (Festival, Mouloudji).
BRUNA, PHILIPPE (Barclay).
BRUNE, PIERRETTE (CBS).
BRYNNER, YUL (Barclay).
BUFFET, ANNABEL (Barclay).
BUEHLER, MICHEL (Festival).
BURD, BRIAN (Vogue).
BYNUM, DAVE E. (Decca).
CALCHAKIS, LOS (CBS).
CALCIUM (Pathe-Marconi).
CANDIDE (Barclay).
CAPRICORNES, LES (RCA).
CARADE, JEAN-MICHEL (Polydor).
CARAMAN, GIL (Riviera).
CARLATS, OLGA (Polydor).
CARLOS (Disc'AZ).
CARMET, JEAN (CBS).
CAROL, CRIS (Mouloudji).
CARREL, DANY (CBS).
CARRIERE, ANNE-MARIE (Fontana).
CASABIANCA, MAYA (Festival).
CASANOVA, MARIE-JOSE (Festival).
CASSAB, GILBERT (Barclay).
CAT, WILLIE (Polydor).
CESAR (Philips).
CELIA (Disc'AZ).
CHABERT, B.L. (Pathe-Marconi).
CHARDEN, ERIC (Decca); PM: C. Tallard.
CHARLOTS, LES (Vogue).
CHELON, GEORGES (Pathe-Marconi); PM: Eddy Marouani.
CHEVALIER, MAURICE (CBS, Pathe-Marconi).
CHIMERIENNES, LES (Barclay).
CHRISTIE, ANNE (Barclay).
CHRISTIE, DAVID (Disc'AZ).
CHRISTINA (Barclay).
CIARI, CLAUDE (Pathe-Marconi).
CINQ GENTLEMEN, LES (Riviera).
CLAIR, PHILIPPE (Riviera).
CLARK, PETULA (Vogue); PM: Claude Wolf.
CLASSICAL M. (Pathe-Marconi).
CLAUDE, DANY (Aku).
CLAUDRIC, JEAN (Carrere).
CLAY, PHILIPPE (RCA); PM: Y. Gordon.
CLERC, JULIEN (Odeon).
COGNAC, NOEL (Pathe-Marconi).
COLETTE, ANNIE (Barclay).
COLLETTIN, JEANNE (Polydor).
COLOMBO, PIA (Disc'AZ).
COMPAGNONS DE LA CHANSON, LES (CBS).
CENTRETS, LES (RCA).
CONCORDE, PASCALE (Barclay).
CONSTANTINE, LEMMY (Barclay).
CONSTANTIN, JEAN (Disc'AZ).
CORDIER, NOELLE (Pathe-Marconi).
CORDY, ANNIE (Columbia).
COSTA, LES (CBS).
COTTI, LEO (Barclay).
COUSINIER, RENE (Fontana).
COUSTILLAS, JEAN-PIERRE (Barclay).
COWI, DARRY (Philips).
CROISILLE, NICOLE (Disc'AZ).
CRUCIFEROSUS (Barclay).
DAIGLE, JEAN-CLAUDE (Riviera).
DAIL, DOC (Disc'AZ).
DALIDA (Barclay).
DANEL, PASCAL (Disc'AZ).
DANNO, JACQUELINE (Decca).
DARC, MIREILLE (Philips).
DARCELYS (CBS).
DARNAL, JEAN-CLAUDE (Vogue).
DARRIEUX, DANIELLE (RCA).
DASSARY, ANDRE (Vega).
DASSIN, JOE (CBS).
DAUTIN, YVAN (Pathe-Marconi).
DAVE (Riviera).
DAVID & DOMINIQUE (CBS).
DAVID, F.R. (Polydor).
DEBRONKART, JACQUES (CBS).
DE GODEWARSVELDE, RAOUL (Festival, Deesse).
DEGUET, FRANCOIS (Columbia); PM: J.P. Motier.
DELALOT, MICHEL (Barclay).
DELAROCHE, CHRISTINE (CBS).
DE LA VILLEJEU, PHILIPPE (Barclay).
DELMAS, THIERRY (Barclay).
DELON, ALAIN (Barclay).
DELPECH, MICHEL (Barclay).
DE MURCIA, NINO (Festival).
DEREAL, COLETTE (Polydor).
DESCAMP, JEAN-CLAUDE (Festival, Perides).
DESCAMP, NOEL (RCA).
DESCHAUX, JACQUES (Barclay).
DESPAUX, OLIVIER (Riviera).
DESYEUX, DELPHINE (Vogue).
DEVOS, RAYMOND (Philips).
DEVOTION (Mercury).
DIBANGU, MANU (Mercury).
DIDIER, MICHEL (Fontana).
DILLINGER, FRANCOIS (Barclay).
DIMEY, BERNARD (Festival, Deesse).
DIMITRIEVITCH, ALIOCHA & VALIA (Disc'AZ).
DINTRICH, MICHEL (Barclay).
DISTEL, SACHA (VSM); PM: Prosadis.
DOMINIQUE (Barclay).
DONATO, FRANKIE (Riviera).
DONTEVIEUX, GERARD (Decca).
DORIS, PIERRE (Riviera).
DORTE (CBS).
DOS SANTOS, VICTOR JOSE (Barclay).
DREAU, GILLE (Disc'AZ); PM: N. Saada.
DUBOIS, ROSALI (Vega).
DUDAHM, LES (Barclay).
DUFILHO (Philips).
DULAC, JACQUELINE (RCA).
DULAC, MAURICE (Riviera).
DUDC, IVORE, LE (Aku).
DUSSAULT, DOMINIQUE (Barclay).
DUTRONC, JACQUES (Vogue); PM: Jacques Wolfsohn.
DUVAL, LE PERE (Barclay).
ECHOS NOIRE, LES (Aku).
EDWIGE (CBS).
EKOUBI, FABIANE (Barclay).
EMMANUELLE (Vogue).
ENFANTS TERRIBLES, LES (Barclay).
FANON, MAURICE (Barclay).



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 MANSET, GERARD (Odeon).
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 MARATHON (Mercury).
 MARCEAU, MICHEL (Disc'AZ).
 MARCHAL, GILLE (Disc'AZ).
 MARCHARD, GUY (Riviera).
 MARCIAK, MARIAN (Philips).
 MARCO, DANY (Philips).
 MARDEL, GUY (Barclay).
 MARGY, LINA (CBS).
 MARIANO, LUIS (Voix de Son Maitre).
 MARIE-NOELLE (Polydor).
 MARKIZI, SOULA (Pathe-Marconi).
 MAROT, SEBASTIAN (Barclay).
 MARTEN, FELIX (Somethin' Else, Philips).
 MARTIN, CIRCUS (Vogue).
 MARTIN, JACQUES (Barclay).
 MASQUES, LES (CBS).
 MASSOULIER, JEAN-CLAUDE (Festival, Deesse).
 MATECOCO, LOS (Riviera).
 MATHIEU, MIREILLE (Barclay).
 MATHIEU, ROGER (Philips).
 MATHIEU, YVES (Festival).
 MAURIAT, PAUL (Philips).
 MEDINI, LISE (CBS).
 MELER, TONI (Vega).
 MELO (Vogue).
 MENDOCINO (Fontana).
 MERKES, MARCEL (CBS).
 MEY, FREDERICK (Festival, Perides).
 MEYER, FRED (Barclay).
 MICHAEL, ANNE (Riviera).
 MICHAEL (CBS).
 MICHAEL, JEAN-FRANCOIS (Vogue).
 MICHEL & MONIQUE (Festival, Deesse).
 MICHEL, JEAN CHRISTIAN (Riviera).
 MICKY & TOMMY (Mercury).
 MILLE, MARIANNE (Riviera).
 MILLE, PAUL (Vogue).
 MINOS, MARIE (Festival, Deesse).
 MR. B & THE BIG G'S (Akuie).
 MITCHELL, EDDY (Barclay).
 MIZO (Akuie).
 MMQ (Bagatelle).
 MONEDIERE, ROBERT (Vega).
 MONTAND, YVES (Philips).
 MONTERO, GERMAINE (Vega).
 MONTERAL, HELENE (Riviera).
 MONTY (Barclay).
 MORANA, DANIELLE (Barclay).
 MOREAU, JEANNE (Polydor).
 MORELLI, MONIQUE (CBS).
 MORGAN, CLAUDE (Barclay).
 MOULOUDDJI (Festival, Mouloudji).
 MOUSKOURI, NANA (Fontana).
 MOUSTAKI, GEORGE (Polydor).
 MULLER, MICHEL (CBS).
 MUSETTE DE PARIS TRIO (Vega).
 MUSICIENS, LES (Festival, Perides).
 NANCY, ALAIN (Vega).
 NATO (Riviera).
 NICOLETTE (Riviera).
 NILS, PHILIPPE (Barclay).
 NOGUEZ, JACKY (Vogue).
 NOIRET, MICHEL (Riviera).
 NOUGARO, CLAUDE (Philips).
 NOWAK, BOLESZAW (Riviera).
 NYEL, ROBERT (Riviera).
 OCTUOR DE PARIS (Barclay).
 OFARIM, ESTHER (Philips).
 OGERET, MARC (Vogue).
 OLIVER, JEAN-CLAUDE (Philips).
 OLIVIER, GILLES (Polydor).
 OLIVIERI, JACQUES (Pathe-Marconi).
 ORLAIN, MARIE-THERESE (Decca).
 ORSO, MICHEL (Riviera).
 PALAPRAT, GERARD (Disc'AZ).
 PARISIANES, LES (Philips).
 PATACHOU (CBS).
 PATRICIA (Pathe-Marconi).
 PENAMARIA (Fontana).
 PENUEL (Fontana).
 PERKINS (Barclay).
 PERKINS, J.P. (Philips).
 PERRET, PIERRE (Vogue).
 PERRIN, PIERRE (Pathe-Marconi).
 PETITS CHANTEURS, LES (Pathe-Marconi).
 PETROV, CYRIL (Vega).
 PIEDS DE POULE, LES (RCA).
 PLANA, GEORGETTE (Vogue).
 POLIAKOFF, LES SOEURS (Pathe-Marconi).
 POLNAREFF, MICHEL (Disc'AZ).
 POURCEL, FRANCK (Pathe-Marconi).
 POWELL, BADEN (Barclay).
 PRESLE, MICHELINE (Decca).
 PRIMA, LOUIS (Barclay).
 PRISSET, SERGE (Mercury).
 PRORATA TEMPERE (Pathe-Marconi).
 PROSLIER, J.M. (RCA).
 PRU'HOMME, EMILLE (CBS).
 PUICK, LES (Barclay).
 PUSSY CATS, LES (Akuie).
 QUARTET DE LYON (Disc'AZ).
 QUATRE DERBY, LE (Riviera).
 RACHEL (Barclay).
 RACINE, DOMINIQUE (Barclay).
 RAIMBAULT, MICHEL (Festival, Deesse).
 RAIMON (CBS).
 RANCHEROS, LOS (Polydor).
 RAYNAUD, FERNAND (Philips).
 REGGIANI, SERGE (Polydor).
 REGGIANI, STEPHAN (CBS).
 REGINA & BRUNO (CBS).
 REGINE (Pathe-Marconi).
 REINHARDT, BABIK (Vogue).
 REIZNER, LOU (Philips).
 RENARD, COLETTE (Decca).
 RENAUD, LINE (CBS).
 REVA, CLAUDE (Barclay).
 REYNOLDS, CHRISTINE (Vogue).
 RICARDO (Barclay).
 RICET-BARRIER (Barclay).
 RICHARD & SAMUEL (Festival, Bongo).
 RICHARD, JEAN (Decca).
 RIGAU, JEAN (Decca).
 RIGUTTA, BRUNO (Barclay).
 RIPA, ROBERT (Vogue).
 RISPAL, LOUIS (Riviera).
 RIVERS, DICK (Pathe-Marconi).
 ROCHA, GERMANO (Barclay).
 ROCKY (Barclay).
 ROHAN, ALEX (Vogue).
 ROMUALD (Disc'AZ).
 RONGIER, MAX (Disc'AZ).
 ROSIER, KATY (Barclay).
 ROSSI, LAURENT (Festival).
 ROSSI, SUZANNE (Riviera).
 ROSSI, TINO (Columbia).
 RUBI, CHRISTEL (Riviera).
 RUYMEN, PATRICK (Barclay).
 SABORIT, MAURICE (Vega).
 SABU-KIM (Barclay).
 SAGET, JULIE (Festival).
 ST. CLAIR, ANNA (Fontana).
 SARAPPO, THEO (Columbia).
 SAURY, MAXIM (Vega).
 SAUVAGE, CATHERINE (Philips).
 SAUVANNE, BRIGITTE (Festival, La Colombe).
 SAUVION, SERGE (Polydor).
 SAVAL, DANY (Barclay).
 SCHOUBERT (Barclay).
 SCHULMANN, PATRICK (Polydor).
 SEGUREL, JEAN (CBS).
 SERGE, POL (Festival, Mouloudji).
 SEVERINE (Philips).
 SEVERES, CHRISTINE (CBS).
 SHEILA (Carere).
 SHELTER, WILLIAM (CBS).
 SHELLEY, ALAN (Philips).

SIMON, YVES (Fontana).
 SINGER, HAL (Polydor).
 SIROCO, JOE (Barclay).
 SKORNIK, GUY (Pathe-Marconi).
 SONY, JO (CBS).
 SOUL OF ATTILA (Mercury).
 SOUND, THE (Barclay).
 STERN, EMIL (Barclay).
 STEVE, ALAN (Barclay).
 STIVELLI, ALAN (Fontana).
 STONE (Polydor).
 SUISSA, BARBARA (Philips).
 SUNLIGHTS, LES (Disc'AZ).
 SWINGERS, LES (Riviera).
 SYSTEM CRAPOUTCHIK (Vogue).
 SZABO, PATRICIA (Barclay).
 TACHAN, HENRI (Barclay).
 TAIEB, J. (Pathe-Marconi).
 TAKAHASHI, KATSUMI (Barclay).
 TENNEBERG, JEAN-MARC (CBS).
 THIBAUT, ROGER-PIERRE & JEAN-MARC (Decca).
 THIVET, ANDRE (Pathe-Marconi).
 THUBERT, MONIQUE (Barclay).
 TISSOT, HENRI (Pathe-Marconi).
 TITA (Barclay).
 TOMAS, PILAR (CBS).
 TORR, MICHELE (Mercury).
 TOUBOUL, RENE (Liberty).
 TOULAI (Philips).
 TOUSSAINT, O. (Disc'AZ).
 TRABUCCO, ROBERT (Riviera).
 TRESSE, JACK (Festival).
 TRIANGLE (Pathe-Marconi).
 TRIO EISSINGER, LE (Riviera).
 TRISTAN, BEA (Philips).
 TROIS FRERES, LES (Barclay).
 TROIS MENESTRELS, LES (RCA).
 TROUBADOURS, LES (Disc'AZ).
 TUCKER, ANITA (Akuie).
 ULMER, GEORGES (Riviera).
 UNGAIR, MARC (Barclay).
 UTA (Disc'AZ).
 VALLAI, JEAN (Philips).
 VANDERLOVE, ANNE (Pathe-Marconi); PM: Yves Gordon.
 VANESCO, CARYL (Riviera).
 VAN MONTAIGUE, VIVIANNE (Barclay).
 VAPPI & BAILLY (Riviera).
 VARENNES, MICHEL (Festival).
 VARIATIONS, LES (Pathe-Marconi).
 VARTAN, SYLVIE (RCA).
 VASCA, JEAN (Festival).
 VASSILU, PIERRE (Barclay).
 VAUCAIRE, CORA (Barclay).
 VERCHUREN, ANDRE (Festival).
 VERDIER, COLIN (CBS).
 VERDIER, FRANCE (Barclay).
 VERDREL, FRANCOISE (Akuie).
 VERNE, JEAN (Akuie).
 VERRIER, CLAUDE (Pathe-Marconi).
 VERSTAETE, CHARLES (Barclay).
 VETTI (Riviera).
 VICTORIA (CBS).
 VIDEL, DANIELLE (Riviera).
 VIGON (Barclay).
 VIKEY, G.G. (Akuie).
 VILARD, HERVE (Mercury).
 VILLAZ, PAUL (Pathe-Marconi).
 VINCENZA (Philips).
 VISEUR, GUS (Vogue).
 VONNY (Pathe-Marconi).
 WALLIS (CBS).
 WESTERNERS, LES (Vega).
 WESTON, RANDY (Polydor).
 WILLIAM, JOHN (Riviera).
 WILLIAMS, HARRY (Festival).
 WILSON, LESTER (Polydor).
 WINTER, DAVID ALEXANDRE (Riviera).
 WISS, ARMANDE (Akuie).
 YANNE, JEAN (Barclay).
 YVART, JACQUES (Riviera).
 ZANICCHI, IVA (Fontana).
 ZANINI (Riviera).
 ZARAI, RIKI (Philips).
 ZAVATTA, ACHILLE (Vogue).
 ZERROUKI, ALLAOUA (Riviera).
 ZIZI-JEANMAIRE (Disc'AZ); PM: Shoula Sigfried.
 ZOLA, ALETTE (Vogue).
 ZORA GLOUTONS, LES (Vogue).
 ZORGONES (Mercury).

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 LUCIEN CLERGUE, 17 Rue Aristide Briand, Arles. Zone: 30. Tel: Arles 986.
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 M. DEGUILLAUME, 48 Av. de la Republique, St. Denis. Zone: 93.
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 VOGUE INTERNATIONAL (ED.), 20bis, Rue Louis-Philippe, Neuilly. Zone: 92. Tel: 722.05.30.

HUNGARY

All Hungarian artists, including those listed with foreign affiliations, record for Qualiton and are managed and booked by Interconcert.

ARTISTS

AMBRUS, KIRY.
 ARADSKY, LASZLO.
 BAKACSI, BELA.
 BENCZE, MARTA.
 BOROSS, JCLAN.
 DEKANY, SAROLTA.
 DOBOS, ATTILA.
 FENYVESI, GABI.
 GAAL, GABRIELLA.
 HARANGOZO, TEREZ (Amadeo, Austria).
 HUNGARIA BEAT GROUP.
 KALLAY, JUDIT.
 KONCZ, SZUSZA/JANA (Liberty/UA, Germany).
 KODS, JANOS.
 KORDA, GYORGY; Robert Stigwood Org., U.K.
 KESMARKI, MARIKA/EDINA POP (Phonogram, Germany).
 KOVACS, JOZSEF.
 KOVACS, KATI (Amadeo, Austria).
 KOZAK, PETER.
 MADARASZ, KATI.
 MAGAY, KLEMENTINA.
 MAJLATH, JENO.
 MARY, SZUSZA.
 MATE, PETER.
 MATRAY, SZUSZA.
 MIKES, EVA.
 NEMENYI, BELA, & ATLANTIS BEAT GROUP.
 NEMETH, JOZSEF.
 OMEGA RED STAR (Decca, UK); PM/BA: John Martin, UK.
 PAPA-FARAGO, LASZLO, & JUVENTUS BEAT GROUP.
 PAYER, ANDRAS.
 POOR, PETER.
 SAROSI, KATALIN.
 SZECSEI, PAL/PAUL MORO (Amadeo, Austria).
 SZORENYI, LEVENTE, & ILLES BEAT GROUP.
 SZTEVANOVITY, ZORAN, & METRO BEAT GROUP.
 TARKANYI, TAMARA.
 TOLDI, MARIA.
 VAMOSI, JANOS.
 VOROS, SARI.

ZALATNAY, SAROLTA (Island, UK); PM: Joseph E. Halmai, UK.
 ZARAY, MARTA.

PERSONAL MANAGER & BOOKING AGENT

INTERCONCERT, (Nemzetközi Koncertiroda), Semmelweisutca 1-3, Budapest V.

ISRAEL

ARTISTS

ADARI, GILA (CBS).
 ADLER, TAMI (CBS).
 ADLER TRIO (EMI); PM/BA: Etzyono & Halachmi.
 ALBERSTEIN, CHAVA (CBS); PM & BA: Etzyono & Halachmi.
 ALEXANDRA (Electronics).
 AMDURSKY, BENNY (Hed Arzi), see Hashlo-sharim.
 AMIHUD, DALIA (Hed Arzi).
 ARBEL, YORAM (Hed Arzi).
 ARIEL, MEIR (Hed Arzi).
 ARMOUR VARIETY ENSEMBLE; PM: Israel Defence Forces Entertainment Branch.
 ARTZU, SHLOMO (EMI); PM & BA: Mofa.
 ATAS, RACHEL; PM & BA: Solan.
 AVIV, MUTSY (Hed Arzi), see Limoney Had-vash.
 AZIKRY, ALIZA (CBS); PM & BA: Sason Rajuan.
 BANAI, YOSI.
 BAR ILLAN CHOIR.
 BASHAN, YIG'AL (Hed Arzi); PM & BA: Solan.
 REN-ISRAEL, DANI.
 BERLIN, GABI (Hed Arzi); PM & BA: Mofa.
 BODO, JACOB (Hed Arzi); PM-BA: Solan.
 BURSTEIN, MIKE (CBS).
 CENTRAL COMMAND VARIETY ENSEMBLE; PM: Israel Defence Forces Entertainment Branch.
 CHEN, SHULA (CBS).
 CHEN, ZMIRA (EMI); PM & BA: Mofa.
 CHURCHILLS, THE (Hed Arzi); PM: Jehuda Talit; BA: Saban & Talit Ltd.
 DAMARI, SHOSHANA; PM & BA: Shlomo Bosmi.
 DAN, YOEL, TRIO (CBS).
 DAROM DUO, THE (Hed Arzi); PM & BA: Zhitto Artists Agency.
 DIZZINGOFF COMMAND VARIETY ENSEMBLE (Hed Arzi); PM & BA: Danny Dagan.
 DUDA'IM DUO (Hed Arzi); see Hashlosharim.
 EINSTEIN, ARIK (Hagar); PM & BA: Hagar Ltd.
 ELIRAN, RON (Hed Arzi); PM & BA: Marko Turge-man.
 ENOCH, ZIPORA; PM & BA: Marko Turge-man.
 GAON, YEHOAM (CBS); PM & BA: Danny Dagan.
 GIL'ADI, MOTI (Hed Arzi); PM & BA: Solan.
 GILBOA QUINTET, THE (CBS).
 GILL, GEULLA (CBS); PM & BA: Marko Turge-man.
 GIVATRON, THE (CBS).
 GLUSKA, OPHIRA (CBS); PM & BA: Danny Dagan.
 GOLDEN SINGERS DUO, THE; PM & BA: Mofa.
 GOREN, EDNA (Hed Arzi).
 GRANOT, DANNY (CBS); PM & BA: Etzyoni & Halachmi.
 GRIEF, GIDEON.
 GURION, ISRAEL (Hed Arzi); PM & BA: Solan.
 HADAR, YARDENA; PM & BA: Marko Turge-man.
 HAGASHASH OF ISRAEL (CBS); PM & BA: Pashanel.
 HAPNINIM HACHULOT DUO (Hed Arzi).
 HAROLD, SHULI (CBS).
 HASHLOSHARIM (Hed Arzi); PM & BA: Solan.
 HASIGNONOT GROUP (Hed Arzi).
 HAVKIN, DRORA (CBS).
 HEDVA & DAVID (Electronics); PM & BA: Shmuel Tzemach.
 HENDEL, HELENA (Hed Arzi); PM & BA: Mofa.
 ILLAN & ILLANIT (Illanot); PM & BA: Solan.
 KOERN, CARMELA (Hed Arzi); PM & BA: Mofa.
 KRUCINI, ARKADI.
 LAVIE, ARIK (Hed Arzi); PM & BA: Solan.
 LEV, EDNA (Hafaklit); PM & BA: Mofa.
 LIFSCHITZ, NEHAMA (CBS); PM & BA: Giora Godik.
 LIMONEY, HADVASH, TRIO (CBS); PM & BA: Giora Godik.
 LIONS OF JUDA, THE (Litrato); PM: Ha'im Saban; BA: Saban & Talit Ltd.
 MASING, DANNY (CBS).
 MICHAELI, RIVKA (Hed Arzi); PM & BA: Solan.
 MUSTAKI, JOSEPH (CBS); PM & BA: Etzyoni & Halachmi.
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 NAHAL VARIETY ENSEMBLE, THE; PM & BA: Israel Defence Forces Entertainment Branch.
 NATHAN, SHULI (Hed Arzi); PM & BA: Danny Dagan.
 NAVY COMMAND VARIETY ENSEMBLE, THE; PM & BA: Israel Defence Forces Entertainment Branch.
 NIR, RAMI (Hed Arzi).
 NITZAN, SHLOMO (Hed Arzi).
 NORTHERN COMMAND VARIETY ENSEMBLE, THE; PM & BA: Israel Defence Forces Entertainment Branch.
 OFARIM, ESTHER & ABI (Litrato); PM & BA: Adi Semmel.
 OPHIR, SHI K.; PM & BA: Shmuel Tzemach.
 PARVARIM DUO, THE (CBS); PM & BA: Etzyoni & Halachmi.
 PAZ, OSNAT (CBS).
 PERESS, MICHAL (Hed Arzi).
 PIAMENTA'S GUY.
 RABINOVITZ, NIRA (Hed Arzi).
 RECHI, KOBI (Hed Arzi); PM & BA: Mofa.
 REVOLVER GROUP (Hed Arzi).
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 SABATO, DOV; PM & BA: Solan.
 SAN, ARIS (CBS); PM & BA: Marko Turge-man.
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 TOLEDANO, AVI (EMI); PM & BA: Mofa.
 TZAHY & YA'EL; PM & BA: Etzyoni & Halachmi.
 TZUR, BOMBA; PM & BA: Pashanel.
 WEISS, EFFY (Hed Arzi), see Limoney Had-vash.
 YAGIL, GADI; PM & BA: Pashanel.
 YARDENI, MIRA (Hed Arzi), see Hapnininim Hachulot Duo.
 YARKONI, YAFFA (CBS).
 YEYNI, LI'OR; PM & BA: Mofa.
 ZAMIR, ODED (Hed Arzi), see Hapnininim Hachulot Duo.
 ZOHAR, RIVKA; PM & BA: Pashanel.

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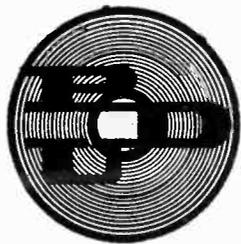
ARTISTS

ABBATE, MARIO (VdP); PM/BA: Guido Sasso.
 AGOSTI, RICO (Bellidisc); PM/BA: Bellidisc Italiana.
 ALBERTO (Style).
 AMADEI, ROBERTA (Ri Fi).
 AMICI DEL VENTO, GLI (Miura).
 ANDREA (Saint Martin); PM/BA: Saint Martin Recs.
 ANDRIS, ALIKI (Vedette); PM/BA: Vedette Recs.
 ANELLI ALBERTO (Det); PM: Det Recs.
 ANONIMA SOUND (CBS-Italiana); PM: Amati.
 ANSELMO, CESCO (Vedette).
 ARAZZINI, ANNA (Ri Fi); PM: Ri Fi Recs.
 ARCHIBALD & TIM (Style).
 ARCHILLETI, ROSALBA (Ricordi).
 ARENA, KIM (Rare); PM/BA: SIF.
 ARROUH, RENATO (Carosello); PM: Carosello Recs.
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 BARESI BRUNO (City); PM: City Recs.
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 BARRITAS (Bluebell); BA: Carlo Cavazza.
 BASHUNG (Philips); PM: Francis Dreyfus.
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 BATTISTI, LUCIO (Ricordi).
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 BRUNETTA (Carosello); PM: Carosello Recs.
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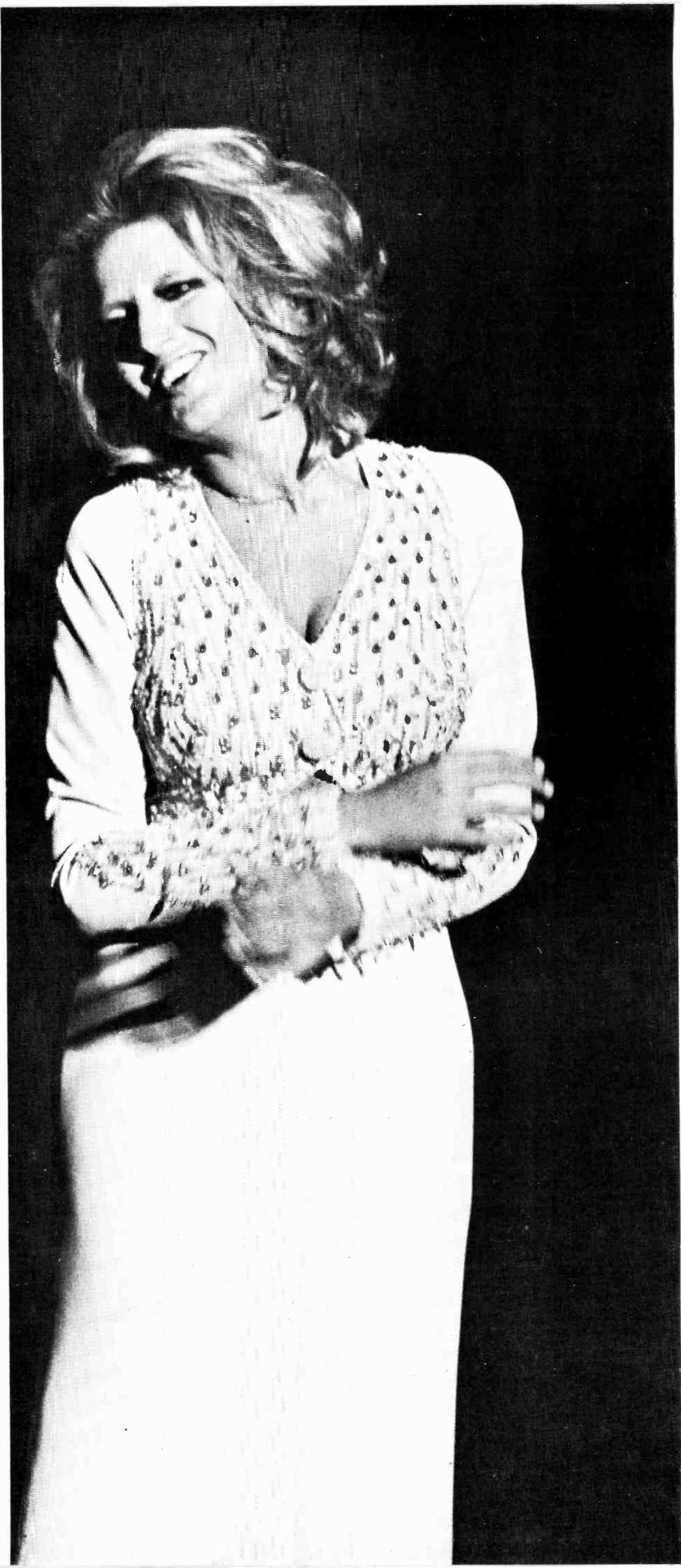
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 DI LEO, MIKE (Meazzi).
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 DINO (Arc); PM/BA: RCA Recs.
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 DOMENICA (Phonogram).
 DOMODOSSOLA, I (PDU).
 DONAGGIO, PINO (Columbia); PM/BA: Mario Minasi.
 DONATELLA (Vedette).
 DORELLI, JOHNNY (CGD); PM/BA: CGD.
 EBASTA, RINALDO (First).
 ELIANA E CIRO (Ri Fi); PM: Ri Fi Recs.
 ELISABETTA (Vedette).
 ENDRIGO, SERGIO (Cetra); PM/BA: Mario Minasi.
 EQUIPE B4 (Ricordi).
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 FABI (Bentler).
 FANELLI, MIA (Bentler).
 FARANO, GIANNI (Philips).
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 FARIDA (Arc).
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 FERRARA, PAOLO (Ri Fi).
 FERRI, FABRIZIO (Miura).
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 FIORAMONTI, NELLY (Fonit).
 FIORELLA (Carisch).
 FOLKLORE DI ROMAGNA (Miura).
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 FONTANA, JIMMY (Arc); PM/BA: RCA Recs.
 FONTIS, LINO (PDU).
 FORZE NUOVE, LE (Italdisc).
 FOUR KENTS (RCA Victor); PM: Avv. Alberico Crocetta.
 FRANCAIO, CORRADO (Fonit); PM/BA: Mario Minasi.
 FRANCO IV & FRANCO I (Style); PM: Nina Tornazaki Malatesta.
 FRATELLI, FRANCO (Ri Fi); PM: Gianni Ravera.
 FRATELLO, ROSSANA (Ariston).
 FUNAMBOLI, I (Saint Martin); PM/BA: Saint Martin Recs.
 GABER, GIORGIO (Vedette); PM/BA: Vedette Recs.
 GALASS, MARIA GRAZIA (RCA); PM/BA: RCA Recs.
 GALL, FRANCE (CGD); PM: Norbert Saada.
 GANDOLFI, ELIO (Carosello); BA: SPE-BU—Sergio Ballandi.
 GARRITY, CONNY (Phonogram).
 GASLINI, GIORGIO (Durium).
 GATTI, "POCHO" ANGEL (CMS).
 GATTI, ROSSI, I (RCA); PM: RCA Recs.
 GENS (Det); PM: Det Recs.
 GERMANI, REMO (Durium).
 GHEZZI, DORI (Durium); PM: Mario Minasi.
 GHIBLI, DANIELA (Fontana).

GIACCHINO, ORIETTA (Durium).
 GIANACA (Clan).
 GIANCO, RICKY (Ricordi).
 GIOVANNA (Meazzi).
 GIRARDI, GIULIANO (PDU).
 GIULIANO E I NOTTURNI (Ri Fi); PM: Paolo Fuzzi.
 GOICH, WILMA (Ricordi).
 GOINS, HERBERT (Carisch).
 GOVONI, MARIA TERESA (Miura).
 GRECO, LELLA (CGO).
 GREEN SOUND, THE (Meazzi).
 GREFFA, LA (CGO).
 GRIECO, RODOLFO (First).
 GRUPPO 3 (Vedette).
 GUARNERA, MARIO (Ariston).
 GUATELLI, ALCEO (Durium).
 GUCCINI, FRANCESCO (EMI-Italiana); PM/BA: Corrado Bacchelli.
 GUFFI, I (Columbia); PM/BA: Lino Patrino.
 GUGLIELMI, GENE (GSC).
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 HUGO TUGU, GLI (Talent); PM: Luigi Papa.
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 JANNACCI, ENZO (Arc); PM/BA: RCA Recs.
 JIMMI (Durium).
 JO & JANIS GROUP (Polydor).
 JOYCE & THE JOKERS (Durium); PM: Libero Zilli.
 KAORU YUMI (Det); PM: Det Recs.
 KETOFF, SACHA (Durium).
 LAFORET, MARIE (CGD-Festival); PM/BA: CGD.
 LAMI, MARTA (Odeon).
 LAUZI, BRUNO (Luv).
 LEALI, FAUSTO (Ri Fi).
 LEALI, VANNA (Rare); PM/BA: SIF.
 LEONARDI, SERGIO (CGD); BA: Fausto Riccardi.
 LEONARDO (Ariston).
 LILLIAN (Durium).
 LIND, CARLO (Polydor).
 LINE, KATY (Clan).
 LIONELLO (Style).
 LITTLE TONY (Durium); PM: Licio D'Aloisio.
 LONGOBARDI, IL (Style).
 LOUISELLE (Parade).
 LUCCHINA, EDOARDO (Durium).
 LUNA, JENNY (VdP); PM/BA: Jenny Luna.
 LUSINI, MAURO (Arc); PM/BA: RCA Recs.
 LUTTAZZI, DONATELLA (Vedette).
 LUTTAZZI, LELIO (Vedette); PM/BA: Vedette Recs.
 MAGLI, JUNIOR (Jolly); PM/BA: Luciana Medini.
 MAIACCHI, RIKI (Carosello).
 MAL (RCA); PM: Avv. Alberico Crocetta.
 MAN, IGOR, E I GORMANNI (Polydor).
 MARCELLOS FERIAI, I (Durium).
 MARCHETTI, ANNA (Meazzi).
 MARIA JOSE (CBS); PM/BA: CIP Cantanti.
 MARIA LUIGIA (Clan); BA: Clan.
 MARISOL (CGD); PM/BA: CGD.
 MARITA (PDU).
 MARTINO, BRUNO (Ariston).
 MARTINO, MIRANDA (VdP).
 MASCOLO, GIANNI (Saint Martin).
 MASSIMINI (Tiffany).
 MATTEO, SALVATORE (Det); PM: Det Recs.
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 MILVA (Ricordi).
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 MOTOWNS, THE (Durium); PM: Ernesto Pugi.
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 NADA (Talent); PM/BA: RCA Recs.
 NERI, ELY (Ri Fi).
 NEW BLUES, I (CGO).
 NEW TROLLS (Cetra); PM/BA: Alberto Vernassa.
 NICCOLAI, RICCARDO (RCA); PM: RCA Recs.
 NICO E I GABBIANI (First).
 NICOLAI, BORIS (Belldisc); PM: Maestro Fallabrino.
 NIEMEN (CGD); PM/BA: CGD.
 NIKY (Tiffany); PM/BA: Carlo Marini.
 NOLA, IDA (Cetra); PM/BA: Gianni Ravera.
 NOMADI, I (EMI-Italiana); PM: Corrado Bacchelli.
 NUOVI ANGELI, I (Durium).
 NUOVI CHIODI, I (Vedette).
 OLIVARI, LAURA (Miura).
 OLLARI, EDDA (Bentler).
 ORO, ALBERTO (Signal); PM: Aldo Pagani.
 PACINI, RENATA (Italdisc); PM: Mario Minasi.
 PAGANI, HERBERT (Mama); PM: Det Recs.
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 POWER, ROMINA (Parlophone); PM: Mario Minasi.

PRAVO, PATTY (Arc); PM: Avv. Alberico Crocetta.
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 PUNTI CARDINALI, I (Ricordi).
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 QUARTA, ELSA (CGO).
 QUELLI, I (Ricordi).
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 SEBASTIANI, MANILA (Style).
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 SORROWS, I (Miura).
 SPAAK, CATHERINE (Det).
 STATO D'ANIMO, LO (Phonogram).

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 TANO (Phonogram).
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 TERESA (Philips).
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 TIHM (PDU).
 TINA (CGD); PM: Norbert Saada.
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 UGOLINO (Talent); PM/BA: RCA Recs.
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 UMBERTO (Durium).
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 VANA (Philips).
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 VANONI, ORNELLA (Ariston).
 VECE, GAETANO (Meazzi).
 VENTURINI, BRUNO (Italdisc).
 VIANELLO, EDOARDO (Arc); PM/BA: RCA Recs.
 VILLA, CLAUDIO (Cetra); PM: Mario Tugnoli.
 VILLANI, CARMEN (Cetra).
 VOCI BLU, LE (RCA); PM: RCA Recs.
 WENT, VANESSA (Miura).
 WESS & THE AIREDALES (Durium); PM: Libero Zilli.
 WOO DOO, THE (Ri Fi); PM: Walter Braggion.
 ZANICCHI, IVA (Ri Fi); PM: Mario Minasi.
 ZOBOLI, LILLIANA (Tiffany).

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The Challenging 70's

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: to changes in marketing, in distribution patterns, in product. From its once limited function as the trade association of phonograph record rack jobbers who represented a few million dollars in business, NARM stands proudly today as the trade association representing the entire spectrum of wholesale activity in the phonograph record and tape industries; NARM literally represents a business which enters the 1970's well past the billion dollar mark. The opportunities which this decade will bring to our industry can only be speculated upon. Whatever they will be and whenever they will come, NARM and its membership welcome the new challenges these opportunities will bring.

Amos Heilicher
President

12th ANNUAL CONVENTION NATIONAL ASSOCIATION OF RECORD MERCHANTISERS

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F P 4, Galleria del Corso 2, 20122 Milan. Tel: 70.50.05.
PAOLO FUZZI, Via Novara 139, 20153 Milan.
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GINO LARDERA, c/o Music Star, Galleria del Corso 2, 20122 Milan. Tel: 70.94.61.
PAOLO LIONETTI, Via Marsala 41, 40126 Bologna. Tel: 22.08.50.
JENNY LUNA, Via di Villa Ada 24, 00199 Rome. Tel: 84.45.060.
FRANCESCO MANFREDI, Via del Papino 4, 54100 Turano (Massa).
CARLO MARINI, Galleria del Corso 2, Milan. Tel: 79.38.96.
LUCCIANA MEDINI, Piazzetta Pattari 2, 20122 Milan. Tel: 80.48.18.
MARIO MINASI, Via Teulada 52, 00195 Rome. Tel: 35.88.17.

ANTONIO MOSCATELLI, Via Capocelatro 41, 20148 Milan. Tel: 40.31.433.
PINO MOSCHINI, Borgo San Frediano 8, 50124 Florence.
FRANCO MULAZZANI, Viale Piemonte 6, Miramare di Rimini (Forli). Tel: 50.814.
NATALI, Via Fra Bartolomeo 147, Prato (Florence). Tel: 31.529.
OMAT, Via Ugo Foscolo 3, 20121 Milan.
ERMANNO PARAZZINI, Viale Liguria 44, 20143 Milan.
LINO PATRUNO, Via Alcuino 7, 20149 Milan. Tel: 31.41.54.
CESARE PENNA, Via Fieschi 20, 16121 Genoa. Tel: 56.65.83.
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GIANNI RAVERA, Viale Mazzini 114/bis, 00195 Rome. Tel: 38.99.45.
R C A, Via Tiburtina Km. 12, 00131 Rome. Tel: 41.60.41.
FAUSTO RICCARDI, Via F. Bernardini 30, 00165 Rome. Tel: 63.76.513.
ALFREDO RIZZO, Via Capo d'Africa 23, 00184 Rome. Tel: 73.11.676.
ST. MARTIN RECS., Via Porro Lambertenghi 34, 20159 Milan. Tel: 68.84.434.
GUIDO SASSO, Via Settimo Severo Caruso 6/12, 80129 Naples. Tel: 37.00.41.
LUIGI SAVINI, Via Canale 2, 47013, Dovadola (Forli).
S I F, Via Crivelli 20, 20122 Milan. Tel: 58.08.67, 58.05.73.
VEDETTE RECS., Via Lumiere 2 (Cinelandia), 20093 Cologno Monzese (Milan). Tel: 91.24.691.
ALBERTO VERNASSA, Via Fiume 5, 50123 Florence. Tel: 26.31.94.
LEO WATCHER, Corso Vittorio Emanuele 30, 20122 Milan.

NAKAYAMA, CHINATSU (RCA).
OGATA, KUNIKO (Toshiba).
OGAWA, TOMOKO (Toshiba).
OKUMURA, CHIYO (Toshiba).
OX (Victor).
PETER (CBS-Sony).
PINKY & THE KILLERS (King).
SAGARA, NAOMI (Victor).
SAGAWA, MITSUO (Nippon Columbia).
SEN, MASAO (Minoruphone).
SHINTANI, NORIKO (Denon).
SUIZENJI, KIYOKO (Crown).
TAKADA, KYOKO (King).
TEMPERS, THE (Philips).
TIGERS, THE (Polydor).
TOI ET MOI (Toshiba).
TOKYO ROMANTICA (Teichiku).
UCHIYAMADA, HIROSHI (RCA).
WADA, AKIKO (RCA).
YOSHIKAWA, JACKIE, & THE BLUE COMETS (Nippon Columbia).
YUKI, SAORI (Express).
ZOO NEE VOO, THE (Nippon Columbia).

MEXICO

ARTISTS

ACERINA (Musart, Orfeon).
ACEVES MEJIA, MIGUEL (RCA).
ACOSTA, ENRIQUE (Cisne).
ACOSTA, LEO, & SU ORQUESTA (Capitol).
ACOSTA, SOLEDAD (Polydor).
ADELITAS, LAS (Philips).
AGUAPRIETA DE CHUCHO NILA, CONJUNTO (Tizoc).
AGUILA, HNAS (Orfeon).
AGUILAR, ANTONIO (Musart).
AGUILAR, LOS HNOS. (RCA).
AGUILAR, HOMERO (CBS).
AGUILAS DE LA FRONTERA, LAS (Orfeon).
AGUIERA, CATALINA (Capitol).
AGUIRRE, HNOS., TRIO (Tizoc).
AGUIRRE, HILDA (Musart).
ALABASTRINOS, LOS (RCA).
ALBINO, JOHNNY (Peerless).
ALLEGRES DE TERAN, LOS (CBS).
ALFREDO, JUAN, & LA FABRICA DEL AMOR (Capitol).
ALVAREZ, GUILLERMO (Peerless).
AMERICA, DUETO (CBS).
ANGELICA, MARIA (RCA).
ANTANO, QUINTETO DE (Musart).
APONS, LOS (Peerless).
ARABES, LOS (Capitol).
ARAGONS, LOS (Musart).
ARCARAZ CARRASCO, LUIS (Orfeon).
ARCARAZ, LUIS (Musart).
ARELLANO, JOSE (Capitol).
ARGOTE, FRANCISCO (Tizoc).
ARMONICA RANCHERA SENTIMENTAL (Musart).
ARRIAGA, FELIPE (CBS).
ARRIAGA, ISMAEL (Capitol).
ARRIETA, ROBERTO (Cisne).
AUTENTICOS, LOS (RCA).
AVENDANO, HUGO (RCA).
AVILA, RAY (Orfeon).
AVITIA, FRANCISCO "CHARRO" (Orfeon).
AYALA, LAS HNAS. (RCA).
AYER & HOY, DUETO (Orfeon).
BABYS, LOS (Peerless).
BADU, ANTONIO (Musart).
BAENA, SAGRARIO (RCA).
BALEDON, LOURDES (RCA).
BANDA LOS ESCAMILLAS DE CARLOS PENA (Tizoc).
BANDA SINALOENSE EL RECODO DE CRUZ LIZARRAGA (RCA).

(Continued on page T-110)

JAPAN

ARTISTS

AOE, MINA (Victor).
ASAOKA, RURIKO (Teichiku).
BANBAN, BILLY (King, Seven Seas).
BLUEBELL SINGERS (Polydor).
CHIGA, KAORU (Nippon Columbia).
CHIKO & THE BEAGLES (Victor).
DRIFTERS, THE (Toshiba).
FOLK CRUSADERS, THE (Capitol).
FOUR SHRIEKS, THE (Young Pops).
FUSE, AKIRA (King).
HASHIDA, NORIHIKO & THE SCHUBERTS (Express).
HASHI, YUKIO (Victor).
HIDE & ROSANNA (Nippon Columbia).
HIROTA, MIEKO (Nippon Columbia).
HONEY KNIGHTS, THE (Denon).
ISHIDA, AYUMI (Nippon Columbia).
ITO, YUKARI (King).
JUN & NENE (King).
K & BRANNEN (CBS-Sony).
KATO, TOKIKO (Polydor).
KING TONES, THE (Polydor).
KITAJIMA, SABURO (Crown).
KUROKI, KEN (Toshiba).
LOS INDIOS (Polydor).
MAKI, CARMEN (CBS-Sony).
MARIKO, ANNE (Victor).
MAYUZUMI, JUN (Toshiba, Capitol).
MICHAELS (Denon).
MIKAWA, KEN-ICHI (Crown).
MINAGAWA, OSAMU (Philips).
MORI, SHIN-ICHI (Victor).
MORIYAMA, RYOKO (Philips).

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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:

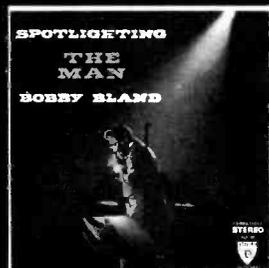
"HOUND DOG"—Willie Mae "Big Mama" Thornton
 "PLEDGING MY LOVE"—The late Johnny Ace
 "MY SONG"—The late Johnny Ace
 "TURN ON YOUR LOVELIGHT"—Bobby "Blue" Bland
 "CALL ON ME"—Bobby "Blue" Bland
 "SHARE YOUR LOVE WITH ME"—Bobby "Blue" Bland
 "NEXT TIME YOU SEE ME"—Junior Parker
 (A very large series)—"Gatemouth" 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:



DLP 82



DLP 89



BLP 67



BLP 60



DLP 83



DLP 74

Our latest singles are:

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"I CAN FEEL A HEARTBREAK"—Jeanette Williams

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SB 212



PLP 165



PLP 166



PLP 153



PLP 163



(S) PLP 154

Again, CONGRATULATIONS to you, BILLBOARD.

We, at Peacock, look forward to bigger and better business in 1970.

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INTERNATIONAL TALENT

• Continued from page T-108

BATACHA, CONJUNTO (Orfeon).
BELL, MONNA (Musart).
BELMONTES, LOS (Orfeon).
BELTRAN, ALBERTO (Musart).
BELTRAN, LOLA (RCA).
BELTRAN RUIZ, PABLO (RCA).
BERMEJO, MARGARITA (Orfeon).
BERMUDEZ, BETO (Tizoc).
BRASS, CACEO, & SU CONJUNTO (Orfeon).
BRAVO, MARIA (Capitol).
BRIBONES, DUETO LOS (RCA).
BRONCOS DE REYNOSA, LOS (Peerless).
BRUJOS, LOS (Cisne).
CABALLERO, ALFREDO (Orfeon).
CABRAL, ANTONIO (Orfeon).
CADETES, LOS (Capitol).
CAICEDO, PABLO (CBS).
CALATAYUD, JUAN JOSE (Orfeon).
CAMACHO, CARLOS (Orfeon).
CAMAROS, LOS (Capitol).
CAMINANTES, LOS (Musart).
CAMPOS, CARLOS (Musart).
CAMPOS, OLIVIA (Capitol).
CANSINO, SERGIO (Cisne).
CANTORES DE MEXICO, LOS (Orfeon).
CANTORES DE MORELIA, see Coro Mis. Esp. Santo & Ninos.
CAOS, SILVIA (Cisne).
CAPETILLO, MANUEL (Orfeon).
CAPRIS, LOS (Orfeon).
CAPRINOS, LOS (Capitol).
CARDELL, TENA (Cisne).
CARDENAS, LETIZIA (Cisne).
CARDENAS, LUCHA (Tizoc).
CARDONA, ALEJANDRO (Musart).
CARRION, HNOS. (Orfeon).
CARRION, LALO (Orfeon).
CASADO, KIPPY (Belart).
CASO, ROBERTO (Tizoc).
CASTANEDA, PEREGRINO (Orfeon).
CASTILLO, PEPE, & SU ORQUESTA (Orfeon).
CASTRO, LOS HNOS. (RCA).
CASTRO, ROSAURIO (Cisne).
CHARRROS, LOS (CBS).
CHARROS DE AMECA (Tizoc).
CHAVALOS DEL NORTE, LOS (Orfeon).
CHAVEZ, OSCAR (Polydor).
CHELO & SU CONJUNTO (Musart).
CHIAPA DE CORZO, MARIMBA (Tizoc).
CHIAPAS, MARIMBA (Musart).
CHICKEN & SUS COMANDOS (Musart).
CHICONTEPEC, CONJUNTO (Musart).
CHICONTEPEC, TRIO (Musart).
CHICS, LAS (RCA).
CHIJUAS, LOS (Musart).
CIA, INFANTIL DE TV (RCA).
CIO & ADMINISTRACION DE LA UNAM (Orfeon).
COATZACOALCOS, ORQUESTA (Musart).
COMETAS, LOS (Capitol).
COMPARSAS UNIVERSITARIA DE LA LAGUNA (RCA).
CONCHA & ESTHER (Musart).
CONTRERAS, CARLOS (Capitol).
CONDES, LOS (Capitol).
CORAL, GLORIA (Orfeon).
CORCHADO, PANCHITO, CON LOS VERDUGOS (Capitol).
CORDERO, JOAQUIN (Orfeon).
CORO DE MADRIGALISTAS (Musart).
CORO MIS. ESP. SANTO & NINOS—CANTORES DE MORELIA (Musart).
CORONA DE TAPACHULA, MARIMBA (Orfeon).
CORONELAS, LAS (Capitol).
CORO UNIVERSITARIO POTOSINO (Musart).
CORREA, MANUEL (Capitol).
CORTAZAR DUCKER, ERNESTO (Orfeon).
COSSIO, JOSE ANTONIO (Musart).
COSTA, CESAR (Capitol).
COTORINOS, LOS (Tizoc).
CRANZ, EMILY (Musart).
CRAZY BIRDS, LOS (Orfeon).
CRAZY KINGS, LOS (Peerless).
CRUZ, JOSE (Tizoc).
4 AMIGOS, LOS (Capitol).
CUCO & RUDY (Musart).
CUERVOS, LOS (Philips).
CURIEL, AGUEDA (Orfeon).
CUZIN, CARLOS (Orfeon).
DANDYS, TRIO LOS (RCA).
DE ALBA, ROSARIO (Peerless).
DE CARLO, OLGA (Musart).
DE CASTILLA, ROSA (RCA).
DECLERS, LOS (CBS).
DEL CASTILLO, LAURA (Capitol).
DEL MURO, CHUCHO (Philips).
DEL REAL, LEONORA (Cisne).
DEL ROSAL, JORGE (Orfeon).
DEL VALLE, JAVIER (RCA).
DE LYS, ASTRID (Cisne).
DEMETRIO, LUIS (CBS).
DENYS, DURCY (Philips).
DE PANAMA, ANA MARIA (Orfeon).
DEPORTISTAS, LOS (Orfeon).
DIAZ, BETO (Musart).
DIAZ, LUCERO (Peerless).
DIFERENTES, LOS (Orfeon).
DINNERS, LOS (CBS).
DOMINGUEZ, GLORIA (Orfeon).
DOMINQUEZ, JESUS (Tizoc).
DONNENOS, LOS (CBS).
DORANTES, IRMA (Orfeon).
DUARTE, LALO (Capitol).
DUG DUGS, LOS (RCA).
DURAN E., JOSE AGUSTIN (Orfeon).
DYNAMO, JOHNNY, & LOS LEOS (Orfeon).
ECOS DEL GRIJALVA, MARIMBA (Orfeon).
EFREN, CARLOS (Musart).
ELENA MARIA, see La "India" Maria.
EMBAJADORES NORTENOS DE CADEREYTA (Capitol).
EMIGRANTES, LOS (Capitol).
ESCONDON, FERNANDO (Capitol).
ESPEJO, LAS HNOS. (RCA).
ESPINO, VICTOR (Belart).
ESQUIVEL, SERGIO (Orfeon).
ESTEBAN, ANDY (Peerless).
ESTEBAN, RAMON (Orfeon).
ESTELA (RCA).
ESTRELLAS DE PLATA (Capitol).
ESTUDIANTES, LOS (Orfeon).
ESTUDIANTINA DE FILOSOFIA & LETRAS DE LA UNAM (Capitol).
ESTUDIANTINA DE GUADALAJARA (Musart).
ESTUDIANTINA DE GUANAJUATO (Musart).
ESTUDIANTINA DE LA FACULTAD DE COMER. (Musart).
ESTUDIANTINA DE QUERETARO (Musart).
ESTUDIANTINA MINERVA (Orfeon).
ESTUDIANTINA NICOLAITA (Musart).
ESTUDIANTINA POTOSINA (Musart).
EVA MARIA (Orfeon).
FABRICIO (Capitol).
FALCON, HECTOR (CBS).
FAMILIA MORA ARRIAGA (Capitol).
FANTASMAS, LOS (Peerless).
FEDERICOS, DUETO LOS (Orfeon).
FERNANDEZ, VICENTE (CBS).
FERRANDEZ BROS., LOS (Orfeon).
FERRER, CHUCHO (RCA).
FERRER, RAUL (Polydor).
FIERRO, HNOS. (Capitol).
FLORES, ANTONIO (Capitol).
FLORES, JOE, & SUS TROVADORES DEL BRAVO (Capitol).
FLOR SILVESTRE (Musart).
FONTANA, DUETO (Peerless).
FRANCO, MAGDA (CBS).
FRANKIE & LOS MATADORES (Peerless).
FREDYS, LOS (Peerless).
FRESA ACIDA, LA (RCA).
FRONTERA, DUETO (Musart).

FRONTERIZOS DE NUEVO LAREDO, LOS (CBS).
GABRIELA (Capitol).
GALAN, BENNY (Orfeon).
GARCIA GALLARDO, SALVADOR (Orfeon).
GALLO, JUANA (Capitol).
GALLO TAPATIO, EL (Musart).
GALVAN, MARCELA (CBS).
GAMBOA CEBALLOS ORQUESTA (Orfeon).
GAONA, RAMON (Polydor).
GARCÉS, MAURICIO (Musart).
GARCIA ESQUIVEL, JUAN (RCA).
GARZA, ADOLFO (Capitol).
GARZA, ROSARIO (CBS).
GAVILANES DE MEXICO, LOS (Capitol).
GEMINIS, LOS (Capitol).
GISELA (RCA).
GITTERS, LEORY (Cisne).
GOLONDRINAS, LAS (Tizoc).
GOLWAZ, SERGIO (Musart).
GONZALEZ, IBARRA, RUBYSELA (Orfeon).
GONZALEZ, LALO, see El Piporro.
GONZALEZ, PEPE, CONJUNTO DE (Musart).
GONZALEZ P., LUIS (RCA).
GRACIA, LALO (CBS).
GUERRA, SERGIO (CBS).
GUILLLOT, OLGA (Musart).
GUINART, ROBERTO (Musart).
GUITARRAS DES RENACIMIENTO (Orfeon).
GUZMAN, ENRIQUE (CBS).
GUZMAN, JAIME (Tizoc).
GUZMAN, LICHA (Musart).
GUZMAN, MARGARITA (Musart).
H, LOS (Orfeon).
HANNA, ARONI (Orfeon).
HERNANDEZ, DAVID (Musart).
HERNANO AVILES & CLEMENTINA (Orfeon).
HOOLIGANS, LOS (Orfeon).
HUERTA, HNOS. (CBS).
HURACANES DE REYNOSA, LOS (Orfeon).
"INDIA" MARIA, LA (Belart).
INFANTE, RITA (Cisne).
INSURGENTES, LOS (Orfeon).
IRENE & FIDEL (Capitol).
ITURBE, VICTOR (Philips).
JARAMILLO, JULIO (Musart).
JARA, PEPE (RCA).
JETS, LOS (Capitol).
JILGUERILLAS, LAS (CBS).
JIMENEZ, JOSE ALFREDO (RCA).
JOAO, OS. (Orfeon).
JOHNNY JETS, LOS (CBS).
JORDAN, ROBERTO (RCA).
JOSE-JOSE (RCA).
JOSE JUAN (Orfeon).
JOSE & SIMON (Musart).
JUAN LUIS (CBS).
JULISSA (Capitol).
KAREN (MGM).
KIKO & CHUY (RCA).
KLAN, EL (RCA).
LAMARQUE, LIBERTAD (RCA).
LANDEROS, DUETO (Tizoc).
LANDIN, AVELINA (Cisne).
LANDIN, MARIA LUISA (RCA).
LASERIE, ROLANDO (Musart).
LATIGO, MARIA ELENA (Peerless).
LAURE, MIKE (Musart).
LENA & LOLA (Orfeon).
LEVIVAR, RAQUEL (Orfeon).
LICHA & EFRAIN (Musart).
LICO, CARLOS (Capitol).
LICONA, EDUARDO (Orfeon).
LINARES, ENRIQUE (Peerless).
LIZARRAGA, CRUZ, see Banda Sinaloense el Record.
LLANEROS, LOS (Capitol).
LOBOS DE PENELOPE (Philips).
LOPEZ OCHOA, MANUEL (Musart).
LOPEZ, SALVADOR (Cisne).
LOPEZ, SONIA (CBS).
LOPEZ TARSO, IGNACIO (CBS).
LOVE, LORENZA (Cisne).
LOVE ARMY (Orfeon).
LOZA, PEPE (RCA).
LUIGI (RCA).
LUIS MANUEL (Musart).
LUIS MIGUEL (Orfeon).
LUPE & RAUL, DUETO (RCA).
MACIAS, AMALIA (Peerless).
MACIAS, JORGE (Capitol).
MADRIGAL, OSCAR (RCA).
MADRUGADORES DEL BAJIO, LOS (CBS).
MAGALLANES, EDUARDO (RCA).
MALILLAS, LOS (Orfeon).
MALO & EL FEO, EL (Musart).
MANAQUA, SIMON (Musart).
MANUEL ADRIAN (Capitol).
MANZANA ELECTRICA, LA (Capitol).
MANZANERO, ARMANDO (RCA).
MAQUINA DEL SONIDO, LA (CBS).
MARCIANITOS, LOS (Capitol).
MARIA DE LOURDES (Philips).
MARIA-JOSE (Philips).
MARIA LUISA LEON VDA. DE INFANTE (Orfeon).
MARIA VICTORIA (RCA).
MARICHAL, POLY (Philips).
MARINI, LEO (Musart).
MARIO & SU DESAFINADO 4 (CBS).
MARTHA & LOS VENTURAS (CBS).
MARTINEZ, MARIA DEL CARMEN (Orfeon).
MARTIN, JOSE (Peerless).
MARTINO, AL (Capitol).
MAZON, NIDIA (CBS).
McDONALD, FRED (CBS).
MEDINA HADAD, GLADIS (Orfeon).
MEJIA, LUPE (Musart).
MELENDEZ, BETTY (Cisne).
MENDEZ, EDMUNDO (Tizoc).
MENDOZA, AMALIA (RCA).
MENDOZA, JUVÉ (CBS).
MENESES, HECTOR (CBS).
MERCERON, MARIANO (RCA).
MERINO, VICTOR (CBS).
MEXICO, MARIACHI (Musart).
MODS, LOS (Capitol).
MONROY, CARLOS—NETO & TITINO (Orfeon).
MONTEJOS, LOS (Capitol).
MONTI, ALDO (Orfeon).
MONTIEL, MARIA (Capitol).
MONTIEL, ROSENDO (Philips).
MONTIEL, RUDY (RCA).
MOONLIGHTS, LOS (RCA).
MORALES, GUSTAVO, & LOS COMODINES (Peerless).
MORAN, CHILO (RCA).
MORENO, GENARO (RCA).
MORENO, GUSTAVO (Orfeon).
MORENO, LUCHA (Orfeon).
MORENO, LUIS (Philips).
MORETT, GINA (Orfeon).
MORILLO, LILIA (CBS).
MORQUECHO, ANTONIO (RCA).
MOSKAS, LAS (CBS).
MICHEL, HNOS. (Peerless).
MILLER, IMELDA (RCA).
MISERIA, DUETO (Orfeon, RCA).
MUERTOS, LOS (Tizoc).
MUNIZ, MARCO ANTONIO (RCA).
MUNOZ, MANOLO (Musart).
MURILLO, ANSELMO (CBS).
MUSICA & ALAMBRE, CONJUNTO (Orfeon).
NAVA, PEPE (RCA).
NETO & TITINO, see Carlos Monroy.
NOBLE, RAMON (CBS).
NUEVA VERSION, LA (Orfeon).
NUEVO TECALITAN, MARIACHI (CBS).
NUNEZ, HERMANITAS (Orfeon).
OLIVARES, PEDRO (Cisne).
OLVERA, GERARDO, & SU CONJUNTO REGIONAL (Capitol).
ONTIVEROS, ALFONSO (RCA).
ORNELAS, HNOS. (Capitol).
ORO & PLATA, MARIACHI (Orfeon).
ORTIZ ALCANTARA, ANTONIO (Orfeon).
OSORNIO, HILARION (Capitol).
OUTSIDERS, LOS (Capitol).
PACHECO, MARY (Orfeon).

PAJAREROS, LOS (Tizoc).
PALOMAR, RAFAEL, MARIACHI (Tizoc).
PALOMAS, LAS (CBS).
PALOMERA, LUPITA (RCA).
PANCHOS, LOS (CBS).
PATINO GIL, ALFONSO (Orfeon).
PATTY (Capitol).
PEDRO & RUBEN (Orfeon).
PENA, CARLOS, see Banda Los Escamillas.
PENTAGONOS, LOS (Musart).
PEREZ, HINOJOSA, LOENEL (Orfeon).
PEREZ, SERGIO (CBS).
PEREZ & PEREZ, DUETO (Capitol).
PERLITAS, LAS (Musart).
PIANOS BARROCOS, DUETA LOS (Orfeon).
PICCOLINOS, LOS (CBS).
PICHONES, LOS (CBS).
PINEDA, ROSEMARY (Orfeon).
PINTOR, IRENE (Peerless).
PIPORRO, EL (Musart).
PLASCENCIA, PEDRO (Musart).
POLIVOCES, LOS (Orfeon).
POLO (Peerless).
PRIETA LINDA, LA (RCA).
PROFETAS, LOS (Capitol).
PUENTE, GILBERTO (RCA).
PULPOS, LOS (Capitol).
RAMIREZ, HNOS. (Orfeon).
RAMIREZ, HNOS., ORQUESTA (Musart).
RAMIREZ, JUAN, & SU CONJUNTO TROVADORES DE TOPO CHICO (Capitol).
RAMOS, HESQUIO (Cisne).
RAMOS, JAVIER (Orfeon).
RAMOS, JUAN JOSE (Orfeon).
RAYO, ROBERTO (CBS).
RAYO, HNOS. (CBS).
RAZO, ROBERTO (Musart).
REBECA (RCA).
RECUERDO, ORQUESTA DEL (Musart).
RENATO (Cisne).
RENOS, LOS (Peerless).
REY, CARMELA (Musart).
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FOREWORD

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.

FORWARD

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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.

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• Continued from page T-114

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MENDES, SILVIA (Tecla); BA: Tecla.
MIGUEL (Movieplay).
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QUEIROZ, JOAO (Tecla); BA: Tecla.
RAMOS, ADELINA (Arnaldo Trindade); Agencia Int'l Artística.
REINALDO, HORACIO (Arnaldo Trindade); BA: Agencia Int'l Artística.
REIS, HELDER (Tecla); BA: Tecla.
ROCHA, LUIS (Arnaldo Trindade); BA: Agencia Int'l Artística.
SALGADO, LUISA (Arnaldo, Trindade); BA: Agencia Int'l Artística.
SANTOS, ALBERTO (RCA).
SILVA, ADELINA (Arnaldo Trindade); BA: Agencia Int'l Artística.
SILVA, MARIA ANA (Arnaldo Trindade); BA: Agencia Int'l Artística.
SIVA, VALERIO (Radio Triunfo); BA: Agencia Marques Vidal.
SOLNADO, RAUL (Zip/Movieplay).
TAROUCA, TERESA (RCA).
TAVARES, HELENA (Arnaldo Trindade); BA: Agencia Int'l Artística.
TAVORA, MARIA ANA (Arnaldo Trindade); BA: Agencia Int'l Artística.
TEIXEIRA, CARLOS JOSE (Tecla); BA: Tecla.
TONICHA (RCA); PM: Joao Viegas.
TRINDADE, DINA (Telectra).
TRINDADE, FERRER (Tecla); BA: Tecla.
VALEJO, MARIA (Radio Triunfo); BA: Agencia Int'l Artística.
VALERO, CATALINA (Arnaldo Trindade); BA: Agencia Int'l Artística.
XAVIER, ANA MARIA (Philips).
ZICA (RCA).

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TECLA, Rua Eca de Queiros, 20-3 dt., Lisbon 1.

PUERTO RICO

ARTISTS

ACOSTA, LEO (Borinquen).
AGUILAR, VICTOR (Luna).
ALBERTO, CARLOS (Borinquen).
ALBINO, JOHNNY (Rico Vox).
ALEGRES HATO TEJAS (Hit Parade).
ALEGRES TRES (Hit Parade).
ALFARO, XIOMARA (Borinquen).
ALGUERO, AUGUSTO (Borinquen).
ALTIERI, PEDRITO (Marvela).
AMIGOS, LOS, DUO (Javier).
ARIAS, LOS, TRIO (Luna).
ARROYO, JOSE LUIS (Borinquen).
ARZUAGA, JULIO (Davila).
AVELLANET, CHUCHO (Rico Vox).
AWILDA (Borinquen).
AYALA, LINDA (Inca).
BALAGUER, LOPE (Marvela).
BENITEZ, LUCCITA (Hit Parade, RCA).
BENJAMIN, LUISITO (Borinquen).
BIG BEN, LOS (Hit Parade).
BOOGALOO, ORQUESTA (Borinquen).
BORIA, JUAN (Marvela).
BORICUA, SESTETO (Boricua).
BORINQUEN, SEXTETO (Borinquen).
BRAVO, LUIS (Hit Parade).
BRINCOS, LOS (Borinquen).
CALDERON, JOSE M. (Borinquen).
CANDIDA, ROSA (Borinquen).
CANEY, CUARTETO (Borinquen).
CAPO, BOBBY (Marvela).
CARIBBEAN STEEL BAND (Borinquen).
CARIBELLES, LAS (Hit Parade).
CARLOS, ALBERTO (Borinquen).
CARUSO, GINO (Hit Parade).
CELINEAS (Borinquen).
CLASS, JOSE MIGUEL (Neliz).
CONJUNTO CIBAENO (Marvela).
CORTIJO Y SU COMBO (Marvela).
CHACON (Borinquen).
CHORENS, OLGA (Borinquen).
CRUZ, BOBBY (Borinquen).
D'ACOSTA, OFELIA (Borinquen).
DAVILITA (Marvela).
DE ALBA, RAFAEL (Inca).
DE GRASSE, SILVIA (Marvela).
DEPEN, ANIBAL (Hit Parade).
DIAZ, RUI (Jenny).
DIPINI, DELIA (Flamboyant).
OURCAL, ROCIO (Borinquen).
ESTRADA, NOEL (Borinquen).
FABIANA (Marvela).
FERNANDEZ, RUTH (Marvela).
FERRER, FRANK (Marvela).
FIGUEROA QUINTET (Marvela).
FIGUEROA, TOMMY (Marvela).
FORMULA V (Borinquen).
GABI, FOF, MILIKI (Hit Parade).
GARCIA, ANGEL LUIS (Marvela).
GATICA, LUCHO (Borinquen).
GEMELOS DEL SUR (Borinquen).
GONZALEZ, CHEITO (Borinquen, Marvela).
GONZALEZ, LUIS (Riverita).
GONZALEZ, ODILIO (Marvela).
GRAN TRIO, EL (Tari).
GRUPO MARCANO (Borinquen).
HERNANDEZ, MARIO (Marvela).
HISPANOS, LOS (Marvela).
IGLESIAS, OLGA (Marvela).
IRIZARRY-CORDOVA (Marvela, Borinquen).
JARAMILLO, JULIO (Borinquen).
JIMENEZ, MAXWELL (Marvela).
JOSELITO (Borinquen).
JUAN Y JUNIOR (Borinquen).
KALAFF, LUIS (Jenny).
KUDIRKA, GEORGE (Marvela).
LARA (Aquarius).
LARA, TITO (Marvela, Borinquen).
LEYO PENA, ORQUESTA (Luna).
LICO, CARLOS (Borinquen).
LISSETTE (Borinquen).
LLIBRE, JUAN (Marvela, Borinquen).
LUIS, JUAN (Rex).
MAC KE MACS, LOS (Hit Parade).
MADRID, ORQUESTA DE (Borinquen).
MANTANCERA, GLORIA (Marvela).
MARISOL (Borinquen).
MASSIEL (Borinquen).
MATAMOROS, TRIO (Marvela).
MELENDEZ, WILLIE (Javier).
MELODICOS (Borinquen).
MOJICA, VICTOR (Marvela, Borinquen).
MONERO, JOSE LUIS (Marvela).
MONGE, YOLANDA (Patty).

MONROIG, GILBERTO (Borinquen).
MORALES, NORO (Marvela).
MOREL, ANTONIO (Borinquen).
MOSER, RICHARD (Marvela).
MUNOZ, AVELINO (Marvela).
NELLY (Fragoso).
OLGA Y TONY (Borinquen).
OLIVENCIA, TOMMY (Inca).
OLIVO, JOHNNY (DND).
OMAYRA (Mariel).
ORTIZ, MARIO (Borinquen).
PADIN, JOAQUIN (Borinquen).
PAN AMERICANA, ORQUESTA (Marvela, Borinquen).
PANIAGUA, PAQUITO (Borinquen).
PAPY, JOE (Borinquen).
PEDREIRA, JOSE ENRIQUE (Marvela).
PELAEZ, MILTON (Borinquen).
PENARANDA (Ele).
PEPE, LUIS (Borinquen).
PEREZ-RODRIGUEZ DUO (Marvela).
PI JUAN SEXTET (Hit Parade).
PIZARRO, CARLOS (Marvela, Jenny).
QUISQUEYA, TRIO (Marvela).
RAPHAEL (Borinquen, Rico Vox).
RAY, RICARDO (Borinquen).
REY, MORENITA (Marvela).
RIVERA, ISMAEL (Marvela).
RIVERA, MARIO (Borinquen).
ROBLES, CHARLIE (Mariel).
RODRIGUEZ, CHARLIE (Marvela).
RODRIGUEZ-CORDOVA (Rico Vox).
RODRIGUEZ, FELIPE (Marvela, Borinquen).
RODRIGUEZ, JOHNNY, TRIO (Marvela).
RODRIGUEZ, ROSITA (Borinquen).
RODRIGUEZ, TITO (United Artists Latino—USA).

ROMAN, PAPO (Borinquen).
ROMERO, TONIN (Marvela).
ROSARIO, CHEO (Patty).
ROSARIO, WILLIE (Luna).
SALAMAN, JOSE A. (Marvela).
SANCHEZ, RENE (Borinquen).
SANTIAGO, EFREN (Patty).
SANTOS, DANIEL (Borinquen).
SANTOS, ELENITA (Marvela).
SEGUNDO, ENRIQUE (Marvela).
SEGURA, LUIS (La Cuna).
SERRAT, JUAN MANUEL (Borinquen).
SILVA, MYRTA (Borinquen).
SMITH, LEROY (Borinquen).
SOMOHANO, ARTURO (Alcazar).
SONORA, MATANCERA (Borinquen).
SONORA POCNCA (Luna).
SULMA ANGELICA (Borinquen).
TAMMY (Hit Parade).
THILLET, GILBERTO (Marvela).
TIEL, GENE (Marvela).
TORRES, MAXIMO (Marvela).
TORRUELLAS, ANGEL L. (Borinquen).
TRINIDAD, TEDDY (Borinquen).
TROVADORES DEL PARAGUAY (Marvela).
TUNA CAYEY (Fragoso).
TUNA ESCUELA PONCE (Borinquen).
TUNA TAURINA (Fragoso).
TUNA UNIVERSITARIA (Rico Vox).
TUNA VALLARTA (Borinquen).
VALDES, ARTY (Borinquen).
VALDESPI (Marvela).
VAZQUEZ, ANGEL (Jenny).
VAZQUEZ, CHARLIE (Marvela).
VEGABAJENO TRIO (Marvela, Borinquen).
VELEZ, DOMINGO JOSE (Marvela).
XEY, LOS (Marvela).
YAKIS, LOS (Borinquen).
YAYO EL INDIO (Borinquen).
ZEPPEY, AL (Hit Parade; United Artists Latino—USA).

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LUIS VIGOREAUX PROD'NS, 153 O'Neill St., Hato Rey 00918. Tel: 767-6637.

SINGAPORE

ARTISTS

AHMAD B. (Echo); PM/BA: S. Mahmood—Chiang Huat.
ALFIAN (Philips); PM/BA: Lee H. King—Phonogram.
AL-HAJ (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
ALL, MASITA (Echo); PM/BA: S. Salleh—Chiang Huat.
ALMY, ROHANA (Echo); PM/BA: Esje Saha—Chiang Huat.
AZIZ, A. (Cosdel); PM: Amin Bawany—Cosdel.
BAHARI, LIZAH (Echo); PM/BA: S. Mahmood—Chiang Huat.
BAND OF SINGAPORE INFANTRY REGIMENT, THE (Decca).
BATEKS, IMPIAN (RCA); PM: Chegu Aziz—Cosdel.
BLACKJACKS, THE (Columbia); PM: Watson Tay—Quill Org.; BA: Quill Org.
CHAO, RITA (Columbia); PM: Mimi Chao.
CHARLIE & HIS ORCHESTRA (Star Swan); PM/BA: Ang Keng Mui—Kwang Sia.
CHIN, JUDY (Cosdel).
CHOOH, BOON (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
CHOOH LYE, LIM (RTS); PM/BA: RTS Ents.
CHUNG, LAI (Hi-Fi); PM/BA: Chang Moon Kwai—Victory.
CHU, SOLO (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
CHRISTONES, THE (Tribune); BA: Tribunal Far East.
DJOHAN, ERNIE (Philips); PM/BA: Lee H. King—Phonogram.
HAMID, HERMAN (Echo); PM/BA: Zaneal Yusoff—Chiang Huat.
HARON, ISMAEL & THE GUYS (Columbia, Parlophone); PM: Watson Tay—Quill Org.; BA: Quill Org.
HEATHER (Philips); PM/BA: G. B. Fitzgerald.
IDALY SISTERS (RCA).
ISHAK, M. (Echo); PM/BA: J. Khalid Yunos—Chiang Huat.
ISKANDER, DIAH (Philips); PM/BA: Iskander—Phonogram.
ISKANDER, KARIM (Echo); PM/BA: T. T. Quek—Chiang Huat.
JAHURI, SUGIMAN (Columbia).
JONID, AZIZ (Echo); PM/BA: Omar Osman—Chiang Huat.
JOOK TECK, TAN (Magpie).
KASIM, ELLY (Philips); PM/BA: Lee H. King—Phonogram.

KHOO, TERSA (Decca).
KWANG, BOON (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
LARA (RCA); PM: Annie Tan.
LING, PA (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
LI, SUSIE WONG (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
LYE, LIM CHOOH (RTS); PM/BA: RTS Ents.
MARINI (Philips); PM/BA: Lee H. King—Phonogram.
MEI TZE, YVONNE (Magpie); PM/BA: Tan Jook Teck—Chiang Huat.
MENG, CHUA (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
MENG, WAI (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
MUSTAFA, AIDA (Philips); PM/BA: Lee H. King—Phonogram.
NILAKRESHNA, IVD (Philips); PM/BA: Lee H. King—Phonogram.
NAOMI & THE BOYS (Decca); PM/BA: Robert Suriya.
PA SA (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
PENG, LEE SIEW (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
PEOPLE'S ASS'N CHOIR, THE (Decca).
PIETRO & THE WARLOCK (Columbia).
PUTHLI, ASHA (Columbia).
PUSPA, TITIEK (Philips); PM/BA: Lee H. King—Phonogram.
QUESTS, THE (Columbia); PM: Reggie Verghese.
SAHA, ESJE (Echo).
SAKURA (Columbia); PM: Mimi Chao.
SALINA, S. (Echo); PM/BA: Perindu Jibeng—Cosdel.
SANGER, NORMA (Philips); PM/BA: Lee H. King—Phonogram.
SANGER, SANDRA (Philips); PM/BA: Lee H. King—Phonogram.
SARAWAK, ANITA (Columbia); PM: Sam Pesco.
SHAMSUDIN (Echo); PM/BA: A. Manaf—Chiang Huat.
SHIEN, CHANG (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
SIEW PENG, LEE (Hi-Fi); PM/BA: Chan Moon Kwai—Victory.
SINGAPORE GIRL PIPERS (Decca).
SINGAPORE PEOPLE'S ASS'N BAND (Decca).
SOON, MAGGIE (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
STEPS, THE (Philips); PM/BA: Lee H. King—Phonogram.
SURFERS, THE (Columbia); PM/BA: Balram Shotam.
TECK, TAN JOOK (Magpie).
THUNDERBIRDS, THE (Philips); PM/BA: G. B. Fitzgerald.
TIDBITS, THE (RCA); PM: Thomas Seow.
TINA (Columbia).
TONG, VIOLET (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
TRAILERS, THE (Cosdel, RCA).
TZE LING (Magpie); PM/BA: Tan Jook Teck—Chiang Huat.
TZE, YVONNE MEI (Magpie); PM/BA: Tan Jook Teck—Chiang Huat.
WONG LI, SUSIE (Eagle); PM/BA: Chan Teo Kwang—Teo Kwang.
X-PERIMENT, THE (RCA); PM: Daniel Yeo; BA: Singstar Assocs.
YIN, FEL (Magpie); PM/BA: Tan Jook Teck—Chiang Huat.
ZAINAL, HERMIE (Echo); PM/BA: Zainal Yusoff—Chiang Huat.

PERSONAL MANAGERS

CHEGU AZIZ, see Cosdel (Singapore) Ltd.
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PERINDU JIBENG, see Cosdel (Singapore) Ltd.
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R T S ENTS. (PTE) LTD., PO Box 3002, Singapore. Tel: 50401.
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S. SALLEH, see Chiang Huat.
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KWANG SIA REC. CO., 104 Hill St., Singapore 6. Tel: 34501, 32154.
ROBERT SURIYA, 14 Lim Ah Pen Rd., Singapore 19. Tel: 81514.
ANNIE TAN, 495 Bukit Timah Rd., Singapore. Tel: 663130.
WATSON TAY, see Quill Org.
TAN JOOK TECK, see Chiang Huat.
VICTORY RECS., 487 N. Bridge Rd., Singapore 7. Tel: 23932.
DANIEL YEO, 94 Koon Seng Rd., Singapore 15. Tel: 461535.
J. KHALID YUNOS, see Chiang Huat.
ZAINAL YUSOFF, see Chiang Huat.

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ISKANDAR, see Phonogram.
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TEO KWANG ELECTRIC (RECS.) CO., 17 Dhoby Ghaut, Singapore 9. Tel: 28265, 360402.
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ANG KENG MUI, see Kwang Sia.
OMAR OSMAN, see Chiang Huat.
PHONOGRAM FAR EAST LTD., PO Box 1117, Singapore. Tel: 362218.
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QUILL ORG., 112A Serangoon Rd., Singapore. Tel: 87179.
R T S ENTS. (PTE) LTD., PO Box 3002, Singapore. Tel: 50401.

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S. SALLEH, see Chiang Huat.
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SINGSTAR ASSOCS. (PTE) LTD., Shaw House, Singapore 9. Tel: 39138.
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TAN JOOK TECK, see Chiang Huat.
VICTORY RECS., 487 N. Bridge Rd., Singapore 7. Tel: 23932.
J. KHALID YUNOS, see Chiang Huat.
ZAINAL YUSOFF, see Chiang Huat.

SOUTH AFRICA

ARTISTS

A. M. STRAGGLERS, THE (Little Giant).
ARLETTI, VANDA (NEM); BA: Don Hughes.
ATTRACTION, THE (A&R); PM: Ken Talbot.
BASSMEN, THE (Columbia); PM/BA: Hugo Keleti.
BATS, THE (CBS); BA: Hugo Keleti.
BEAT UNIT, THE (A&R); PM/BA: Don Hughes.
BLACKWELL, RORY (Parlophone).
BOROWSKY, BOB (CBS).
BOSHOFF, JOHNNY (CBS).
BROWN, BERNIE (Arm).
BRYAN MILLER'S DESTRUCTION (Continental); PM/BA: Selroy Music.
CALDER'S COLLECTION (Columbia); PM: Clive Calder.
CANTAN, JENNY (CBS); PM/BA: Top Bill Promos.
CARSTENS, NICO (Columbia).
COERTSE, MIMI (Brigadiers).
COLLINI, JOHNNY (Continental); PM: Ralph Desa; BA: Hugo Keleti.
COOPER, JOHN & PHILIPPA (Parlophone).
CORNELIA (RCA); PM/BA: Hugo Keleti.
DEAN, PAMELA (Brigadiers); BA: Hugo Keleti.
DEBBO, AL (Columbia).
DEREK WARREN SOUND, THE (Continental); PM/BA: Hugo Keleti.
DREAM MERCHANTS, THE (Polydor); BA: Don Hughes.
DUNNY & THE SHOWMEN (Polydor); BA: Don Hughes.
DU TOIT, NELLIE (Brigadiers).
EDMOND JOHN (Storm).
EXOTICS, THE (Continental); PM/BA: Selroy Music.
FERREIRA, JURIE (Columbia).
FIREFLIES, THE (Parlophone); PM: Sammy Samson.
FOUR JACKS & A JILL (RCA).
FREEDOMS CHILDREN (Parlophone).
GALBRAITH, GUS (Brigadiers).
GIBSON, JOHNNY (Highveld); BA: Hugo Keleti.
GREGORY, PAT (Continental); PM/BA: Hugo Keleti.
GROUP 2 (Brigadiers).
HAYDEN, GEORGE (Brigadiers); PM/BA: Top Bill Promos.
HEATLIE, ART (Trutone).
HILARY (Trutone); PM/BA: Don Hughes.
HILL, DAN (RPM).
HOOCHE COOCHIES, THE (Rave).
IDIOTS, THE (Parlophone); PM: Selroy Music.
IN SET, THE (Parlophone); PM: Terry Oates; BA: Selroy Music.
INVADERS, THE (Trutone).
JACOBIE, CHARLES (CBS, Unika).
JAMES, LANCE (Brigadiers).
JASMINE, JADE & SUN (Little Giant).
JOHN, DENNIS (Highveld).
KANDY & KANE (Little Giant).
KEUZENKAMP, CARIKE (Columbia).
KIRKLAND, JILL (Trutone).
KLOPPJAEGER, QUENTIN E. (Polydor); PM: Top Bill Promos.; BA: Don Hughes.
KORSTEN, GE (Brigadiers).
KRUIT, PETER (CBS).
LARKIN, KEN J. (Polydor); BA: Hugo Keleti.
LEE, VIRGINIA (RCA).
LOADER, DICKIE (Parlophone).
LUIS, PETER (Gallotone); PM/BA: Top Bill Promos.
LUIGI (AAE); PM: Ken Talbot.
MADISON, BEN E. (World); PM/BA: Hugo Keleti.
MARIA (Columbia); PM: Archie van der Ploeg.
MCKAY, CLARK (Columbia).
VILLER, BRYAN (Continental); PM/BA: Selroy Music.
MOORE, MAUREEN (RCA); PM/BA: Hugo Keleti.
MUSIC FACTORY, THE (Parlophone); PM: Clive Calder.
O'DONNAGHUE, BARRY (Storm); PM/BA: Terry Dempsey.
OUTLET, THE (Little Giant).
PAGE, JUDY (CBS).
PELSE, JANNIE (Gallotone); PM/BA: Top Bill Promos.
PRETORIUS, DIMPEL (Brigadiers).
RAMASAMY (Little Giant).
RISING SONS, THE (Trutone); PM/BA: Don Hughes.
RIVERS, DANNY (Parlophone).
ROCKETS, THE (CBS).
ROCKWELL, GENE (Brigadiers).
ROODT, HANSIE (Columbia).
SHAW, MIN (Brigadiers); PM/BA: Top Bill Promos.
SIMPSON, MIKE (Brigadiers).
SKLAIR, SAM (RCA).
STACCATO'S, THE (NEM); PM: NEM; BA: Don Hughes, Hugo Keleti.
STRYDOM, DEON (Unika).
SMIT, DIRKIE (Brigadiers).
TALAS, HARRY (Brigadiers).
THEUNISSEN, LYNETTE (Brigadiers).
THIRD EYE, THE (Polydor); BA: Don Hughes.
THOMAS, GILL (Continental); PM/BA: Selroy Music.
TIDAL WAVE, THE (Storm); PM/BA: Terry Dempsey.
TOMMY TIGER'S BUBBLEGUM BOYS (Parlophone); PM: Clive Calder.
TREBLEAIRES, THE (Columbia).
VALLI, UNA (Trutone).
VAN DYKE, FRANCIS (Brigadiers).
VAN VUUREN, FLIPPY (Teal); PM/BA: Top Bill Promos.
VEENEMANS, LEONORE (Brigadiers).
VOSTER, SANTA (Unika).
WARREN SOUND, THE DEREK (Continental); PM/BA: Hugo Keleti.
WAYNE, JODY (World); BA: Hugo Keleti.
WHITMILL, NEVILLE (Arm); PM/BA: Selroy Music.
WILD THINGS, THE (Date).
WOOLF, ALAIN D. (Columbia); PM/BA: Hugo Keleti.

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TERRY DEMPSEY, c/o Gallo (Africa) Ltd., PO Box 6216, Gallo Centre, Kerk & Goud Sts., Johannesburg. Tel: 28-2400.
DON HUGHES ORG., PO Box 9612, 921 YPF Centre, 66 Smal St., Johannesburg. Tel: 23-6753.

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NEM RECS., c/o Trutone, PO Box 9299, 132 Newkirk St., 5th fl., Johannesburg. Tel: 23-0791.
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TOP BILL PROMOS., PO Box 5872, Empire Bldgs., 52 Kruis St., Suite 407-8, Johannesburg. Tel: 23-2804.

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HUGO KELETI AGENCY, PO Box 9339, SA Centre, 253 Bree St., Johannesburg. Tel: 23-6534. Cable: ATTRACTION.
SELROY MUSIC, PO Box 1771, 17 Marine House, St. John's Rd., Sea Point, Cape Town. Tel: 44-2341. Cable: SELTONE.
TOP BILL PROMOS., PO Box 5872, Empire Bldgs., 52 Kruis St., Suite 407-8,

FOLLOWING SALOME'S SUCCESS BY WINNING THE '69 EUROVISION SONG CONTEST WITH "VIVO CANTANDO" (Alors Je Chante), BELTER RECORDS HAS PROUDLY PROMOTED ABROAD THE BEST SOUND OF THE SPANISH MUSIC IN THE FOLLOWING INT'L FESTS :



CRISTINA

**SINGING EUROPE '69 (Scheveningen), HOLLAND
July 4 to 7, 1969.**

FIRST PRIZE, COMPETING WITH 14 COUNTRIES,
FOR THE SPANISH TEAM WHICH COMPRISED:

**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



MICHEL

II OSCAR MALTA FESTIVAL, MALTA, July 27 to 29, 1969.

SECOND PRIZE AND SILVER OSCAR FOR INTERPRETATION,
COMPETING WITH 16 COUNTRIES:

CRISTINA



CONCHITA BAUTISTA

**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:

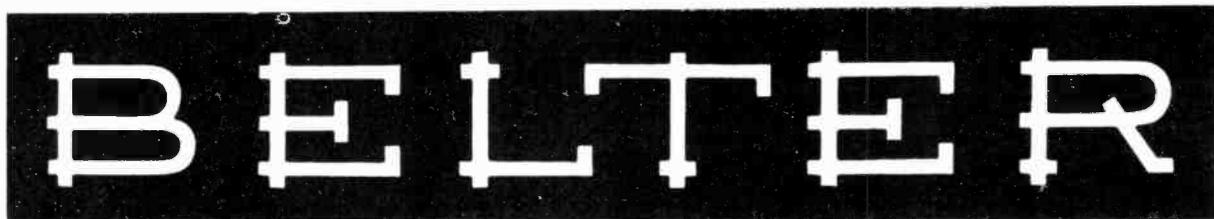
MICHEL



LOS MISMOS

MOST OF THE WINNING SONGS IN THESE FESTIVALS ARE PUBLISHED BY EDICIONES MUSICALES BELTER, S.L.

ALL THE ARTISTS RECORD EXCLUSIVELY ON



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RECORDS

INTERNATIONAL TALENT

• Continued from page T-118

DEL SOL, LOS (Odeon); BA: Miguel Soler.
 DEL VALLE GONZALEZ, XAVIER (Edigsa).
 DE RAIMOND (Marfer).
 DE TRIANA, GORDITO (Hispanovox).
 DE TRIANA, MARIFE (Columbia Espanola);
 PM: Jose Martinez.
 DE TRIANA, NARANJITO (RCA).
 DE UTRERA, FERNANDO & BERNARDA (Hispanovox).
 DE UTRERA, PEPA (Espectra).
 DIABLOS, LOS (Vergara); PM: Joaquin Diaz.
 DIAZ, JOAQUIN (Movieplay).
 DIAZ, MANOLO (Movieplay); PM: Salas; BA: Alain Milhaud.
 DOBARRO, ANDRES (RCA).
 DOS & UNO (Discophon).
 DOVA (Sayton); BA: A. Cortes.
 DURCAL, ROCIO (Fonogram); PM/BA: Luis Sanz.
 DYANGO (Zafiro); PB/BA: Emilio Santamaria.
 ELENA (Vergara); PM: Pedro Pablo Barrios.
 EMILIO, EL MORO (Discophon).
 ESCAMILLA, SALVADOR (Discophon).
 ESCOBAR, MANOLO (Belter); BA: Andivia.
 ESPERT, NURIA (Edigsa).
 ESPINOSA, JOSE ANTONIO (Pax).
 EVA (Fonogram); PM: Miguel Irisarri.
 EXPLOSIONS, LOS (Fonogram).
 FABREGAS, JORDY (Edigsa).
 FALSTERBO 3 (Als 4 Vents).
 FANNY (Zafiro); PM/BA: Mario Lopez Galdos.
 FARINA, RAFAEL (Odeon).
 FAROS, LOS (Zafiro); PM: Jose Atanasio.
 FELIU, NURIA (Hispanovox); PM: Alberto Malloffe.
 FERNAN, ANTONIO (Odeon).
 FLOR DE CORDOBA (Marfer).
 FLORES, LOLA & A. GONZALEZ (Belter); BA: Jose Maria Vaquero.
 FOFORITO (Belter).
 FORMULA V (Fonogram).
 FRANCISCO, JOSE (Odeon).
 GALARZA, SHEGUND (Belter).
 GALVEZ, GENEVEVA (Hispanovox).
 GARCIA, BENEDICTO (Edigsa).
 GARDEY, LUIS (Fonogram).
 GARRIDO, MARUJA (Belter); PM: Juan Rosello.
 GATOS, LOS (Odeon); BA: H.A. Centano.
 GELU (Marfer).
 GEMELOS DEL SUR, LOS (Vergara); PM: Alfredo Garcia Segura.
 GEMINIS, LOS (Vergara); PM: Carlos Santmartin; BA: H.A. Centano.
 GENTE FELIZ (Movieplay); PM: Mario Lopez Galdos.
 GIRANDILLOS, LOS (RCA).
 GIRONA, ORQUESTA (Sayton); BA: Alberto Grau.
 GITANA DE BRONCE, LA (Fidias).
 GITANO, PRINCIPE (CEM).
 GONZALEZ, SANTIAGO (RCA).
 GRANDOS, ALICIA (Belter).
 GRINNS, LOS (Fonogram).
 GRITOS, LOS (Belter); PM: Ignacio Medina.
 GRUPO 15 (Movieplay); PM: Paco Vicens.
 GRUPO TRES (Pax); PM: Juan Jose Ruso.
 GUACAMAYOS, LOS (Discophon).
 GUAPINOS, LOS (RCA).
 GUARDIOLA, JOSE (Vergara); BA: H.A. Centano.
 GUERRERO, PABLO (Zafiro).
 GUIXOT'S QUARTET (Sayton); BA: H.A. Centano.
 H. H., LOS (Fonogram); BA: A. Cortes.
 HURACANES, LOS (Belter); PM: St. Carquell.
 IBANEZ, PACO (Movieplay).
 IBEROS, LOS (Columbia Espanola); BA: Jose Luis Izquierdo.
 IGLESIAS, JULIO (Columbia Espanola); PM: Enrique Herreros.
 IGLESIAS, MAGDALENA (Belter).
 INMA & JOSS (Columbia Espanola).
 ISASI (RCA).
 ISMAEL (Movieplay).
 ITURRALDE, PEDRO (Hispanovox).
 IVANA (Columbia Espanola); BA: Francisco Bermudez.
 IXIDOR (Edigsa).
 JAVALOYAS, LOS (Odeon); BA: C. Vicens.
 JEREZ, PAQUITO (Belter); PM: Juan Ardebol.
 JOAN, ENRIQUET (Odeon).
 JOSE, EL (Movieplay); PM: A. Fernandez.
 JOSE, JUAN (Pax).
 JOVENES, LOS (Discophon).
 JUANITO EL AFRICANO (Columbia Espanola).
 JUNIOR (Zafiro).
 JURADO, ROCIO (Columbia Espanola); BA: Francisco Bermudez.
 KARINA (Hispanovox); PM: Salvador Llaudes.
 KENNEDY, MIKE (Movieplay); PM: Solas.
 KIFERS (Belter); PM: Jose Buenaventura; BA: Saavedra.
 KING, PAUL (Columbia Espanola).
 KIOLDO (Vergara).
 KIRO, ANA (Belter); BA: Juan Andebol.
 KRAUS, ALFREDO.
 KRUMBEL, SERGIO (RCA); PM: Fernando Mitjavilla.
 LABORDETA, JOSE ANTONIO (Fidias).
 LA CARACOLA, ANA (Ekipo).
 LAFITTE, DOLORES (Concentric); PM: Tordera.
 LA JEREZANA, ANA (Fidias).
 LALO (RCA); PM: RCA.
 LARA, FELIPE, EL EXTREMO (Espectra).
 LAVIRGEN, PEDRO (Hispanovox).
 LEAL, LUIS JOSE (Fidias).
 LEBLANC, TONY (Belter); BA: Jose Luis Pascual.
 LEBRIJANO, EL (Columbia Espanola).
 LICIA (Vergara); BA: H.A. Centano.
 LINARES, LUISA & M. G. (Fidias).
 LOMAS, BRUNO (Discophon); PM: Jose Meri; BA: Meri.
 LONE STAR (Odeon); PM: Ramon Ralita; BA: H.A. Centano.
 LUCENA, LUIS (RCA); PM: J. Murgiendo.
 LUISA (Movieplay); PM: Joaquin Diaz.
 MACHIN, ANTONIO (Discophon).
 MADOBELL, MERCE (Concentric); PM: Tordera.
 MAGOS DE OZ, LOS (RCA); PM: Quique Roca.
 MAIRENA, ANTONIO (RCA).
 MAIRENA, MANUEL (Hispanovox).
 MALAGUENO, MANOLO (Discophon); PM/BA: Emilio Riera.
 MAQUINA (Als 4 Vents).
 MARAVELLA, ORQUESTA (Sayton); PM: Narcisco Vendrell; BA: Alberto Grau.
 MARAVILLAS, JUANITO (Belter).
 MARCHENA, PEPE (Belter).
 MARIA, JESUS (Fidias).
 MARIA & XAVIER (Edigsa).
 MARISOL (Zafiro); PM: Manuel Goyanes.
 MARQUEZ PIQUER, CONCHITA (Columbia Espanola); PM: Enrique Herreros.
 MARTIN, JULIO (Belter).
 MARTIN, MARIA JESUS (Als 4 Vents).
 MASSIEL (Zafiro); PM/BA: Emilio Santamaria.
 MATARASSO, MAYSA (RCA).
 MAYA (RCA); PM: Luis Jose Leon.
 MENDOZA, FERNANDO (Sayton); BA: Alberto Grau.
 MENESE, JOSE (RCA); PM: Francisco Moreno.
 MERCEDES (Columbia Espanola); PM: L. Gregorio Munoz.
 MICHEL (Belter); BA: A. Cortes.
 MICKY & LOS TONYS (Zafiro); BA: Meri.
 MIKAELA (Belter); BA: Meri.

MIRO (Edigsa).
 MISMOS, LOS (Belter); PM: Pedro Pablo Barrios.
 MITOS, LOS (Hispanovox); PM: Ramon Zubiria.
 MODULOS (Hispanovox); PM: Antonio Caravaca.
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 MONTES, GRACIA (Columbia Espanola); BA: A. Cortes.
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 MONTIEL, SARA (Hispanovox); PM: Ramirez Olalla.
 MORA, CARMEN (Espectra).
 MORENO, ANTONITA (Belter); PM: Marina Demier.
 MORENO, GABRIEL (Hispanovox).
 MORENTE, ENRIQUE (Hispanovox).
 MOREY, JAIME (RCA); PM: Jaime Alvarez.
 MOSCOSO, XERARDO (Edigsa).
 MOTTA, GUILLERMINA (Vergara); BA: H.A. Centano.
 MULATA GITANA, LA (Espectra).
 MUNARRIZ, JESUS (Als 4 Vents).
 MUSTANGS, LOS (Odeon); PM: Marco Rossi; BA: H.A. Centano.
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 NUEVOS HORIZANTES (Columbia Espanola).
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 OXESTAL (RCA).
 PACHE, RUDOLPH (RCA).
 PAJARES (Odeon).
 PAQUIROS, LOS (Belter).
 PARDO, JUAN (Zafiro); PM: Mario Lopez Galdos.
 PASCUALE (CEM).
 PASOS, LOS (Hispanovox); PM: Joaquin Torres.
 PASTOR, SEGUNDO (CEM).
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 PEKENIKES, LOS (Hispanovox); PM: Alfonso Sainz Amoros.
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 PERALTAS, LOS (CEM).
 PERET (Discophon).
 PI DE LA SERRA, FRANCESC (Discophon).
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 PINTO, PEPE (Belter).
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 RICO, PEDRITO (Belter).
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 SANLUCAR, PEPE (Fidias).
 SANPEDRO, BONNET (Vergara).
 SANTIESTEBAN, ALFONSO C. (Espectra).
 SANTY (Marfer).
 SAPASTRES, ELS (Als 4 Vents).
 SELVATANA, ORQUESTA (Sayton); BA: Alberto Grau.
 SENIN, HNOS. (Sayton); PM: Hnos. Senin.
 SERNA, ELISA (Als 4 Vents).
 SERRAT, JOAN MANUEL (Edigsa, Zafiro); PM/BA: Lasso de la Vega.
 SEVILLA, CARMEN (Belter); PM: Enrique Herreros.
 SEVILLA, LOLITA (Discophon); PM: Mario Gallardo.
 SHELLY (Fonogram); PM/BA: Jose Garcia Alonso.
 SIBONEY, TRIO (Fonogram).
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 SISA (Als 4 Vents).
 SMASH (Als 4 Vents).
 SOLER, JORDI (Hispanovox); PM: Rafael Turia.
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 TONO (RCA).
 TORONJOS, HNOS. (Discophon).
 TORREBRUNO (Sonoplay).
 3 DE CASTILLA, LOS (Fonogram).
 TRES HERNADEZ, LOS (Ekipo).
 3 SUDAMERICANOS, LOS (Belter); BA: Francisco Bermudez.
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 TRINI, MARI (Hispanovox).
 UYA, LIA (Belter); PM: Ignacio Medina.
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 VALEN (RCA).
 VALDEMOSAS, LOS (Fonogram).
 VALVERDE, LORENZO (RCA).
 VARGAS, DOLORES (Fonogram).
 VARGAS, MANUELA (Hispanovox).
 VARGAS, MARIA (Marfer).
 VELASCO, CONCHITA (Belter); PM: Damian Rabal.
 VELAZQUEZ, DANIEL (Fonogram); PM: Mariny Callejo.
 VENTURA, RUDY (Vergara); BA: Alberto Grau.
 VERA, JUSTO (Sayton).
 VICENT (Ekipo).
 VICTOR, MANUEL (Belter); PM/BA: Jose Garcia Alonso.
 WOLF, LUCIANA (Fonogram); PM: Juan Manuel Wolf; BA: A. Cortes.
 YERBA MATTE (Vergara); BA: H.A. Centano.
 YUPANQUI, ATAHUALPA (RCA); PM: Carturfa.

ZINKOS, LOS (Espectra).
 Z-66, LOS (Odeon); PM: Miguel Soler.

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 MIGUEL SOLER, Jesus 28, Palma de Mallorca.
 TORDERA, Muntaner 45, Barcelona 11. Tel: 253-73-82.
 JOAQUIN TORRES, Marques de Santillana 4, Madrid.
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 PACO VICENS, Julian Alvarez 10, Palma de Mallorca.
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 A. CORTES, Jose Antonio 54-3, Madrid.
 COTY IBERICA (ORGANIZACION), Av. Generalisimo 28, Madrid.
 CARLOS DURANTE, Edif. Parking, Pl. de los Mostenses, Av. Jose Antonio, Madrid. Tel: 221-10-58.
 JOSE GARCIA ALONSO, Alcala 182, Madrid. Tel: 256-63-64.
 ALBERTO GRAU, Mallorca 122-1, Barcelona.
 JAVIER ITURRALDE, Manuel Cortina 6, Madrid. Tel: 256-54-58.
 JOSE LUIS IZQUIERDO, Jose Antonio 62, Madrid.
 ENRIQUE HERREROS, Pedro Muguruza 1, Madrid.
 LASSO DE LA VEGA, Paseo de Gracia 34, Barcelona.
 MARIO LOPEZ GALDOS, Rodriguez San Pedro.
 IGNACIO MEDINA PROMUNDO, Plaza de Jose Antonio s/n, Malaga.
 S, Madrid. Tel: 257-75-03.
 MERI (AGENCIA), Pasaje Dr. Serra 3, Valencia.
 ALAIN MILHAUD, Augusto Figueroa 39, Madrid. Tel: 222-74-74.
 MONTILLA (ESPECTACULOS), Madrid.
 JOSE LUIS PASCUAL, Travesia del Reloj 4, Madrid.
 JOSE LUIS REQUENA, Virgen de Lourdes 18, Madrid. Tel: 246-87-54.
 EMILIO RIERA, Av. del Oeste 37, Valencia.
 EMILIO SANTAMARIA, Leganitos 20, Madrid. Tel: 247-19-43.
 LUIS SANZ, Dr. Fleming 30, Madrid. Tel: 261-44-90.
 SAVATELA, Hotel Castellana Hilton, Paseo de la Castellana 55, Madrid.
 RAMON SEGURA, Fernando Puig 70-80, Barcelona.
 MIGUEL SOLER, Jesus 28, Palma de Mallorca.

JOSE MARIA VAQUERO, Carrera San Jeronimo 18, Madrid.
 C. VICENS, Julian Alvarez 10, Palma de Mallorca.

SWEDEN

ARTISTS

AAKERSTROEM, FRED (Metronome); BA: Folkparkernas.
 ADAMS, RAY (Sonet); PM: Sonet; BA: Folkparkernas.
 ADOLPHSON, MIA (Columbia); BA: EMI.
 AGEN, RENEE (Joker).
 AHN, DAVID VON (Hemmets Harold); BA: Filadelfia.
 AHN, SOLVEIG VON (Hemmets Harold); BA: Filadelfia.
 ALFREDSSON, HASSE (Svenska Ljud); BA: Svenska Ord.
 AMAZING GRACE (Round Up); BA: Cupol.
 ANDERZON, BRITT-MARI (Cupol); PM/BA: Cupol.
 ANGELIQUES (Lyra).
 ANSERUD, BERIT (Hendrix); PM: Henning Hendrix.
 ATLANTIC OCEAN (CBS).
 AZZAM, BOB (Columbia); PM: Svea Fors.
 BEATMAKERS (Discophon); PM/BA: Telstar Konsertbureau.
 BERGGREN, ANITA (Cupol); BA: Cupol.
 BERGGREN, INGER (Sonet); BA: Folkparkernas.
 BERGHAGEN, LARS (Karusell); BA: Folkparkernas.
 BERGMAN, THORSTEIN (Columbia); BA: Folkparkernas.
 BERGSTROEM, BRITT (Philips). BA: Folkparkernas.
 BJORLIN, ULF (HMV); PM: EMI.
 BLANN-OLLE (Toni).
 BLOMS, LEIF (Anette); PM: Leif Blom.
 BLOND (Fontana); PM: Impact.
 BLUES QUALITY (Sonet); PM: Thomas Johansson.
 BODEL, ELEANOR (Olga, Blueberry); BA: Folkparkernas.
 BORG, BRITTA (Polar).
 BORKMAN, CURT (Polydor).
 BRANDELIUS, HARRY (Odeon); BA: Folkparkernas.
 BROBERG, LENNE (RCA); PM: Olle Nordstroem; BA: Stockholms.
 BROBERG, ROBERT KARL OSCAR (ROBBAN) (Columbia); PM/BA: Pling & Plong.
 CALDARAS, HANS (Karusell).
 CALLMAR, THORE (Discophon); BA: Telstar Konsertbureau.
 CARL-ANTON (Columbia); BA: Folkparkernas.
 CARLSSON, STEN (Amigo).
 CARSON, TOWA (CBS); BA: Folkparkernas.
 CEDRIK, RAY (Anette); PM: Ray Cedrik.
 CHRISTALLEN (Hemmets Harold); BA: Filadelfia.
 CHRISTERS (Anette); PM: Karl-Gustaf Andreen.
 CLASSES (Toniton); PM/BA: Toniton.
 CLAUSEN, WILLIAM (Polydor); PM: Eskil Eckert Lundin; BA: All Music.
 COLLINS, HANS (Mallwax).
 CONRADSSON, LENA (Lyra); BA: All Music.
 COOL CANDYS (Anette); PM: Einar Svensson; BA: Lido.
 COUNTRY FOUR (Amigo); PM: Amigo.
 DAHL, KERSTIN (Amigo); PM/BA: Amigo.
 DAHLQVIST, LASSE (Cupol).
 DANIELSSON, TAGE (Svenska Ljud); BA: Svenska Ord.
 DELSBOSTINTAN (Cupol).
 DENNIS, PAUL (Toniton); PM/BA: Toniton.
 DIDDLERS (Sonet); BA: Folkparkernas.
 DIEDEN, CLAES (Olga); BA: Europa.
 DIZZIE TUNES (Polar).
 DORIS (Columbia); PM/BA: EMI.
 DOWNING, JACK (RCA); PM: Electra; BA: Stockholms.
 DU BOSE, THOMAS J. (Hemmets Harold); BA: Filadelfia.
 DYNAMITE BRASS (Sonet); PM: Sonet; BA: Artisttjanst.
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 EGERBLADH, BERT (Cupol); BA: Cupol.
 ELDH, HAKAN (Toniton); BA: Toniton.
 ELSE-MARIE (Columbia); PM/BA: EMI.
 ENGE, LOLO (Haparanda); PM/BA: Arne Larsson.
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 ERIKSSON, LENA (Karusell).
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 GNESTA-KALLE (Toni).
 GOEINGE-FLICKORNA (Cupol).
 GOERANS, CURT (Toniton); PM/BA: Toniton.
 GOOD NEWS QUARTET (Hemmets Harold); BA: Filadelfia.
 GOTHLANDS FAR (Columbia); PM: Goeran Hagwall; BA: Gothlands Far.
 GRAHN, LENNART (Karusell); BA: Ta/Ton.
 GRUNDEN, PER (Columbia); PM: EMI.
 GUNSNER, SIV (Discophon); PM/BA: Telstar Konsertbureau.
 GUSTAFSSON, RUNE (Metronome).
 HAENNING, GITTE (Columbia); PM: Fritz Persson.
 HAKANSSON, OLA (Gazell); PM: Olle Nordstroem; BA: Artisttjanst.
 HALEY, BILL (Sonet); PM/BA: Jolly Joyce.
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 HALLBERG, KENT (Round Up).
 HALLSTROEM, "TJADDEN" (Cupol); BA: Folkparkernas.
 HAMBE, ALF (Columbia); PM: EMI.
 HANSSON, ANN-LOUISE (Philips); PM: Bruno Glennmark.
 HANSSON & KARLSSON (Polydor).
 HANSSON, LENA (Columbia); PM: Leif Matheson.
 HARMONY SISTERS (Cupol).
 HASSELGARD, STAN (Cupol).
 HEDENBRATT, SONYA (Amigo).
 HEDLIND, BIRGITTA (Hemmets Harold); BA: Filadelfia.
 HEDLUND, JOHN (Hemmets Harold); BA: Filadelfia.
 HEDLUND, SVEN (Olga).
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 HEDMARK, ANN-CHRISTINE (Karusell); PM: Yngve Forsell/Lars Samuelsson.
 HEMMINGSON, MERIT (RCA); PM/BA: Electra.
 HEP HAZZE (Karusell).
 HEP STARS (Olga); BA: Europa.

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 HOLLINGWORTH, JAMES (Philips); PM/BA: SAM.
 HOOTENANNY SINGERS (Polar); PM: Stig Andersson; BA: Folkparkernas.
 IDOFF, BERT (Anette); PM: Bert Johansson.
 INGA-LILL (Bill); PM/BA: Bill.
 ISRAELSSON, CACKA (Cupol).
 JACKPOTS (Sonet); PM/BA: Go Town.
 JAILBIRD SINGERS (Dollar); PM: Aake Soehr.
 JAMILSON, VICKI (Hemmets Harold); BA: Filadelfia.
 JANSSENS FRESTELSE (JF); PM: JF.
 JAZZ DOCTORS (RCA); PM: Goesta Linderholm.
 JOERGENSEN (Toniton); PM/BA: Toniton.
 JOHANSSON, ALLAN (Hemmets Harold); BA: Filadelfia.
 JOHANSSON, ARNOLD (Metronome).
 JOHANSSON, INGA-MAY (Hemmets Harold); BA: Filadelfia.
 JOHNS, BIBBI (Columbia); PM: Bibbi Johns.
 JOHNSON, GRETA (Hemmets Harold); BA: Filadelfia.
 JOHNSON, JOHN (Hemmets Harold); BA: Filadelfia.
 JOKKMOKKS-JOKKE (Karusell); PM/BA: Karusell.
 JONES, INGRID (Anette); PM: Ingrid Jones.
 JUBEL-KOEREN (Hemmets Harold); BA: Filadelfia.
 JUBEL-KVARTETTEN (Hemmets Harold); BA: Filadelfia.
 JULARBO, CARL (Cupol).
 JULARBO, EBBE (Cupol).
 JUNHOFF, LENA (Olga); PM: Ake Gerhard; BA: Europa.
 KAFE, HAYATI (Bill); PM: Arne Bill; BA: Bill.
 KAHN, VICTORIA (Odeon).
 KALLS, LASSE (HB Artist); PM/BA: Toniton.
 KENNYS (Anette); PM: Ake Hansson.
 KINNUNEN, LAILA (Benita); PM/BA: Wilhelm Damber.
 KLEVELAND, ASE (Polydor); PM: Eskil Eckert Lundin; BA: All Music.
 KOERBERG, TOMMY (Sonet); PM: Olle Nordstroem; BA: Folkparkernas.
 KRISTIANSSON, YNGVE (Hemmets Harold); BA: Filadelfia.
 KVAERER, MARGARETHA (Cupol).
 LAMBERTH, ARNE (Polar).
 LANG SISTERS (Hemmets Harold); BA: Filadelfia.
 LAPP-LISA (Cupol).
 LARETEI, KAEBI (Cupol).
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 LEANDER, ZARAH (Cupol).
 LILL-BABS (Karusell); PM/BA: Karusell.
 LILL-INGMARS (Plapina); PM: Bonnie Nilsson.
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 LINDBLOM, ANITA (CBS); PM/BA: Artist Elite.
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 LINDFORS, LILL (Polydor); PM: Aller Johansson.
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 LIZELL, NINA (RCA); PM: Eskil Eckert Lundin; BA: Nya.
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 LOENNDAHL, LARS (CBS); PM/BA: Dagny Norman.
 LONG JOHNS (Columbia); PM: Goesta Karlsson; BA: Swed-Artist.
 LORD, ELISABETH (Cupol).
 LOS COMANCHEROS (HB Artist); BA: Toniton.
 LUCAS (Polar).
 LUNDKVIST, LILIE GERHARD (Cupol); BA: Cupol.
 LUNDSTROEM, OLA (Olga); PM: Europa.
 LYNSTAD, ANNI-FRID (Columbia); PM: EMI.
 MADE IN SWEDEN (Sonet); PM: Thomas Johansson; BA: EMA.
 MAGNUS (Philips); PM: Arne Norlander.
 MAK LES SOEURS (Lyra).
 MALMKJELL, BRITT (Decca); PM/BA: Wolfgang Weber.
 MALMKVIST, SIW (Metronome); PM: Boerge Ekberg; BA: Metronome.
 MALMSJOE, JAN (CBS); PM/BA: Scandinavian Show.
 MARITZA (Decca); PM/BA: Electra.
 MARTINS, DON (Strike); PM/BA: Strike.
 MECKI MARK MEN (Philips); PM: Mecki Bodemark.
 MELKERS, INGRID (Anette); PM: Ake Hansson.
 MICHAEL (Polydor).
 MOLLVIG, GRNET (Polydor); PM: Aller Johansson.
 MOONLIGHTERS (Karusell); PM: Eddie Larsson; BA: Artisttjanst.
 MYRBE, WENCHE (Polydor); PM: Myhre Sr.
 MYRBERG, PER (Metronome); BA: Folkparkernas.
 NELSON, ANDERS (Anette); PM: Anders Nelson.
 NESSLER, JAN (Strike); PM: Strike; BA: Teaterforbundet.
 NEW GENERATION (Sonet); PM: Olle Nordstroem; BA: EMA.
 NILOS (Karusell); BA: Musikforeningen.
 NILSMEN (Discophon); PM/BA: Telstar Prod'n.
 NILSSON, GUNNAR "SILJABLOO" (Columbia).
 NILSSON, STEN (Decca); PM/BA: Telstar Prod'n.
 NORDBLOM, TOM (Dollar).
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 ODUM, RIGMOR (Hemmets Harold); BA: Filadelfia.
 OFWERNAN, RUNE, TRIO (Sonet); BA: Folkparkernas.
 OHMAN, INGER (Polar).
 OHMAN, KJELL (Discophon); PM/BA: Telstar Prod'n.
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 OLA & JAGLERS (Gazell); PM: Jan Beime.
 OLIN, MATS (Polar); PM: Stig Anderson.
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 ONNERUD, JAN (Sonet); PM: Olle Nordstroem; BA: EMA.
 OST, ANNA (Sonora); PM: Anna Ost.
 OST, CARL (Hemmets Harold); BA: Filadelfia.
 OST, ERIK (Cupol); PM: Cupol.
 OST, INGER (Metronome); PM: Olle Edlund.
 OTTERSEN, VIDAR (Joker).
 OUR FUTURE FEELINGS (Plapina); PM: Paul Hoglund.
 OUTSIDERS (Polydor); PM: Thomas Johansson.
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 PELLE (Dollar).
 PEP (Sonet); PM: Thomas Johansson; BA: EMA.
 PER-LOW (Karusell).
 PERSSON, MARTIN (Hemmets Harold); BA: Filadelfia.
 PETRUSSON, EVA (Decca); PM/BA: Electra.
 PETERSSON, LEIF (Hemmets Harold); BA: Filadelfia.
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SCANDINAVIAN FIVE (Gazell); PM: Sonet; BA: Folkparkernas.
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SHARP, AL (Polydor).
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SJOGREN, ROLAND (Hemmets Harold); BA: Filadelfia.
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SKINNAR, BARBRO (Mercury); BA: Folkparkernas.
SKOGMAN, THORE (Karussell); PM: Thore Skogman.
SKY BRASS (Haparanda).
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SODERBERG, LILL-ARNE (Olga).
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SPARRING, JAN (Hemmets Harold); BA: Filadelfia.
SPOTNICKS (Karussell); PM: Roland Fernberg.
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STEN & STANLEY (Decca); PM: Ebbe Nilsson; BA: Folkparkernas.
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STENLUND, RUT (Hemmets Harold); BA: Filadelfia.
STENLUNDARNA (Hemmets Harold); BA: Filadelfia.
STEWENS, BOB (Anette); PM: Torsten Nilsson.
STIGMARK, KARIN (Philips); PM: Impact.
STJERNQUIST, SONJA (Polar).
STRANDLIND, SVEN AKE (Anette); PM: Sven Ake Strandlind.
STRANDSJO, GOTE (Hemmets Harold); BA: Filadelfia.
STREAPLERS (Columbia); PM: Eddie Larsson; BA: Inter-Tone.
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SUNDELIN, KARE (Philips).
SUNDSTROM, JEJA (Scan Disc).
SUNRAYS (Hemmets Harold); BA: Filadelfia.
SVEN, ERIC (Bill); PM/BA: Bengt-Arne Petterson.
SVEN-INGVARS (Philips); PM: Swen Sward; BA: Sven Ingvars.
SYSTRARNA ROSENGREN (Hemmets Harold); BA: Filadelfia.
TAUBE, SVEN-BERTIL (Columbia); BA: Folkparkernas.
TAXBRODERNA (Hemmets Harold); BA: Filadelfia.
THOR-ERICS (Plapina); PM: Lasse Hogberg.
THORN, CARL-ERIC (Gazell); BA: Folkparkernas.
THORNEHAVE, CARL (Olga); PM/BA: Europa.
3 X NEUMAN (Columbia); PM: Fritz Persson.
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WINSNES, PETER (Philips).
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ZETTERLUND, MONICA (Metronome); BA: Folkparkernas.
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ZETTERSTEN, PER (Hemmets Harold); BA: Filadelfia.

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ZOOM TALENT AGENCY, 44 Styrbordsvagen, Oxelosund. Tel: (0155) 33047.

SWITZERLAND

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ABAECHERLI-RYMANN, JOE (Electromusic).
AEBI, FAMILIENKAPPELLE (Phonag).
AEMMITALER HUSSMUSIK (Electromusic).
AEMMITAL, MUULOERGLIQUARTETT (Phonag).
ALDER, ORIGINAL STREICHMUSIK (Electromusic).
ALPAEGLOEGGLI, KAPPELLE (Electromusic).
ALPENKLAENGE, LAENDLERKAPPELLE (Phonag).
ALPINA, LAENDLERKAPPELLE (Electromusic).
ALPSTEIN, STREICHMUSIK (Electromusic).
ALTDORF, GISLER, LAENDLERTRIO (Electromusic).
ANDERHALDEN-VON FLUE, HANDORGELDUETT (Electromusic).
ANITA & ARMANDO (Phonag).
APPENZELER STREICHMUSIK (EMI).
APPENZELER STREICHMUSIK FRANZSEPP INAUEN (Electromusic).
AREGGER, HANS, KAPPELLE (Electromusic).
AREGGER ROOS, KAPPELLE (Polydor).
ARMAILLIS DE CONCHE (EMI).
BAENZIGER (EMI).
BAER, EDWIN, LAENDLERKAPPELLE (Polydor).
BAERGRABE, KAPPELLE (Electromusic).
BAERE MANI, LAENDLERKAPPELLE (Electromusic).
BAERGLUEMLI MUOTHATAL, KAPPELLE (Electromusic).
BAERGHUETTLI, LAENDLERKAPPELLE (Electromusic).
BAERNER, SCHWYZERORGELDUETT (Electromusic).
BAGGEMUGGE, GUGGEMUSIK (Electromusic).
BALMER, WALTER, KAPPELLE (Electromusic).
BALMER, WALTER, WILDERSWIL KAPPELLE (Electromusic).
BAMBINI TICINESI (Phonag).
BANDELLA REMIGIA (Electromusic, Phonag).
BARANOVAS HARMONICA SEXTETT (Electromusic).
BARMETTLER-GANDER, JODLERDUETT (Electromusic).
BARTOLOTTA, BAPTISTE (Polydor).
BASLER DORFMUSIK (Electromusic).
BAUMGARTNER, ELSY (Phonag).
BEELI, BASLER, BLASMUSIK (Electromusic).
BEELER, MARTIN, EINSIEDLER LAENDLERKAPPELLE (Electromusic).
BEELER, MARTIN, KAPPELLE (Electromusic).
BERGER, KURT, SCHWYZERORGELDUETT (Polydor).
BESTGEN, WILLY, TANZORCHESTER (Electromusic).
BETSCHARDT, ALOIS & ADOLF ROGENMOSER HANDORGELDUETT (Electromusic).
BETSCHART, ANTON & FREDY ZWIMPFER, ORIGINAL SCHWYZERORGELDUETT (Electromusic).
BIANCHI, VALERIO (Electromusic).
BIELERBUEBE, SCHWYZERORGELTRIO (Electromusic).
BODENSEE, BLASORCHESTER (Phonag).
BORNBUÈBE, LAENDLERKAPPELLE (Electromusic).
BOSSBUEBE GRINDELWALD (Electromusic).
BOSS, CHRIGEL, KAPPELLE (Electromusic).
BRIOSO, TRIO (Phonag).
BRUHIN, PIUS & HUGO BIGI, MAERCHLER AKKORDEONDUO (Electromusic).
RUEGLER-ILLGAU-ISENTHAL, LAENDLERTRIO (Phonag).
BUERKLI, SEPP, LAENDLERKAPPELLE (Phonag).
BUEHLER, MICHEL (Musikvertrieb).
BUNDI-ACHERMANN, FRYDA (Electromusic).

BUNDI, FRYDA & ISIDOR ROESLI, JOE (Electromusic).
BURCHENZ, LAENDLERTRIO (Electromusic).
BURGDORF, KADETTENMUSIK (Electromusic).
BURKHARD, PAUL (EMI).
BUSER, STREBEL, SCHWYZERORGELI/HANDORGELDUETT (Electromusic).
CANTERINI TICINESI, CORALE (Electromusic).
CAPPELLI, J. (Electromusic).
CAPUN, EDDY, LAENDLERKAPPELLE (Phonag).
CEUX DE LA TCHAUX, CHOEUR MIXTE (Phonag).
CHAMPETRE BACK, ORCHESTRE (Electromusic).
CHANSON DU RHONE, LA, CHOEUR MIXTE (Phonag).
CHRISTEN, GOTTFRIED & WALTER HOFER, SCHWYZERORGELDUETT (Polydor).
CHURFIRSTEN, LAENDLERKAPPELLE (Phonag).
CITY TEAM (Eurex).
CLEMENT, ANNETTE (Polydor).
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DAENZER, HANSRUDI, LAENDLERTRIO (Electromusic).
DAENZER-SEEWER HANDORGELDUETT (Electromusic).
DAENZER-STEINER-LEUBENBERGER, TRIO (Electromusic).
DES, HENRI (Barclay).
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DI BIASCA, QUARTETTO (Electromusic).
DI GANDRIA, TRIO (Phonag).
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DOERIG, LUCIA & KATHERINA (Polydor).
DORLY & KLAERLI, JOE (Phonag).
DORNBIERER, HANS, KAPPELLE (Electromusic).
DRUOSBAERG-BUEBE (Phonag).
DURRER, ANNI & ROBERT BRITSCHGI, JODLERDUO (Electromusic).
ECHO GRAUHOLZ, JODLERCLUB (Polydor).
ECHO ROMAND, CHOEUR MIXTE (Phonag).
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ECHO VOM MATTERHORN, LAENDLERKAPPELLE (Phonag).
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ENFANT LA MAITRISE, CHOEUR D' (Phonag).
ENZIAN, KAPPELLE (Electromusic).
ERNI, FAMIGLIA, CHAPELIA (Phonag).
FEIERABEND, JOSEF, LAENDLERKAPPELLE (Phonag).
FESTIVAL STRINGS (Polydor).
FIDELIEN LIMMATTALER, DIE (Musikvertrieb).
FIECHTER, GEBRUEDER, SCHWYZERORGELDUETT (Electromusic).
FINE GOUTE DE MONTREUX, LA (Phonag).
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GISLER, LAENDLERQUARTETT (Electromusic).
GISLER-SCHMIDIG, HANDORGELDUETT (Electromusic).
GRABER-HABEGGER, SCHWYZERORGELDUETT (Electromusic).
GRAF-KELLER, JOE (Electromusic).
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GRINDELWALD, BOSSBUEBE (Electromusic).
GRISCHUNA, ORIGINAL BUENDNER LAENDLERKAPPELLE (Electromusic).
GROSSENBAEGER, YOLANDA (Phonag).
GROSSGLAUSER, FRED, KAPPELLE BAERNER BAER (Polydor).
GROSSMANN, BLANKA & KARL, SCHWYZERORGELDUO (Phonag).
GUERBETAL, ALPHORNTRIO (Electromusic).
GYWEDER, REES (EMI).
GYWEDER, WALTER, LAENDLERKAPPELLE (Electromusic).
HAEFLINGER, ERNST (Polydor).
HAENNI-HOFER, SCHWYZERORGELDUETT (Polydor).
HALDIMANN, LONI (Electromusic).
HAUSSER, MICHEL & SEINE ELSAESSERKAPPELLE (Electromusic).
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HULA HAWAIIANS (Electromusic).
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KAPPELER-GASSER, SCHWYZERORGELDUETT (Phonag).
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ADAMS, ZANE (Nems); PM/BA: Brian Morris-son, Steve O'Rourke—Nems Ents.
AEROVONS (Parlophone); PM/BA: Maurine Hartman.
AINSWORTH, ALYN (Major Minor); PM/BA: Harold Davison.
ALBUQUERQUE, MICHAEL (United Artists); PM/BA: Tangerine.
ALMOND MARZIPAN (President); PM/BA: Duel Artistes.
AMBOY DUKES (Polydor); PM/BA: Rik Gunnell Mgmt.
AMEN CORNER (Immediate); PM/BA: Harold Davison.
ANDERSON, IAN (Liberty).
ANDREWS, CHRIS (Pye); PM/BA: Starcast.
ANDREWS, SHEENA (Major Minor).
ANDREWS, TIM (Parlophone); PM/BA: Tony Hall.
ANDROMEDA (RCA); PM/BA: Tim Sharman.
ANSWERS (Spark); PM/BA: LE Agency.
ARNOLD, P. P. (Polydor); PM/BA: Jim Morris—The Robert Stigwood Org.
ART MOVEMENT (Columbia); PM/BA: Ron Randall.
ASHTON, GARDNER & DYKE (Polydor); PM/BA: Tony Edwards—Hec Ents.
AUDIENCE (Polydor); PM/BA: Tony Hodges.
AYERS, KEVIN (Harvest); PM/BA: Blackhill Ents.
AYSHEA (Polydor); PM/BA: Chris Brough.
BABYLON (Polydor); PM/BA: Rik Gunnell Mgmt.
BACHELORS (Decca); PM/BA: Christine Cheryl/Solomon Agency.
BAER, MAX, & SECONDS (Major Minor); PM/BA: Jim Houlihan, Class Mgmt.
BAILEY, DAN (United Artists); PM/BA: Al Berlin.
BAKERLOO (Harvest).
BALDRY, LONG JOHN (Pye); PM/BA: Duel Artistes.
BANDWAGON (Direction).
BARCLAY, JAMES (Harvest); PM/BA: Jon Crowther/Blackhill Ents.
BARRIE, GORDON (Columbia).
BARRON KNIGHTS (Columbia); PM/BA: Tony Avern.
BATTERED ORNAMENTS (Harvest); PM/BA: Julia Creasy—Blackhill Ents.
BEATLES (Apple); PM/BA: Apple.
BEAU (Dandelion).
BECK, JEFF (Pye).
BEDROCKS (Columbia); PM/BA: Stan Sher.
BEE GEES (Polydor); PM/BA: Robert Stig-wood/David Oddie—Rik Gunnell Mgmt.
BENNETT, BRIAN (Columbia); PM/BA: Peter Gormley.
BENNETT, CLIFF (Parlophone); PM/BA: David Oddie—Rik Gunnell Mgmt.
BENNETT, DUSTER (Blue Horizon); PM/BA: Clifford Davis/Starlite.
BENT FRAME (Track).
BERNADETTE (Fontana); PM/BA: Noel Gay Org.
BERRY, DAVE (Decca); PM/BA: Kennedy Street.
BIDDU (Polydor).
BIRKIN, JANE (Major Minor).
BLACKBURN, TONY (MGM).
BLACK, CILLA (Parlophone); PM/BA: Bobby Willis/Bernard Lee—Nems Ents.
BLIND FAITH (Polydor); PM/BA: Robert Stig-wood/David Oddie—Rik Gunnell Mgmt.
BLOODWYN PIG (Island); PM/BA: Chris Wright—Chrysalis.
BOB & EARL (Island).
BOND, ISABEL (Major Minor); PM/BA: Scott Solomon Prod'ns/Dorothy Solomon.
BONNEY, GRAHAM (Columbia); PM/BA: Terry Young.
BOWIE, DAVID (Philips); PM/BA: Kenneth Pitt Mgmt.
BOWMAN, SYDNEY (Columbia).
BONZO DOG BAND (Liberty); PM/BA: Gerry Bron.
BRIERLEY, MARK (CBS); PM/BA: SB Talent.
BRIGHT, ANNIE (Columbia); PM/BA: Brian Lidstone.
BRIMSTONE, DEREK (Fontana); PM/BA: Mike Taylor—Peter Rice Agency.
BROMLEY, JOHN (Polydor); PM/BA: Frank Fenter.
BROUGHTON, EDGAR, BAND (Harvest); PM/BA: Julia Creasy—Blackhill Ents.
BROWN, ARTHUR (Track).
BROWN, JOE (MCA, Pye); PM/BA: George Cooper Org.
BROWN, PETE (Harvest); PM/BA: Blackhill Ents.
BROWN, SALLY (Polydor); PM/BA: Chrysalis.
BRUCE, JACK (Polydor).
BUDD, BILLY (Page One); PM/BA: George Cooper Org.
BUD, ROY (Pye); PM/BA: Harold Davison.
BURDON, ERIC (MGM); PM/BA: Anim Mgmt.
BYGRAVES, MAX (Pye).
CAMPBELL, IAN (Major Minor).
CAMPBELL, IAN, FOLK GROUP (Transatlantic); PM/BA: Liz Donaldson/Blackhill Ents.
CARR, VICKI (Liberty).
CASUALS (Decca); PM/BA: Selwyn Turnbull/David Pardee, Danny Betesh.
CATS (BAF).
CHAPMAN, MIKE (Harvest); PM/BA: Tony Cousins—Essex Music.
CHICKEN SHACK (Blue Horizon); PM/BA: Harry Simmonds—Chrysalis.
CHRISTIAN BROTHERS (Major Minor); PM/BA: Scott Solomon Prod'ns/Dorothy Solomon.
CLARK, DAVE, FIVE (Columbia).
CLARK, PETULA (Pye); PM/BA: Claude Wolf/Chris Hutchins.
CLIFF, JIMMY (Island); PM/BA: Chris Blackwell—Island Artists.
CLIVE, JOHN (Columbia).
CLOUDS (Island); PM/BA: Terry Ellis—Chrysalis.
COCKER, JOE (Regal Zonophone); PM/BA: Chris Blackwell—Island Artists.

COLE, TONY (Columbia).
COLLINS, SHIRLEY & DOLLY (Harvest); PM/BA: SB Talent/Blackhill Ents.
COLONEL BAGSHOTS INCREDIBLE BUCKET BAND (Vogue); PM/BA: LE Agency.
CONSORTIUM (Pye); PM/BA: Class Mgmt./First Class Agency.
COOPER, MIKE (Pye).
CORBETT, RONNIE (Columbia); PM/BA: Sonny Zahl.
COYNE CLAGUE (Dandelion); PM/BA: Clive Selwood—Shurwood Mgmt.
CURTIS, CLEM (United Artists); PM/BA: Class Mgmt.
CURTIS, MIKE (Columbia); PM/BA: Maurice Clark.
CUTLER, ADGE & WURZELS (Columbia); PM/BA: John Miles.
DANKWORTH, JOHNNY (Fontana); PM/BA: Harold Davison.
DAVIES, FREDDIE (Major Minor); PM/BA: Mike Hughes Ents./Dorothy Solomon.
DAVIES, MARIAN (Columbia); PM/BA: David Mackay.
DAVIS, BILLIE (Decca); PM/BA: John Toogood/Michael Aldred.
DEE, DAVE (Fontana).
DEEP PURPLE (Harvest); PM/BA: John Coletta—Hec Ents.
DEKKAR, DESMOND (Pyramid).
DELMAR, ELAINE (CBS); PM/BA: Kennedy Street/SB Talent.
DEVIANTS (Transatlantic); PM/BA: "Jamie"/Blackhill Ents.
DICKIE, NEVILLE (Major Minor); PM/BA: Noel Gay Org.
DIXON, REGINALD (Columbia).
DOCTOR STRANGELY STRANGE (Island); PM/BA: Julia Creasy—Blackhill Ents./Witch-season.
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DONOVAN (Pye); PM/BA: Vic Lewis—Nems Ents.
DOONICAN, VAL (Pye); PM/BA: Eve Taylor, Starcast.
DRAKE, NICK (Island); PM/BA: Joe Boyd/Nems Ents.
DUNBAR, AYNLEY (Liberty); PM/BA: Nems Ents.
DUPREE, CHAMPION JACK (Blue Horizon); PM/BA: Barry Dunning Capital Artists.
DUPREE, SIMON, & BIG SOUND (Parlophone); PM/BA: John King.
DURHAM, JUOITH (A&M); PM/BA: Bushman Jarrett.
EASYBEATS (Polydor); PM/BA: Mike Vaughan.
ELECTION (Elektra); PM/BA: Arthur Howes.
EIRE APPARENT (Buddah); PM/BA: Brian Morrison, Steve O'Rourke/Nems Ents.
ELDRIDGE, DEE (Major Minor); PM/BA: Dorothy Solomon.
EMERY DICK (Pye).
EQUALS (President).
EVERETT, ROY (Parlophone); PM/BA: Jim Simpson.
EYES OF BLUE (Mercury); PM/BA: Peter Abbey/Peter Rice Agency.
FAIRPORT CONVENTION (Island); PM/BA: Joe Boyd/Nems Ents.
FAME, GEORGIE (CBS); PM/BA: Ruby Bard—Rik Gunnell Mgmt.
FAMILY (Reprise).
FAMILY DOGG (Bell).
FAMOUS JUG BAND (Liberty).
FARLOWE, CHRIS (Polydor); PM/BA: Rik Gunnell Mgmt.
FAT HARRY; PM/BA: Peter Jenner/Blackhill Ents.
FAT MATTRESS (Polydor); PM/BA: Charles Chandler/Harold Davison.
FELIX, JULIE (Fontana); PM/BA: David An-torian/Harold Davison.
FERNBACH, ANDY (Liberty); PM/BA: Roy Fisher.
FLAMINGOS (Philips).
FLAMING YOUTH (Philips).
FLEETWOOD MAC (Reprise); PM: Clifford Davis.
FLIRTATIONS (Deram); PM/BA: Barry Class.
FONTANA, WAYNE (Fontana); PM/BA: Ken-edy Street.
FORD, CLINTON (Pye); PM/BA: Forrester-George/Pye.
FOREST (Harvest); PM/BA: Julia Creasy—Blackhill Ents.
FORMAT (CBS); PM/BA: SB Talent.
FORTUNES (United Artists); PM/BA: Terry King/Starlite.
FOUNDATIONS (Pye); PM/BA: Class Mgmt./First Class Agency.
FOURMOST (Parlophone); PM/BA: Kennedy Street/SB Talent.
FRANCIS, DAI (Columbia); PM/BA: Robert Luff.
FREDDIE & THE DREAMERS (Columbia); PM/BA: Danny Betesh/Kennedy Street.
FREE (Island); PM/BA: Chris Blackwell—Island Artists.
FROG WYNDER K. (Island); PM/BA: Chris Blackwell—Island Artists.
FUREY, FINBAR & EDDIE (Transatlantic).
GARFIELD LOVE (Blue Horizon); PM/BA: Blue Horizon.
GARRICK, DAVID (Pye); PM/BA: Robert Wace/Allan McDougall.
GEESIN, RON (Transatlantic); PM/BA: Julia Creasy—Blackhill Ents.
GIBB, ROBIN (Polydor); PM/BA: Vic Lewis—Nems Ents.
GIBSONS (Major Minor); PM/BA: Dorothy Solomon.
GILBERT (Major Minor); PM/BA: Jay Mar-tin/Dorothy Solomon.
GILTRAP, GORDON (Transatlantic).
GINGER BREAD (B&C); PM/BA: Banner Prod'ns.
GLASS MENAGERIE (Polydor); PM/BA: Robert Stigwood/Rik Gunnell.
GORDENO, PETER (Decca); PM/BA: Barry Clayman.
GRACIOUS (Polydor); PM/BA: Norrie Par-mer.
GRAHAM, DAVY (Decca).
GRECH, RICK (Island); PM/BA: Chris Blackwell—Island Artists.
GROUNDHOGS (Liberty); PM/BA: Roy Fisher/First Class.
GUITAR CRUSHER (Blue Horizon); PM/BA: Blue Horizon.
GULLIVERS PEOPLE (Columbia); PM/BA: Phil Tate.
GUN (CBS).
GUS FOOTWEAR BAND (Columbia).
HAMMER, JACK (United Artists); PM/BA: Barry Class.
HARLEM JOHN RESHUFFLE (Fontana); PM/BA: LE Agency.
HARMONY GRASS (RCA).
HARPER, ROY (Harvest); PM/BA: Mike Dolan—Marquee-Martin.
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HARRIS, JOHNNY (WB-7 Arts, Reprise); PM/BA: Harold Davison.
HARRIS, RICHARD (RCA).
HARRIS, ROLF (Columbia).
HARTLEY, KEF (Deram).
HART, MIKE (Dandelion); PM/BA: Dave Robson—Paragon.
HASKELL GORDON (CBS).
HAYDEN WOOD (Nems); PM/BA: Nems Ents.
HEATHMORE (Pye); PM/BA: Starcast.
HENDRIX, JIMI (Track); PM/BA: Mike Jef-freys/Harold Davison.
HERD (Fontana); PM/BA: Kennedy Street.

HERMAN'S HERMITS (Columbia); PM/BA: Kennedy Street.
HIGH TIDE (Liberty); PM/BA: Wayne Bardell.
HILL, VINCE (Columbia); PM/BA: Dave For-rester.
HILTON, RONNIE (Columbia); PM/BA: Wally Ridley.
HISEMAN, JON, COLLOSEUM (Fontana); PM/BA: Bron Artists.
HOLLIES (Parlophone); PM/BA: Harold Dav-ison.
HOLLOWAY, LAURIE (CBS); PM/BA: Harold Davison.
HONEYBUS (Deram); PM/BA: Terry Noon/Terry King Assoc.
HOPKIN, MARY (Apple).
HUMBLEBUMS (Transatlantic).
HUMBLE PIE (Immediate); PM/BA: AMA.
HUMPERDING, ENGELBERT (Decca); PM/BA: Gordon Mills, Chris Hutchins, Colin Berlin.
HUNT, MARSHA (Track); PM/BA: David Ruf-fell.
IDLE RACE (Liberty); PM/BA: Ray Williams/Starlite.
IFIELD, FRANK (Decca); PM/BA: John Mar-shall.
'IGGINSBOTTOM'S WRENCH (Deram).
INCREDIBLE STRING BAND (Elektra); PM/BA: Joe Boyd/Witchseason.
IPSISSIMUS (Parlophone); PM/BA: Dave Mathews.
IVEYS (Apple); PM/BA: Bill Collins.
JACKIE & BRIDIE (Major Minor).
JAMES, GARY (Columbia); PM/BA: Dee Haynes.
JAMES, MORGAN, DUO (Philips); PM/BA: Harold Davison.
JANSCH, BERT (Transatlantic); PM/BA: Joe Lustig.
JARAMILLO, PEPE (Columbia); PM/BA: Noel Gay Org.
JASON, MARK (Fontana); PM/BA: Frank Graves—Fiona Music.
JEFFERSON (Pye); PM/BA: Capable Mgmt.
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JELLY BREAD (Blue Horizon); PM/BA: Wind-rush Agency.
JENSEN, ROGER (Major Minor); PM/BA: Len Tucker.
JETHRO TULL (Island); PM/BA: Terry Ellis—Chrysalis.
JODY GRIND (Transatlantic); PM/BA: Stuart Lyon—Red Bus Co.
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JONES, PAUL (MCA); PM/BA: Noel Gay Org.
JONES, TOM (Decca); PM/BA: Gordon Mills/Chris Hutchins, Colin Berlin.
JONES, WIZZ (United Artists).
JUG TRUST (Columbia).
JUICY (Philips); PM/BA: Nigel Thomas/Bron Artists.
KARLINS (Columbia); PM/BA: Mal Thomp-son.
KAYE, DAVE (Major Minor); PM/BA: Todd Slaughter/Dorothy Solomon.
KEELEY, SUSAN (Parlophone); PM/BA: Don Paul.
KELLY, JO-ANNE (Liberty).
KIMBER, WILLIAM E. (Parlophone); PM/BA: Tony Hall.
KING CRIMSON (Island); PM/BA: EG Mgmt./Chrysalis.
KING, SOLOMON (Columbia); PM/BA: Gordon Mills/Kennedy Street.
KINKS (Pye); PM/BA: Robert Wace, Gren-ville Collins/Harold Davison.
KIRBY, KATHY (Columbia); PM/BA: Tom Merrin.
KISSOON, KATHY (Columbia); PM/BA: Sandy Robertson.
LAINE, CLEO (Fontana); PM/BA: Harold Davison.
LA RUE, DANNY (Page One).
LEANDER, MIKE (MCA); PM/BA: Noel Gay Org.
LEAPPY LEE (MCA).
LED ZEPPELIN (Atlantic).
LEVIATHAN (Elektra); PM/BA: Dave Robson—Paragon.
LITTLE FREE ROCK (Transatlantic); PM/BA: Eddie Sandham.
LIVERPOOL SCENE; PM/BA: Chrysalis.
LOCOMOTIVE (Parlophone); PM/BA: Jim Simpson.
LOMAX, JACKIE (Apple).
LOSS, JOE (Columbia).
LOVE AFFAIR (CBS); PM/BA: Kennedy Street.
LOVE SCULPTURE (Parlophone).
LULU (Atlantic); PM/BA: Harold Davison.
LYNCH, KENNY (Columbia); PM/BA: Harold Davison.
MACARTHUR, NEL (Deram).
MAGIC LANTERN (Polydor); PM/BA: Double R Prod'ns.
MAGNA CARTA (Mercury); PM/BA: Mike Taylor—Peter Rice Agency.
MAN (Pye); PM/BA: Dave Most—Peter Rice Agency.
MARMALADE (CBS).
MARSDEN, GERRY (CBS); PM/BA: Bernard Lee—Nems Ents.
MARTYN, JOHN (Island); PM/BA: Julia Creasy—Blackhill Ents.
MARTYN, JOHN & BEVERLY (Island); PM/BA: Joe Boyd/Nems Ents.
MARVIN, HANK (Columbia); PM/BA: Peter Gormley/Eddie Jarrett—Savile Artists Servs.
MASTERS, VALERIE (Columbia); PM/BA: Harold Davison.
MATCHBOX (Polydor); PM/BA: Peter Sames.
MAGNAN, SUSAN (Philips); PM/BA: Harold Davison.
MAYALL, JOHN (Polydor); PM/BA: Bob Hind—Rik Gunnell Mgmt.
McPHEE, TONY (Liberty); PM/BA: Roy Fisher.
McTELL, RALPH (Transatlantic); PM/BA: Graham Churchill/Blackhill Ents.
McWILLIAMS, DAVID (Major Minor); PM/BA: Dorothy Solomon.
MERCADO, MIKE (Major Minor); PM/BA: Paul Hollingdale.
MERCER, TOM (Columbia); PM/BA: Robert Luff.
MICROBE (CBS).
MIKI (RCA); PM/BA: Rod Sangorski.
MIKI & GRIFF (Major Minor); PM/BA: Cyril Berlin.
MILLIE (Decca); PM/BA: Eddie Wolfram, Brian Southcombe.
MITCHELL, GEORGE, MINSTRELS (Columbia); PM/BA: Robert Luff.
MIXTURE (Parlophone); PM/BA: Carl Green.
MONKHOUSE, BOB (CBS); PM/BA: Peter Pritchard—Pritchard-Howard Mgmt.
MOODY BLUES (Deram); PM/BA: Chris Hutch-ins/Derrick McCormick.
MORRIS, LIBBY (Polydor); PM/BA: London Int'l.
MOTT THE HOOPLE (Island); PM/BA: Guy Stevens—Island Artists.
MOVE (Regal Zonophone).
MYCROFT, TIM (Parlophone); PM/BA: Tony Hall.

NASHVILLE TEENS (Major Minor); PM/BA: Starlite.
NELSON, JIM (Major Minor); PM/BA: Scott Solomon Prod'ns/Dorothy Solomon.
NICE (Immediate); PM/BA: Tony Stratton-Smith.
NOBLE BARRY (Columbia); PM/BA: Diane Saunders/Kennedy Street.
OCCASIONAL WORD (Dandelion); PM/BA: Dave Robson—Paragon.
O'CONNOR, DES (Columbia); PM/BA: Cyril Berlin.
OFARIM, ESTHER (Philips); PM/BA: Harold Davison.
ORANGE BICYCLE (Parlophone); PM/BA: Des Cox.
OWL, THE (United Artists).
PANAMA LIMITED JUG BAND (Harvest); PM/BA: Ron Needs.
PARKER, BOBBY (Blue Horizon); PM/BA: Blue Horizon.
PARTRIDGE, DON (Columbia).
PEERS, DONALD (Columbia); PM/BA: Kay O'Dwyer.
PENTANGLE (Transatlantic); PM/BA: Joe Lustig.
PEPPERMINT CIRCUS (A&M); PM/BA: Ron Anderson/Peter Rice Agency.
PERFECT, CHRISTINE (Blue Horizon); PM/BA: Harry Simmonds/Chrysalis.
PINK FLOYD (Columbia); PM/BA: Brian Morrison, Steve O'Rourke—Nems Ents.
PINKY & PERKY (Columbia); PM/BA: Norman Newell.
PINKY & THE FELLAS (Polydor); PM/BA: John Tucker.
PLASTIC ONO BAND (Apple); PM/BA: Apple.
POOLE, BRIAN & SEYCHELLES (President); PM/BA: Duel Artistes.
PRESTON, BILLY (Apple).
PRETTY THINGS (Harvest); PM/BA: Brian Morrison, Steve O'Rourke—Nems Ents.
PRICE, ALAN (Deram); PM/BA: Rik Gunnell Mgmt.
PRINCIPAL EDWARDS MAGIC THEATRE (Dandelion).
PROBY, P. J. (Liberty); PM/BA: John Morris.
PROCOL HARUM (Regal Zonophone).
QUINTESSENCE (Island); PM/BA: Stanley Bar/Island Artists.
RAVEN, PAUL (MCA); PM/BA: Noel Gay Org.
REID, TERRY (Columbia); PM/BA: Mickie Most.
RENBOURN, JOHN (Transatlantic); PM/BA: Joe Lustig.
RICHARD, CLIFF (Columbia); PM/BA: Peter Gormley/Eddie Jarrett—Savile Artists Servs.
ROBERTS, MALCOLM (Major Minor); PM/BA: Tony Lewis.
RODGERS, CLODAGH (RCA).
ROLLING STONES (Decca); PM/BA: Jo Berg-man/Peter Swales, Leslie Perrin.
ROMEO, MAX (Unity).
ROSTILL, JOHN (Columbia); PM/BA: Peter Gormley.
ROWLES, JOHN (MCA); PM/BA: Eddie Jar-rett—Savile Artists Servs.
ROYAL MARINES, BAND OF (Columbia).
RUSKIN, BARBARA (President); PM/BA: Duel Artistes.
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ST. JOHN, BRIDGET (Dandelion); PM/BA: Julia Creasy—Blackhill Ents.
SALLYANGIE (Transatlantic); PM/BA: David Apps—AMA.
SAMSON (Immediate); PM/BA: Don Arden—Harold Davison.
SAMURAI (United Artists).
SARSTEDY, PETER (United Artists); PM/BA: Chris Peers.
SCAFFOLD (Parlophone); PM/BA: David Wilk-inson—Noel Gay Org.
SCOTT, COLIN (Polydor); PM/BA: Mike Tay-lor—Peter Rice Agency.
SCOTT, SIMON (Polydor); PM/BA: Acuff-Rose.
SEARCHERS (Liberty); PM/BA: Harold Davi-son.
SECOMBE, HARRY (Philips).
SECOND CITY SOUND (Major Minor); PM/BA: Harry Gunn Assoc./Dorothy Solomon.
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SHADOWS (Columbia); PM/BA: Peter Gorm-ley/Eddie Jarrett—Savile Artists Servs.
SHAW, SANDIE (Pye); PM/BA: Eve Taylor, Starcast.
SIMPSON, JEANETTE (Major Minor); PM/BA: Dorothy Solomon.
SLADE (Fontana); PM/BA: Charles Chandler/David Oddie—Rik Gunnell Mgmt.
SMALL FACES (Immediate); PM/BA: Duel Artistes.
SMITH, GORDON (Blue Horizon); PM/BA: Windrush Agency.
SOFT MACHINE (Probe); PM/BA: Anim Mgmt.
SONS & LOVERS (Beacon); PM/BA: Banner Prod'ns.
SPANN, OTIS (Blue Horizon); PM/BA: Blue Horizon.
SPOOKY TOOTH (Island); PM/BA: Chris Blackwell—Island Artists.
SPRINGFIELD, DUSTY (Philips); PM/BA: Harold Davison.
SPRINGFIELD, TOM (Philips).
SQUIRES, DOROTHY (President); PM/BA: Duel Artistes.
STATUS QUO (Pye); PM/BA: Pat Barlow—Pye.
STEVENS, STUART (Columbia); PM/BA: Frank Kelly.
STEWART, AL (CBS); PM/BA: Julia Creasy—Blackhill Ents.
STEWART, ANDY (Columbia).
STONE, RUSSELL (Major Minor); PM/BA: London Mgmt./Dorothy Solomon.
STRAKER, PETER (Polydor); PM/BA: David Deyong/Personal Direction.
STRAWBS (A&M); PM/BA: John Gaydon/Noel Gay Org.
STUART, COLIN (Major Minor); PM/BA: Ross Bowie.
SWEENEY'S MEN (Transatlantic); PM/BA: Julia Creasy—Blackhill Ents.
SWINGING BLUE JEANS (Columbia); PM/BA: John Chilton.
SYLVESTER, VICTOR (Columbia).
TANGERINE PEEL (MGM); PM/BA: Peter Wickers—Peter Rice Agency.
TASTE (Polydor); PM/BA: David Oddie—Rik Gunnell Mgmt.
TEA & SYMPHONY (Harvest).
TEN YEARS AFTER (Deram); PM/BA: Chris Wright—Chrysalis.
THACKRAY, JAKE (Columbia); PM/BA: Nor-man Newell/Noel Gay Org.
THIRD EAR BAND (Harvest); PM/BA: Julia Creasy—Blackhill Ents.
THUNDERCLAP NEWMAN (Track); PM/BA: Pete Rudge.
TIN TIN (Polydor); PM/BA: David Oddie—Rik Gunnell Mgmt.
TOGETHER (Aurora); PM/BA: Mike Stone/Peter Rice Agency.
TOP TOPHAM (Blue Horizon); PM/BA: Blue Horizon.
TRAFFIC (Island).
TRAMLINE (Island); PM/BA: Johnny Glover—Island Artists.
TRASH (Apple); PM/BA: Tony Meehan.
TRAVIS, DAVE (Tepee).
TREMELDES (CBS); PM/BA: Mike Smith.
TRENT, JACKIE (Pye).
TRIBE, TONY (Downtown).

TYMES (Blue Horizon).
TYRANOSAURUS REX (Regal Zonophone); PM/BA: Nems Ents.
VANITY FARE (Page One).
VELVET OPERA (CBS); PM/BA: Barry King-ston—Southern Music.
VIGRASS, PAUL (RCA); PM/BA: Noel Gay Org.
WALKER, JOHN (Carnaby); PM/BA: Mervyn Conn Agency/Tony Brainsby.
WALKER, SCOTT (Philips); PM/BA: Harold Davison.
WALLACE COLLECTION (Parlophone); PM/BA: Leslie Perrin.
WALLER, GORDON (Bell); PM/BA: Noel Gay Org.
WARM SENSATION (Columbia); PM/BA: Robin Britten.
WARWICK, BIMBI (Polydor); PM/BA: Peter Shelley.
WASHINGTON, GENO (Pye); PM/BA: Rik Gunnell Mgmt.
WATSON, LLOYD (Blue Horizon); PM/BA: Blue Horizon.
WEATHER (Philips); PM/BA: LE Agency.
WEBSTER, DEENA (EMI); PM/BA: Noel Gay Org.
WELCH, BRUCE (Columbia); PM/BA: Peter Gormley.
WESTON GLEM (EMI); PM/BA: Eddie Jar-rett—Savile Artists Servs.
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WHO (Track); PM/BA: New Action/Kennedy Street.
WHYTON, WALLY (Fontana); PM/BA: Delfont Grade Org.
WINDMILL (MCA); PM/BA: Kennedy Street.
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WOOD, CHRIS (Island); PM/BA: Chris Blackwell—Island Artists.
YOUNG, KAREN (Major Minor); PM/BA: Dorothy Solomon.
YOUNG, MIGHTY JOE (Parlophone); PM/BA: John Crawford.
ZARRA, VINCE (Columbia); PM/BA: Acuff-Rose.

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 don W.C.1. Tel: (01) 405 0943.
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 W.1. Tel: AMB 2639.
 SONNY ZAHL, 201 Regent St., London W.1.
 Tel: (01) 734 7811.

URUGUAY

ARTISTS

ALDO Y DANIEL (Vik).
 CALCAGNO, JULIO (America Hoy).
 CAMERATA DE TANGO MONTEVIDEO (De La
 Planta).
 CANDEAU, ALBERTO (America Hoy).
 CANTORES DE LA HUELLA, LOS (Vik).
 CARBAJAL, JOSE (Orfeo).
 CARRASCO, WASHINGTON (Sondor).
 COLLAZO, RICARDO (Vik).
 COMBO CAMAGUEY (Clave).
 DARELLI, RUBEN (Orfeo).
 DARVIN, ROBERTO (America Hoy).
 DE LA VEGA, AMALIA (Sondor).
 DELFINES, LOS (London).
 DEL GROSSI, OLGA (Sondor, Gavilan).
 DEL SUR, LOS (Philips).
 DINO (Vik).
 DIOGIOTTI (Sondor).
 ELECTRONICO MODERNO, SEXTETO (London).
 ENSEMBLE PRO-ART (De La Planta).
 FERNANDEZ, OMAR (America Hoy).
 FRADE, JULIO (Vik).
 GALAN, NORA (Vik).
 GALIAN, EDUARDO (Gavilan).
 GARCIA, RUFINO MARIO (Clave, London).
 GIACOSA, OMAR (Philips).
 GONZALES, ANTONIO (Gavilan).
 GRAU, ANSELMO (Orfeo).
 GRUPO LATINO (London).
 GURASCIER, JORGE (London).
 IRIGARAY, CARLOS (Sondor).
 JOSE MARIA (Sondor).
 KINTO, EL (Clave).
 LARROCA, ISMAEL (Vik).
 MARGA Y BETTY (Clave).
 MCGILL CLAN (Orfeo).
 MENDEZ, WALTER (Sondor).
 MIRANDA, NINA (Sondor).
 MORAES, HECTOR NUMA (America Hoy).
 MOLINA, CARLOS (America Hoy).
 NOCHEROS, LOS (Philips).
 NORA Y CHRIS (Sondor).
 OLIMARENOS, LOS (Orfeo).
 OREIRO, WASHINGTON (Sondor).
 OVNI 87 (Vik).
 PALACIOS, YAMANDU (America Hoy).
 PEDEMONTE, VICTOR (Clave).
 PRIETO, WILSON (America Hoy).
 PRO-ART ENSEMBLE (De La Planta).
 RACIATTI, DONATO (Philips, Sondor).
 RADA (Sondor).
 SEXTETO ELECTRONICO MODERNO (London).
 SIENRA, VERA (Vik).
 SILVA, NELL (America Hoy).
 SONORA BORINQUEN (Orfeo).
 SONORA CIENFUEGOS (Orfeo).
 SOSA, EUSTAQUIO (Philips).
 SUAREZ, NORBERTO (De La Planta).
 TRIUNFO, ALBERTO (Sondor).
 TROVADORES DEL YI, LOS (Vik).
 VELAZQUEZ, MARCOS (Orfeo).
 VERA, PELUSA (De La Planta).
 VICENS, Eva (Vik).
 VIGLIETTI, DANIEL (Orfeo).
 VILLASBOAS, MIGUEL (London, Sondor).
 VOCES DE AMERICA (Clave).
 VOCES DE MAYO (Sondor).
 ZITARROSA, ALFREDO (Orfeo).

VENEZUELA

ARTISTS

AGUERO, ALI (Leon).
 AMUNDARAY, RAUL (Velvet).
 ANTONOS DEL ESTADIUM (Discomoda).
 ANTIGUEDAD PERIDA, LA (Sonus).
 ARSEMI, LUIS (Vida).
 ARVELO, EMILIO (Discomoda).
 ATENIZO, ENRIQUE (Vida).
 BIART, ARMANDO (Velvet).
 BLANCO'S CARACAS BOYS (Billo).
 BILLO, HUGO (Palacio).
 BLANCOS, LOS (Discomoda).
 CABRERA, CARMENCITA (Velvet).
 CABRERA, HECTOR; PM: Jesus Guevara.
 CAFARO, NINI (Velvet).
 CANELA, PABLO, & HNOS. BAEZ (Velvet).
 CAPRI, LOS (Discomoda).
 CARAQUITA, CUARTETO (Discomoda).
 CARDENALES DEL EXITO (Discomoda).
 CARDENAS, OLIMPO (Velvet).
 CARRAO DE PALMARITO (Discomoda).
 CASTANOS, RAQUEL (Discomoda).
 CASTILLO, ADILIA (Audifon).
 CHACIN, MARIA TERESA (Palacio); PM: Jesus
 Guevara.
 CHACIN, ROSA VIRGINIA (Palacio); PM: Jesus
 Guevara.
 CHARITO (Velvet).
 CHERRIES & APPLES (Discomoda).
 CHIRINOS, HNOS. (Leon).
 CINCO DEL CARIBE, LOS (Discomoda).
 CISNEROS, ANDRES (Discomoda).
 CLANERS, LOS (Philips).
 CLIPPERS, LOS (Vida).
 CONTI, MARIA (Velvet).
 DAGO, EMILITA (Estelar).
 DARTS, LOS (Sonus).
 DELGADO, ENRIQUE (Discomoda).
 DELGADO, MANNY (Discomoda).
 DEL PALMARITO, CARRAO (Discomoda).
 DEMENTES, LOS (Velvet); PM: Jesus Gue-
 vara.
 DIAZ, SIMON (Palacio).
 DISCOTECOS, LOS (Vida).
 DUGGAN, HORACIO (Sonus).
 ENRIQUE, LUIS (Discomoda).
 FANTASIA, SEXTETO (Palacio).
 FEDERICO Y SU COMBO (Sonus).
 FRANKIE, EDDIE (Leon).
 FUENTES, EL POLLO (Velvet).
 GEYSER, LOS (Vida).
 GIGANTE, EL COMBO (Discomoda).
 GIL, BLANCA ROSA (Velvet).
 GIMENO (Velvet).
 GUACOS Del Zulia, Los (Discomoda).
 GUAICA, LOS (Discomoda).
 GUANARE, CONJUNTO DANZA (Audifon).
 GUAQUERI, CONJUNTO (Discomoda).
 HERNANDEZ, RUDY (Discomoda).
 IMPERIAL, LOS (Velvet).
 IVO (Palacio).
 JOSELO (Discomoda).
 JUNGLARES, LOS (Discomoda).
 JUNIOR SQUAD (Discomoda).
 JUNIOR STAR (Palacio).
 LA PLAYA ORCHESTRA (Discomoda).
 LAZO, ENRIQUE (Discomoda).
 LEON, FREDDY (Leon).
 LEON, TULIO ENRIQUE (Discomoda).
 LEVERTON, HERBERT (Discomoda).
 LILITA (Palacio).
 LOPEZ, ANSELMO (Discomoda).
 LOZADA, LUIS (Discomoda).
 LUTI, ROBERTO (Discomoda).
 MARCIANO, ROSARIO (Leon).
 MARICHAL, ANDRES (Venevox).
 MARIO Y SUS DIAMANTES (Palacio).
 MARTI, MAYRA (Velvet).
 MARTINEZ, OSCAR (Velvet).
 MASTERS, LOS (Discomoda).
 MATA, FRANCISCO (Discomoda).
 MELODICOS, LOS (Discomoda).
 MILANGELA (Velvet).
 MILANO, DANIEL (Leon).
 MIRLA (Velvet).
 MIRTHA (Velvet).
 MONEDAS, LAS CUATRO (Palacio).
 MORALES, OSWALDO (Palacio).
 MORALES, RINCON (Velvet).
 MORA, TRINO (Fonograma).
 MOREAN, CARLOS (Discomoda).
 MORILLO, LILA (CBS).
 NAIPES, LOS (America).
 NAVARRO, PERUCHO (Discomoda).
 NELSON Y SUS ESTRELLAS (Discomoda).
 OBERTO, LUIS (Sonus).
 ORLANDO Y SU COMBO (Discomoda).
 OROPEZA, HNOS. (Discomoda).
 OROPEZA, PRISCO (Discomoda).
 PELUFFO, ALFREDO (Discomoda).
 PERDOMO, ENEAS (Discomoda).
 PEREZ, JACINTO (Discomoda).
 PEREZ, WILLIE (Audifon).
 PETS, THE (Discomoda).
 PIRELA, FELIPE (Velvet).
 PIMENTEL, RICARDO (Sonus).
 PINEDA, JOEL (Palacio).
 PRINCIPE Y SU SEXTETO (Discomoda).
 QUINTEIRO, WILLIE (Discomoda).
 RAMIREZ, LUIS EDGARDO (Venevox).
 RAMOS, NANCY (Vida).
 RIVERA, DANNY (Velvet).
 RODRIGUEZ, TINO (Discomoda).
 ROMANTICOS, TRIO LOS (Discomoda).
 ROMERO, ALDEMARO (Onda Nueva).
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 SABADOS & DOMINGOS, LOS (Vida).
 SADEL, ALFREDO (Vida).
 SALVAT, HENRY (Palacio).
 SANTANITA, CONJUNTO (Velvet).
 SANTOS, VICTOR (Discomoda).
 SARABIA, CHELIQUE (Palacio).
 STEPHEN, HENRY (Velvet).
 SUAREZ, MARIO (Audifon).
 TAMAYO, MIRIAM (Discomoda).
 TORREALBA, JUAN VICENTE (Venevox).
 TROPICANA, LA (Vida).
 UNIVERSO, TRIO (Discomoda).
 VELASQUEZ, ZURAMA (Discomoda).
 VENEZUELA, TRIO (Vik).
 VILLASANA, HECTOR (Leon).
 UBALDO, LUIS (Velvet).
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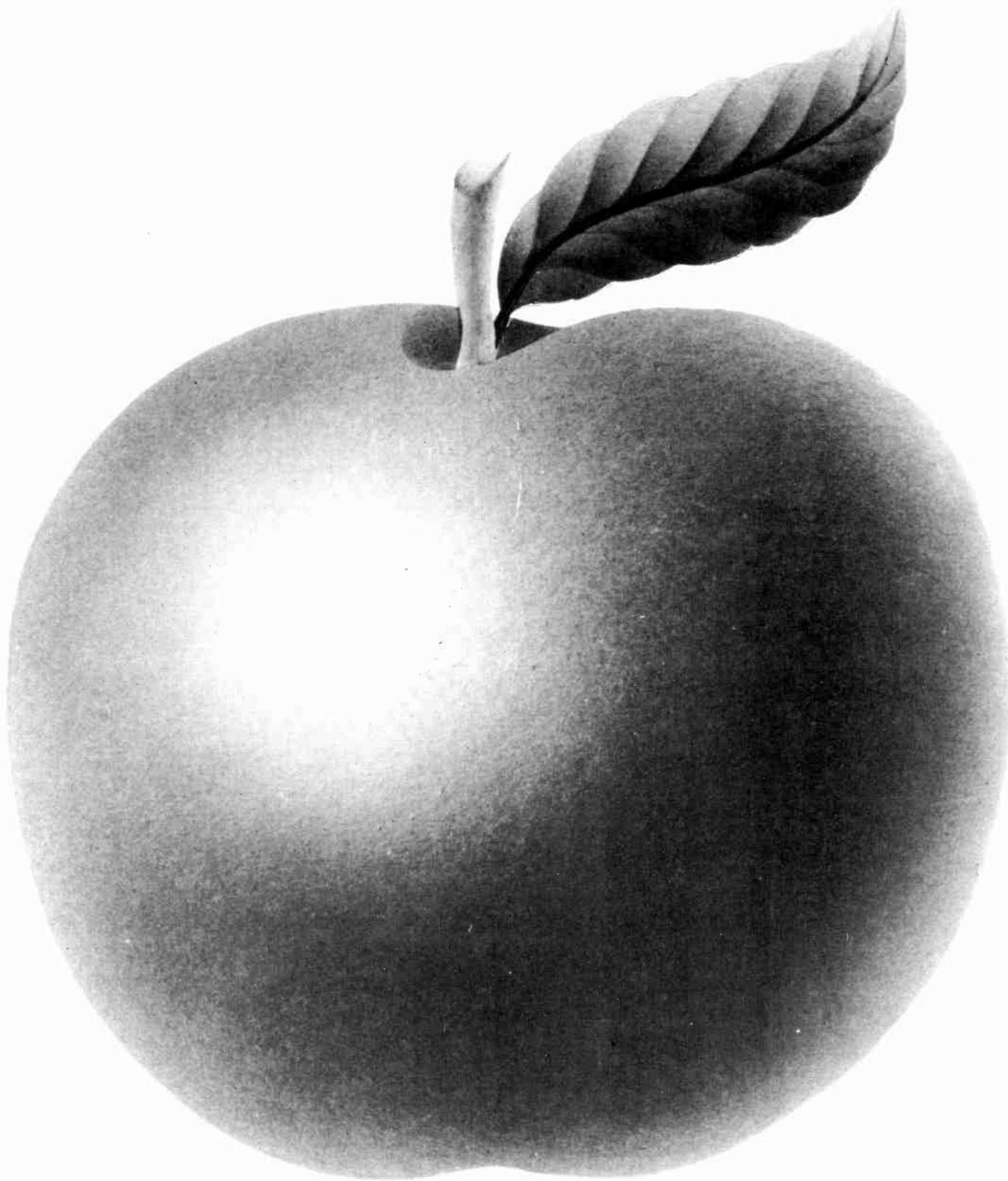
ARTISTS

ADAMS, MARJORIE (Ariola); PM: SNB Pro-
 duktion.
 ALEXANDER, PETER (Ariola).
 ANDEREN, DIE (Ariola); PM: Musikproduktion
 West.
 ANDERS, CHRISTIAN (Electrola).
 ANDERSEN, LALE (Electrola).
 ANDRE, GISSY (Electrola).
 ANDY (Metronome).
 ANHEISSER, WOLFGANG (Cornet).
 APITZ, BERND (Golden 12).

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 BERGER, SENTA (Electrola); PM: Michael
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 Kirsten.
 BERND (Metronome).
 BERTELMANN, FRED (Ariola).
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 schelp, director (Eurodisc).
 BLACKBERRIES, THE (Philips); PM: Ralph
 Maria Siegel.
 BLACK ROY (Polydor).
 BLUE DIAMONDS, THE (Philips) PM: Hugo
 Kok.
 BOEHME, KURT (Eurodisc).
 BOETTCHER, GERD (Metronome).
 BOOTS, THE (Telefunken); PM: Dieter
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 BOYER, JACQUELINE (Cornet).
 BRAUER, JOCHEN, QUARTET (Philips).
 BROKKEN, CORY (Polydor); PM: R.
 Sleseswijk.
 BRUEHL, HEIDI (Philips); PM: Stefan von
 Baranski.
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 Buschkoetter.
 CAMILLO (Ariola).
 CANDIES, DIE (Philips).
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 Dieter Paefgen.
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 CHRISTOPHER & MICHAEL (CBS).
 CHRISTOPHER, K. (Metronome).
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 CIGJO, KRUNO (Metronome).
 CITY PREACHERS (Decca).
 CLAUDIO (Philips).
 CORA & CARIN (Ariola); PM: Stefan von
 Baranski.
 COUNTRY & WESTERN STARTS (Philips); PM:
 Roderick Scheffler.
 DAUNER, WOLFGANG (Saba).
 DEGENHARDT, FRANZ-JOSEF (Polydor).
 DEURINGER, HUBERT (Saba).
 DEUTSCHER, DRAFI (Metronome).
 DIRKS, WALTRUD (Polydor).
 DOLDINGER, KLAUS (Liberty).
 DONANDO, MARIO (Telefunken).
 DOSTAL, FRANK (Polydor).
 DOSTAL, NICO (Eurodisc).
 DOUCET, SUZANNE (Liberty).
 DIHUI, JI, AMON (Liberty).
 EBSTEIN, KATJA (Liberty).
 EDLHAGEN, KURT (Polydor).
 EGERLAENDER MUSIKANTEN (Telefunken);
 PM: Ernst Mosch.
 EISBRUNNER, WERNER (Eurodisc).
 ESKENS, MARGOT (CBS).
 ETZEL, FOY (Metronome, Philips); PM:
 Mondial.
 FERSCH, GUENTER (Saba).
 FIVE TOPS, THE (Philips); PM: Leo Leandros.
 FOUR KINGS, THE (Metronome).
 FRICK, GOTLOB (Eurodisc).
 FRITSCH, THOMAS (Electrola).
 FROBOESS, CORNELIA (Polydor).
 FROELICH, PETER (CBS).
 GASLICH, GUNTER (Philips).
 GASLIGHT UNION, THE, David Coleman,
 band leader (Electrola).
 GENTLEMEN, THE (Ariola); PM: Eurodisc.
 GERHARD, SIGGI, ORCHESTRA (Saba).
 GERMER, RICHARD (Polydor).
 GILDED CAGE (Philips).
 GILDO, REX (Ariola); PM: Fred W. Miekley.
 GLAS, USCHI (Cornet).
 GLOOMYS, THE (Electrola).
 GOLD, JACK (Electrola).
 GOTT, KAREL (Polydor).
 GRAF, MAXL (Metronome).
 GREGER, MAX (Polydor).
 GRUNER, WOLFGANG (Philips).
 GUEDEN, HILDE (Eurodisc).
 HAGARA, WILLY (Electrola).
 HALLSTEIN, INGBORG (Polydor).
 HAMPPEL, GUNTER (Saba).
 HARRIS, PHIL (Electrola).
 HAUSE, ALFRED (Polydor).
 HEINO (Electrola); PM: Ralf Bendix.
 HELLBERG DUO (Electrola).
 HENDRICK, TONY, FIVE (Electrola).
 HENBST, JUERGEN (CBS).
 HOERBIGER, PAUL (Polydor).
 HOFFMANN, INGFRIED (Philips).
 HOLM, RENATE (Eurodisc).
 HOLZBORN, ELEM (Telefunken).
 HOOP, WYN & ANDREA (Decca).
 HOPPE, HEINZ (Polydor).
 HOPPE, SIGI (Ariola); PM: SNB Produktion
 (Klaus Jakob).
 HORTEN, PETER (Ariola); PM: Peter Kirsten.
 HUBERT (Philips).
 IHRE KINDER (Philips).
 IMPROVED SOUND LIMITED (Polydor); PM:
 Rolf Groeschner.
 INSTERBERG & CO. (Philips).
 IWANOW, TATJANA (CBS).
 JAKOB, KLAUS (Ariola); PM: SNB Pro-
 duktion.
 JANKOWSKI, HORST (Philips) PM: Carl J.
 Schauble.
 JAY-FIVE, THE (Cornet).
 JENNIFER (Cornet).
 JENSEN, SVEN (CBS).
 JOY & THE HIT KIDS (Decca); PM: Willi
 Sommer.
 JUERGENS, UDO (Ariola); PM: Montana
 Munich.
 KALLMANN, GUENTER, CHOR (Polydor).
 KAUFFELD, GRETJE (Electrola); PM: Victor
 Kovacs von Raday.
 KERN, RENATE (Polydor).
 KIESEWETTER, KNUT (Philips).
 KING PINS, THE (Philips); BA: Star-Club.
 KMENTT, WALDEMAR (Eurodisc).
 KOCZIAN, JOHANNINA VON (Telefunken).
 KOETH, ERIKA (Eurodisc).
 KONCZ, ZSUZSA (Liberty).
 KRAUS, PETER (Electrola).
 KREUDER, PETER (Ariola).
 KROKODIL (Liberty).
 KUENNECKE, EVELYN (Saba).
 KUHN, PAUL (Electrola).

KUSCHE, BENNO (Eurodisc).
 LADIES, THE (Electrola).
 LAGGER, PETER (Philips).
 LANG, FRANZL (Philips).
 LANG, MICHL (Electrola).
 LAST, JAMES (Polydor).
 LAST, WERNER (Polydor).
 LAUER, MARTIN (Polydor).
 LAUFER, JOSEF (Cornet).
 LAZARO, FRANCISCO (Eurodisc); PM: H. R.
 Rothenberg, Ariola-Eurodisc.
 LEANDROS, LEO (Philips).
 LEANDROS, VICKY (Philips).
 LEE, JOHN (Cornet).
 LEHN, ERWIN (Saba).
 LEISMANN, RENATE & WERNER (Ariola).
 LIPP, WILMA (Eurodisc).
 LONDON, TONY (Metronome).
 LORDS, THE (Electrola); PM: Musikproduk-
 tion West.
 LOW, BRUCE (Ariola); PM: Helene Herz.
 LUCAS, BOTHO, & CHOR (Electrola).
 LUDWIG, HANS (Ariola).
 MAIEN, MICHAEL (Philips).
 MALEMBRE, ALEXANDRE (Liberty).
 MANGELSDORFF, ALBERT (CBS).
 MANGER, JURGEN VON (Philips).
 MANUELA (Telefunken).
 MARSHALL, TONY (Decca).
 MARSZALEK, FRANZ (Polydor).
 MARTIN, MARK (Ariola); PM: Douglas
 Records.
 MARY (Philips).
 MAY, GISELA (Philips).
 MCKINLEYS, THE (Philips).
 MEDIUM-TERTZETT (Polydor).
 MILLER, RAY (Electrola); PM: Dieter Paefgen.
 MILLOWITSCH, WILLY (Polydor).
 MO, BILLY (Decca).
 MOLINA, OLIVIA (Telefunken); Eike Heit-
 kamp.
 MOESACHER, DIE (Ariola); PM: Eurodisc.
 MUENCHNER LACH & SCHIESSEGESELLSCHAFT
 (Polydor); PM: Sammy Drechsel.
 MUNRO, MICK (Metronome).
 MUNRO, NICK (Metronome); PM: Claus Loren-
 zen.
 MUSULIN, BRANKA (Eurodisc).
 MUSZELY, MELITTA (Eurodisc).
 NEFF, HILDEGARD (Decca).
 NEGER, ERNST (Ariola).
 NEILSEN BROTHERS (Metronome); PM: Rob-
 ert Jung.
 NERO, PAUL (Liberty).
 NEUSS, WOLFGANG (Philips).
 NORDEN, ULLA (Cornet).
 OFARIM, ESTHER & ABI (Philips); PM:
 Rechtsanwalt Dr. Rauscher auf Weeg.
 ORIGINAL SCHWARZWALD TRIO SEITZ
 (Polydor).
 ORLOFF, PETER (Cornet).
 OTERO, CARLOS (Polydor).
 OUPA, DREYER (Ariola); PM: SNB Pro-
 duktion.
 PAT & PAUL (Philips).
 PAULIN, DON (Liberty).
 PAULSEN, RALF (Electrola).
 PERCY & THE GOALBIRDS (Electrola); PM:
 Udo Heinze.
 PETARDS, THE (Liberty).
 PETER & ALEX (Polydor); PM: Stefan von
 Baranski.
 PETERSEN, PETER (Polydor).
 QUINN, FREDDY (Polydor).
 RAJTER, DUNJA (CBS).
 RAMSEY, BILL (Polydor).
 RATTLES, THE (Philips).
 REICHL, HELGA (Philips).
 REITH, DIETER (Saba).
 RIAS TANZORCHESTER (Polydor).
 RIVETS, THE (Philips); PM: Michael Dreyse.
 RIXDORFER SINGERS (Philips).
 ROBERT, CHRIS (Polydor).
 ROBIC, IVO (Polydor).
 ROLAND, W. (Cornet).
 ROLF (Philips).
 RONNY (Telefunken).
 ROOS, MARY (CBS); PM: Herr Henning (Heinz-
 Horst).
 ROSY SINGERS (Philips, Tip); PM: Rosy Rohr.
 RUBIN, PETER (Polydor).
 RUESMANN, BIRGIT (Electrola).
 SANDERS, BELA (Philips).
 SANDRA & SHARON (Cornet).
 SARJEANT, SANDY (Polydor).
 SAUER, WOLFGANG (Electrola).
 SCHACHTNER, HEINZ (Polydor).
 SCHAFER, BARRY (Ariola); PM: SNB Pro-

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INTERNATIONAL TALENT

• Continued from page T-126

TORRIANI, VICO (Philips).
 TRAVELLERS, THE (Philips).
 TWIEG, HORST (Polydor).
 VALENTE, CATERINA (Decca).
 VICKY (Philips); PM: Leo Leandros.
 VOSSEN, ALBERT (Electrola).
 WACHTER, EBERHARD (Eurodisc).
 WAGNER, JUERGEN (Telefunken).
 WALKER, JAY (Cornet).
 WARDEN, FRED (Philips).
 WARNER, KAI (Polydor).
 WEISS, CINDY (Philips).
 WEISS, KLAUS, TRIO (Philips).
 WENDE, HORST (Polydor).
 WENDLAND, GERHARD (Philips).
 WHITE, JACK (Metronome).
 WILMA (Metronome).
 WINTER, KATYA (Liberty).
 WIRTZ, MARK (Electrola).
 WOLFBURGER CHORGEMEINSCHAFT, THE (Philips); PM: Meyer-Kundt.
 WOLFRAM, KARL (Liberty).
 WSDER, HANNES (Philips).
 ZACHARIAS, HELMUT (Electrola).

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 CRNI BISERI (RTB).
 CRVENI KORALJI (RTB).
 DANCUO, ZARKO (Jugoton).
 DEDIC, ARSEN (RTB).
 DERZAJ, MARIJANA (RTB).
 DIKLIC, DRAGO (RTB).
 DIMITROVSKA, LJUPKA (RTB).
 DUBROVACKI TRUBADURI (Jugoton).
 ELIPSE (RTB).
 FLISER, EDVIN (RTB).
 4 M QUARTET (Jugoton).
 GOLUBOVIC, ZLATKO (RTB).
 GOSTISA, BOR (RTB).

GRAIC, RADOSLAV (RTB).
 GROS, TATJANA (Jugoton).
 GRUPA 220 (Jugoton).
 HADZIMANOV, ZAFIR (RTB).
 HALILOVIC AZRA (RTB).
 HEGEDUSIC, HRVOJE (Jugoton).
 INDEKSI (RTB).
 JAKSIC, DUSAN (RTB).
 JEBREMOVIC, MIKI (Beograd Disk).
 JOVANOVIC, LOLA (RTB).
 JURKOVIC, BETI (RTB).
 JUSIC, IBRICA (Jugoton).
 JUTT, VJEKOSLAV (Jugoton).
 KAMELEONI (Jugoton).
 KARAKLAJIC, RADMILA (RTB).
 KAROVIC, NIKOLA (RTB).
 KESOVIIA, TEREZA (Jugoton).
 KLJAKOVIC, TONI (Jugoton).
 KNEZEVIC, NADA (RTB).
 KODRIC, BOJAN (Jugoton).
 KODRIC, LIDIJA (Jugoton).
 KOJADINOVIC, SEKA (RTB).
 KORAL (RTB).
 KORBAR, VISNJA (Jugoton).
 KORNI GRUPA (RTB).
 KOVAC, MISO (Jugoton).
 LESKOVAR, LADO (RTB).
 LISAC, JOSIPA (Jugoton).
 MARJANOVIC, DJORDJE (RTB).
 MARKOVIC, OLIVERA (Jugoton).
 MELOS, QUARTET (Jugoton).
 MIKIC, RADMILA (RTB).
 MILIC, ZIVAN (RTB).
 MONTENEGRO (Jugoton).
 NOVAK, GABI (Jugoton).
 PERCL, IVICA (Jugoton).
 PEROVIC, SLAVKO (Jugoton).
 PETROVIC, KRSTA (RTB).
 PETROVIC, LJILJANA (Beograd Disk).
 PETROVIC, TIHOMIR (RTB).
 PINTARIC, ALENKA (Jugoton).
 RADOJIC, VASILIIJA (RTB).
 ROVIC, IVO (Jugoton).
 SEDAM MLADIH 2 (Jugoton).
 SEPE, MAJDA (RTB).
 SERFEZI, IVICA (Jugoton).
 SPEVEC, BISERKA (Jugoton).
 SPIROVA, NINA (RTB).
 SPISIC, ZVONKO (Jugoton).
 STANIC, STJEPAN-DZIMI (Jugoton).
 STEFANOVIC, BOBA (RTB).
 STEFOK, ANA (Jugoton).
 STOJKOVIC, VANJA (RTB).
 STOJNIC, DRAGAN (RTB).
 STUDIO, QUARTET (Jugoton).
 SUBOTA, MILAN (RTB).
 SVETE, JOZICA (RTB).
 UNGAR, MIRO (Jugoton).
 UNGAR, VESNA (Jugoton).
 URAGANI (Jugoton).
 VARAGIC, DIEGO (RTB).
 VELETANLIC, BISERA (RTB).
 VELETANLIC, SENKA (RTB).
 VILER, ELDA (Jugoton).
 VOCA, ELVIRA (RTB).
 VUCKOVIC, ZDENKA (Jugoton).
 VUCO, OLIVERA (RTB).
 VUKOV, VICE (Jugoton).
 ZLATNI AKORDI (Jugoton).
 ZUBOVIC, ANICA (RTB).

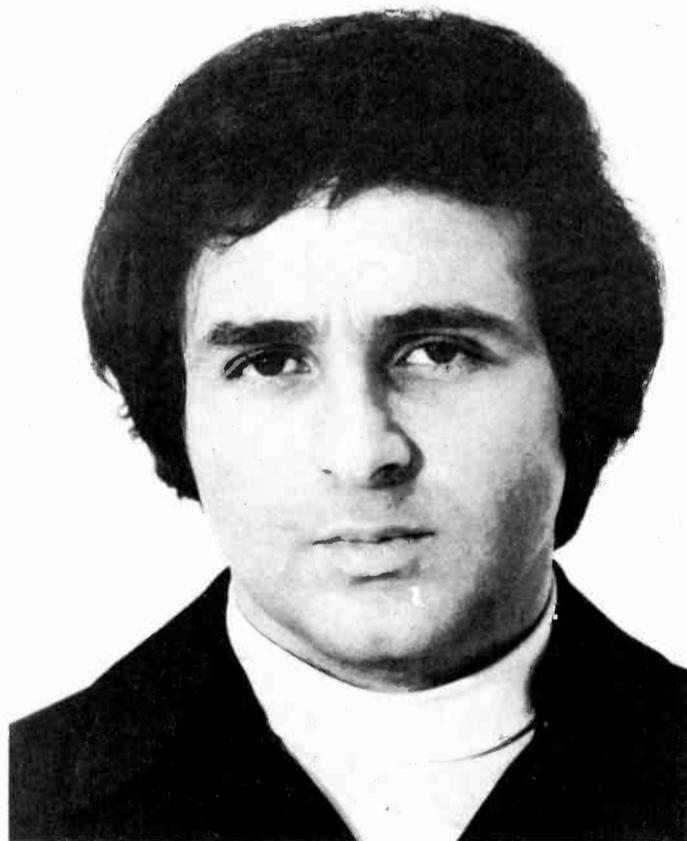
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Top International Artists

(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	
Pos.	ARTIST—(Label) (No. of records on chart)
1	LEONARDO FAVIO—(CBS) (4)
2	SANDRO—(CBS) (4)
3	DONALD—(RCA) (2)
4	LOS TRACUNDOS—(RCA) (2)
5	PALITO ORTEGA—(RCA) (5)
6	LA JOVENGA GUARDIA—(Vik) (2)
7	BEATLES—(Odeon, Apple) (4)
8	CONEXION No. 5—(Vik) (5)
9	LOS NAU FRAGOS—(CBS) (2)
10	RAPHAEL—(Hispavox) (1)
11	NICOLA DI BARI—(RCA) (2)
12	*BOBBY SOLO—(CBS) (1)
13	*IVA ZANICCHI—(Philips) (1)
14	*TOMMY ROE—(Prodisa) (1)
14	*CREEDENCE CLEARWATER REVIVAL—(EMI) (1)
16	BEDROCKS—(Odeon) (1)
17	PINTURA FRESCA—(Disc Jockey) (2)
18	MARMALADE—(CBS) (1)
19	HERMAN FIGUEROA REYES—(CBS) (2)
20	*ROSAMEL ARAYA—(Disc Jockey) (1)
20	*FORMACION 2000—(Odeon) (1)

NOTE: *Designates tie

TOP PUBLISHERS

Pos.	PUBLISHER—(No. of records on chart)
1	MELOGRAF—(11)
2	RELAY—(14)
3	FERMATA—(29)
4	ANSA—(4)
5	CLANORT—(5)
6	ODEON—(6)
7	KORN—(6)
8	*EMI—(1)
8	*LIBERTY—(1)

NOTE: *Designates tie

AUSTRIA

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Apple, Parlophone) (4)
2	HEINTJE—(Ariola) (3)
3	MIREILLE MATHIEU—(Ariola) (2)
4	CREEDENCE CLEARWATER REVIVAL—(America) (2)
5	BARRY RYAN—(MGM) (2)
6	WENCKE MYHRE—(Polydor) (2)
7	PLASTIC ONO BAND—(Apple) (1)
8	CHRIS BELINDA—(Pye) (1)
9	LEAPY LEE—(Hansa) (1)
10	UDO JURGENS—(Ariola) (3)

BELGIUM

(Flemish)

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Parlophone) (2)
2	ELVIS PRESLEY—(RCA) (1)
3	WILL TAURA—(Pallette) (1)
4	ZAGER & EVANS—(RCA) (1)
5	JANE BIRKIN & SERGE GAINSBURG—(Philips) (1)
6	MARVA—(Cardinal) (1)
7	TOM JONES—(Decca) (1)
8	*DESMOND DEKKER—(Supreme) (1)
8	*PLASTIC ONO BAND—(Parlophone) (1)
10	LEE LYNCH—(Supreme) (1)
11	ROLLING STONES—(Decca) (1)

NOTE: *Designates tie

BELGIUM

(Wallonian)

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	DAVID ALEXANDER WINTER—(Riviera) (2)
2	JOHNNY HALLYDAY—(Philips) (1)
3	BEATLES—(Apple) (2)
4	ELVIS PRESLEY—(RCA) (1)
5	ZAGER & EVANS—(RCA) (1)
6	JOE DASSIN—(CBS) (2)
7	WALLACE COLLECTION—(HMV) (2)
8	ROLLING STONES—(Decca) (1)
9	GEORGES MOUSTAKI—(Polydor) (2)
10	APHRODITE'S CHILD—(Mercury) (1)

BRAZIL

Rio de Janeiro

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	ERASMO CARLOS—(RGE) (1)
2	BEATLES—(Odeon) (4)
3	MARY HOPKIN—(Odeon) (2)
4	NELSON NED—(Copacabana) (1)
5	NILTON CEZAR—(RCA) (1)
6	BEE GEES—(Polydor) (2)
7	BOBBY SOLO—(Chantecleer) (1)
8	LULU—(Odeon) (2)
9	PAULO SERGIO—(Caravelle) (1)
10	TOMMY ROE—(Fermata) (1)

BRAZIL

San Paulo

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	ERASMO CARLOS—(RGE) (1)

2	BEATLES—(Odeon) (4)
3	BEE GEES—(Polydor) (3)
4	MARY HOPKIN—(Odeon) (2)
5	LULU—(Odeon) (2)
6	NELSON NED—(Copacabana) (1)
7	BOBBY SOLO—(Chantecleer) (1)
8	MARMALADE—(CBS) (1)
9	TOMMY ROE—(Fermata) (1)
10	5th DIMENSION—(RCA) (1)

UNITED KINGDOM

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	MARVIN GAYE—(Tamla-Motown) (5)
2	BEATLES—(Apple) (2)
3	FLEETWOOD MAC—(Immediate, Reprise, Blue Horizon) (4)
4	STEVIE WONDER—(Tamla-Motown) (3)
5	MARMALADE—(CBS) (2)
6	ISLEY BROTHERS—(Major Minor, Tamla-Motown) (5)
7	ELVIS PRESLEY—(RCA) (3)
8	PETER SARATEDI—(United Artists) (2)
9	CREEDENCE CLEARWATER REVIVAL—(Liberty) (2)
10	BEE GEES—(Polydor) (3)
11	DIANA ROSS & THE SUPREMES—(Tamla-Motown) (5)
12	ROLLING STONES—(Decca) (1)
13	DESMOND DEKKER—(Pyramid) (2)
14	HERMAN'S HERMITS—(Columbia) (2)
15	TOMMY ROE—(Stateside) (2)
16	CLODAGH ROGERS—(RCA) (2)
17	AMEN CORNER—(Immediate) (2)
18	BEACH BOYS—(Capitol) (3)
19	CILLA BLACK—(Parlophone) (2)
20	*MOVE—(Regal Zonophone) (2)
20	*FRANK SINATRA—(Reprise) (2)
22	CLIFF RICHARD—(Columbia) (3)
23	ENGELBERT HUMPERDINCK—(Decca) (3)
24	DEAN MARTIN—(Reprise) (1)
25	JOHNNY NASH—(Major Minor) (2)
26	TEMPTATIONS—(Tamla-Motown) (3)
27	FOUNDATIONS—(Pye) (3)
28	BOOKER T. & THE MG'S—(Stax) (3)
29	GLEN CAMPBELL—(Ember) (2)
30	MANFRED MANN—(Fontana) (2)
31	LULU—(Columbia) (2)
32	TOM JONES—(Decca) (3)
33	ZAGER & EVANS—(RCA) (1)
34	DONALD PEERS—(Columbia) (1)
35	SCAFFOLD—(Parlophone) (1)
36	THUNDERCLAP NEWMAN—(Track) (1)
37	NINA SIMONE—(RCA) (3)
38	ROBIN GIBB—(Polydor) (1)
39	MARY HOPKIN—(Apple) (2)
40	EQUALS—(President) (2)
41	JOE DOLAN—(Pye) (1)
42	LOVE AFFAIR—(CBS) (2)
43	SIMON & GARFUNKEL—(CBS) (2)
44	JETHRO TULL—(Island) (2)
45	DES O'CONNOR—(Columbia) (3)
46	SANDIE SHAW—(Pye) (2)
47	HOLLIES—(Parlophone) (2)
48	MAX ROMEO—(Unity) (1)
49	JANE BIRKIN & SERGE GAINSBURG—(Fontana) (1)
50	PLASTIC ONO BAND—(Apple) (1)
51	WHO—(Track) (1)
52	NOEL HARRISON—(Reprise) (1)
53	EDWIN HAWKINS SINGERS—(Buddah) (1)
54	FAMILY DOGG—(Bell) (1)
55	FOUR TOPS—(Tamla-Motown) (3)
56	BOB & EARL—(Island) (1)
57	JOE SOUTH—(Capitol) (1)
58	OLIVER—(CBS) (1)
59	CHICKEN SHACK—(Blue Horizon) (2)
60	VANITY FAIR—(Page One) (1)
61	CRAZY ELEPHANT—(Major Minor) (1)
62	CREAM—(Polydor) (2)
63	BOBBIE GENTRY—(Capitol) (1)
64	EDWIN STARR—(Tamla-Motown, Polydor) (2)
65	HUMBLE PIE—(Immediate) (1)
66	SARAH VAUGHAN & BILLY ECKSTINE—(Mercury) (1)
67	JUDY CLAY & WILLIAM BELL—(Stax) (1)
68	*SMOKEY ROBINSON & THE MIRACLES—(Tamla-Motown) (1)
68	*RIGHTIOUS BROTHERS—(London) (1)
70	JR. WALKER & THE ALL STARS—(Tamla-Motown) (2)
71	MARY JOHNSON—(Tamla-Motown) (1)
72	JIM REEVES—(RCA) (1)
73	BOB DYLAN—(CBS) (2)
74	DAVE DEE, DOZY, BEAKY, MICK & TICH—(Fontana) (2)
75	LOVE SCULPTURE—(Parlophone) (1)
76	JACKIE WILSON—(NCA) (1)
77	5th DIMENSION—(Liberty) (1)
78	MAMA CASS—(Stateside) (1)
79	TREMELOES—(CBS) (2)
80	BONZO DOG DOO DAH BAND—(Liberty) (1)
81	SCOTT WALKER—(Philips) (1)
82	BILLY PRESTON—(Apple) (1)
83	DUSTY SPRINGFIELD—(Philips) (2)
84	TYMES—(Blue Horizon) (1)
85	JOHNNY CASH—(CBS) (1)
86	HUGO MONTENEGRO—(RCA) (2)
87	DELLS—(Chess) (1)
88	SAM & DAVE—(Atlantic) (2)
89	CLIFF & HANK—(Columbia) (1)
90	*CANNED HEAT—(Liberty) (1)
90	*KEN DOWD—(Columbia) (1)
92	KASSENITZ & KATZ—(Buddah) (1)
93	KAREN YOUNG—(Major Minor) (1)
94	BANDWAGON—(Direction) (3)
95	BOX TOPS—(Bell) (1)
96	GUN—(CBS) (1)
97	ANDY WILLIAMS—(Columbia) (1)
98	DONOVAN—(Pye) (2)
99	RADNA KRISHNA TEMPLE—(Apple) (1)
100	*MALCOLM ROBERTS—(Major Minor) (1)
100	*GEORGIE FAME—(CBS) (1)

NOTE: *Designates tie

TOP PUBLISHERS

Pos.	PUBLISHER—(No. of records on chart)
1	CARLIN—(41)
2	JOBETE—(29)
3	NORTHERN—(9)
4	UNITED ARTISTS—(10)
5	ESSEX—(7)
6	CHAPPELL—(6)
7	SHAPIRO-BERNSTEIN—(5)
8	ABIGAIL—(6)
9	A. SCHROEDER—(7)
10	IMMEDIATE—(6)
11	CYRIL SHANE—(4)
12	FABULOUS—(2)
13	ACUF-ROSE—(3)
14	DICK JAMES—(3)
15	MIRAGE—(1)
16	BEVERLY—(2)
17	APRIL—(2)
18	DONNA—(3)
19	SCREEN GEMS-COLUMBIA—(6)
20	COOKAWAY—(2)
21	MORRIS—(3)
22	APPLE—(5)
23	MORTIMER—(1)
24	LOWERY—(3)
25	SHAFTSBURY—(3)
26	FLEETWOOD—(3)
27	MANN—(2)
28	BMT—(1)
29	BLUE SEAS/JAC—(3)
30	ZERAD—(1)
31	BRON—(3)
32	NOEL GAY—(1)
33	KAMA SUTRA—(2)
34	SAHARET—(1)
35	BLURINGTON—(1)
36	VALLEY—(3)
37	PATTERN—(2)
38	PETER MAURICE—(3)
39	CHRYSALIS—(2)
40	WELBECK—(6)
41	SOUTHERN—(3)
42	MARIBUS—(1)
43	GRANT—(1)
44	TEE PEE—(2)
45	FRANCIS, DAY & HUNTER—(2)
46	LEDS—(2)
47	MONIQUE—(1)
48	KEYMAN—(1)
49	FANTASY—(1)
50	LIEBER STOLLER—(2)
51	FDH—(1)
52	KAGS—(1)
53	EAST—(2)
54	SHADOWS—(2)
55	TREE—(1)
56	JEWEL—(1)
57	LYNN—(2)
58	SPARTA—(2)
59	BIRD—(1)
60	DRATLEAF—(2)
61	EVIL EYE—(1)
62	LONDON TREE—(1)
63	BIG SKY—(1)
64	EARL BARTON—(1)
65	SUNBURY—(3)
66	PEDRO—(1)
67	COPYRIGHT CONTROL—(1)
68	WELBELY—(1)
69	FELDMAN—(3)
70	SPEAL—(1)
71	CINEPHONIC—(2)
72	*FLAMINGO—(1)
72	*GLH—(1)
74	KEITH PROWSE—(1)
75	PATRICIA—(2)
76	*CROMA—(1)
76	*MARK VII—(1)
78	RUTLAND—(1)
79	LILLIAN—(1)
80	*POP-GUN—(1)
80	*KEEN—(1)
82	PETERS—(1)
83	*WARNER SEVEN ARTS—(1)
83	*BLOSSOM—(1)
85	CARNABY—(1)
86	AMBASSADOR—(1)
87	MILENE—(1)
88	*SHELDON—(1)
88	*BELINDA—(1)
90	MARQUIS—(1)
91	ARDMORE-BEECHWOOD—(3)
92	WRITERS WORKSHOP—(1)
93	RYAN—(1)
94	STONE FLOWER—(1)
95	ROBERT MELLIN—(2)
96	FAMOUS—(1)
97	RUSSELL-CASON—(1)
98	SPURS—(1)
99	*THIRD STORY—(1)
99	*BIEM—(1)
99	*COCONUT GROVE—(1)
99	*MECOLICO—(1)

NOTE: *Designates Tie

TOP PRODUCERS

Pos.	PRODUCER—(No. of records on chart)
1	MIKE SMITH—(7)
2	MICKIE MOST—(6)
3	GEORGE MARTIN—(3)
4	MIKE VERNON—(5)
5	NORRIE PARAMOR—(5)
6	STEVE BARRI—(4)
7	NORMAN WHITFIELD—(3)
8	PETER SULLIVAN—(6) (1 for Gordon Mills)
9	JIMMY MILLER—(2)
10	JIMMY BOWEN—(2)
11	BOOKER T. JONES—(4)
12	RAY SINGER—(2)
13	JOHN FOGERTY—(2)
14	LESLIE KONG—(2)
15	KENNEDY YOUNG—(2)
16	SHEL TALMY—(3)
17	TONY MACCAULEY—(3)
18	HOLLAND-DOZIER—(4)
19	DON GOSTA—(1)
20	STEVE ROWLAND—(3)
21	JAD—(2)
22	MARK LIPSKIN—(2)

23	AI DE LORY—(2)
24	BOB JOHNSTON—(4)
25	ROBERT STIGWON—(4)
26	ZAGER & EVANS—(1)
27	ROBIN GIBB—(2)
28	BEATLES—(1)
29	LES REEDS—(1)
30	ASHFORD/SIMPSON—(3)
31	PETER TOWNSEND—(1)
32	SMOKEY ROBINSON—(2)
33	PAUL McCARTNEY—(2)
34	ED KASSNER—(2)
35	GEOFFREY EVERETH—(1)
36	FRANK WILSON—(2)
37	NORMAN NEWELL—(5)
38	RON RICHARDS—(2)
39	H. ROBINSON—(1)
40	JACK BAVERSTOCK—(1)
41	CLAN—(2)
42	KEN WODMAN—(1)
43	HENRY CROSBY—(1)
44	TERRY ELLIS—(2)
45	GEORGE HARRISON—(2)
46	JOHN & YOKO—(1)
47	GERRY BRON—(3)
48	KIT LAMBERT—(1)
49	LAMONT BENCH—(1)
50	KATZ-KASSENITZ—(2)
51	IVY HUNTER—(2)
52	SIMON & GARFUNKEL & HALEE—(1)
53	JOHN SCHROEDER—(3)
54	MARC JEAN—(1)
55	JOE SOUTH—(1)
56	TOMMY SCOTT—(2)
57	BOB CREWE—(1)
58	BRIAN & MURRY WILSON—(1)
59	JIMMY DEAN & W. WEATHERSPOON—(2)
60	MIKE HURST—(1)
61	KELSO HERTSON—(1)
62	CARL WILSON—(1)
63	MANFRED MANN—(2)
64	FELTON JARVIS—(1)
65	GUS DUDGEON—(2)
66	CHET ATKINS—(1)
67	BONES HOWE—(2)
68	GOLDEN WORLD RECORDS—(1)
69	CARL DAVIS—(1)
70	STROUD—(1)
71	BEE GEES—(2)
72	A. C. VERNOUTH—(1)
73	JOHN FRANZ—(1)
74	DENNY DAVIS—(1)
75	JIMMY WISNER—(1)
76	H. MONTENEGRO—(1)
77	JOHNNY BRISTOL—(1)
78	JERRY WEXLER—(1)
79	HEYES & PORTER—(1)
80	*JOHN BURGESS—(1)
80	*DALLAR SMITH—(1)
82	BILL LANDIS—(5)
83	JOHN GOODISON—(1)
84	JERRY FULLER—(1)
85	CYRIL STAPLETON—(2)
86	PHIL SPECTOR—(2)
87	CROSBY, STILLS, NASH—(1)
88	RICK HALL—(1)
89	CYRIL SMITH—(1)
90	LOU CHRISTIE—(1)
91	MANN-WEILL—(1)
92	JOE BOYD—(1)
93	DENNY RANDELL—(3)
94	FATHER HAAGEN—(1)
95	*NORMAN SMITH—(1)
95	*S. WONDER—(1)
95	*SHELBY SINGLETON—(1)
95	*D. HUNTER—(1)
99	FELIX PAPPALARDI—(1)
100	CHRIS ANDREWS—(1)

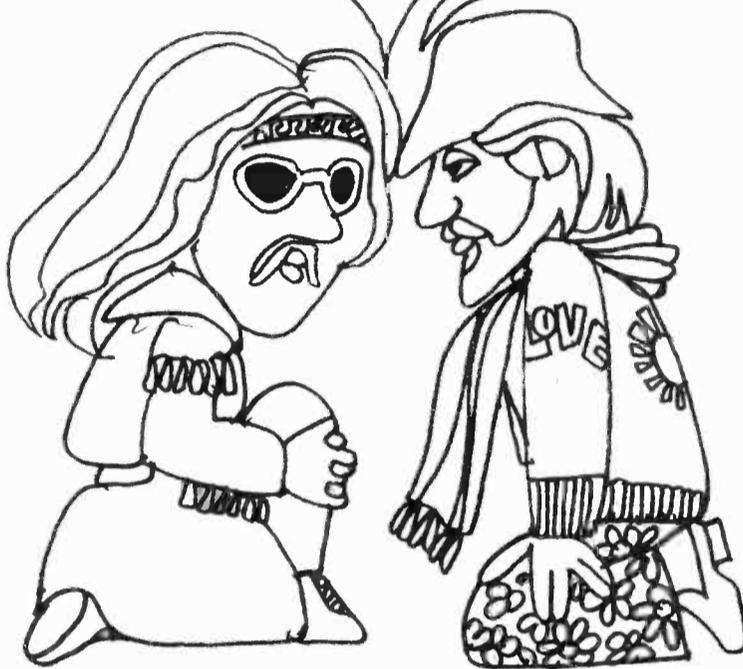
NOTE: *Designates Tie

DENMARK

TOP ARTISTS	
Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Apple) (3)
2	BEE GEES—(Polydor) (4)
3	BIRTHE KJAR

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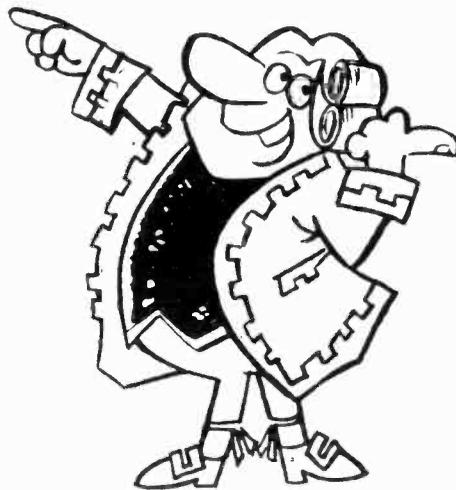
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HOLLAND

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	CATS—(Imperial) (3)
2	BEATLES—(Apple) (3)
3	BEE GEES—(Polydor) (4)
4	NINA SIMONE—(RCA) (2)
5	ZEN—(Philips) (1)
6	ZAGER & EVANS—(RCA) (1)
7	DONOVAN—(Epic) (1)
8	BARRY RYAN—(MGM) (2)
9	JANE BIRKIN & SERGE GAINSBORG—(Fontana) (1)
10	EDWIN HAWKINS SINGERS—(Buddah) (1)
11	MARY HOPKIN—(Apple) (1)
12	SWINGING SOUL MACHINE—(Polydor) (2)
13	ROBIN GIBB—(Polydor) (1)
14	DESMOND DEKKER & ACES—(Green Light) (1)
15	SHOCKING BLUE—(Pink Elephant) (1)
16	PLASTIC ONO BAND—(Apple) (1)
17	APHRODITE'S CHILD—(Mercury) (1)
18	*SCAFFOLD—(Parlophone) (1)
19	*MERRYMEN—(Omega) (1)
20	ROLLING STONES—(Decca) (1)

NOTE: * Designates tie

TOP PUBLISHERS

Pos.	PUBLISHER—(No. of records on chart)
1	BASART—(24)
2	DAYGLOW—(12)
3	ALTONA—(9)
4	UA—(6)
5	LEEDS—(7)
6	HOLLAND—(3)
7	BELINDA—(6)
8	VERONICA—(3)
9	ESSEX—(3)
10	PANDA PRODUCTIONS—(1)

ISRAEL

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	EQUALS—(Stateside, President) (2)
2	LIONS OF JUDA—(Phonodisc) (1)
3	*BOBBY SOLO—(Epic) (1)
4	*CRAZY ELEPHANT—(Stateside) (1)
5	MARMALADE—(CBS) (1)
6	BEATLES—(Apple) (3)
7	YEHORAM GAON—(CBS) (1)
8	ELVIS PRESLEY—(RCA) (1)
9	*TOMMY ROE—(Arton) (1)
9	*CREEDENCE CLEARWATER REVIVAL—(Liberty) (1)

NOTE: * Designates Tie

TOP PUBLISHERS

Pos.	PUBLISHER (No. of records on chart)
1	NORTHERN—(5)
2	GLH MUSIC—(2)
3	LAURENCE ENT.—(1)
4	APRIL—(3)
5	SUBAR—(3)
6	BnB GLADYS—(1)
7	PEANUT BUTTER—(2)
8	JON DORA—(1)
9	KANOONA—(1)
10	OSNAT—(2)

ITALY

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	GIANNI MORANDI—(RCA) (5)
2	ADRIANO CELENTANO—(Cian) (3)
3	MAL—(RCA) (2)
4	BEATLES—(Apple, Parlophone) (4)
5	SYLVIA VARTAN—(RCA) (5)
6	EQUIPE 84—(Ricordi) (3)
7	AL BANO—(Vp) (3)
8	NADA—(RCA) (4)
9	BARRY RYAN—(MGM) (1)
10	MARIO TESSUTO—(CGD) (1)
11	MINA—(PDU) (2)
12	APHRODITE'S CHILD—(Mercury) (3)
13	I CAMALEONTI—(CBS) (2)
14	PATTY PRAVO—(RCA, Arc) (4)
15	LITTLE TONY—(Durium) (5)
16	CATERINA CASSELLI—(CGD, Arion) (5)
17	LUCIO BATTISTI—(Ricordi) (2)
18	BOBBY SOLO—(Ricordi) (2)
19	ROMINA POWER—(Parlophone) (1)
20	MASSIMO RANIERI—(CGD) (1)
21	GIGLIOLA CINQUETTI—(CGD) (2)
22	FAUSTO LEALI—(Ri Fi) (2)
23	ORIETTA BERTI—(Polydor) (2)
24	FANCO IV E FRANCO I—(Style) (1)
25	NEW TROLLS—(Cetra) (1)
26	DON BACKY—(Amico) (2)
27	NINO REITANA—(Ariston) (1)
28	DORI GHEZZI—(Durium) (1)
29	ROSSANO—(Variety) (1)
30	IVA ZANICCHI—(Ri Fi) (1)

TOP PUBLISHERS

Pos.	PUBLISHER (No. of records on chart)
1	RCA ITALIANA—(13)
2	RITMI E CANZONI—(7)
3	ALFIERE—(9)
4	VDP—(3)
5	TIBER—(3)
6	SENZA FINE—(6)
7	CLAN—(2)
8	AROMANDO—(8)
9	ABERBACH—(1)
10	DURIUM—(3)
11	CURCI—(7)
12	EL & CHRIS—(5)
13	*APOLLO—(2)
13	*SUVINI ZERTONI—(2)
15	LEONARDI—(3)
16	MIMO—(6)
17	ADD—(4)
18	TEUERA—(2)

19	FONO FILM—(2)
20	APRIL—(3)
21	FAMA—(4)
22	ABER & RENARD—(1)
23	SIF—(4)
24	USIGNOLO—(2)
25	PDU—(1)
26	RI FI—(1)
27	ARION—(5)
28	DIOR—(1)
29	COLOSSEO—(1)
30	RIZZOLI—(1)

NOTE: * Designates Tie

JAPAN

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	MORI SHIN-ICHI—(Victor) (4)
2	PINKY & KILLERS—(King) (4)
3	ISHIDA AYUMI—(Columbia) (3)
4	AOE MINA—(Victor) (3)
5	TIGERS—(Polydor) (5)
6	MORIYAMA RYOKO—(Philips) (2)
7	YUKI SAORI—(Express) (2)
8	UCHIYAMADA HIROSHI—(RCA) (1)
9	MAYUZUMI JUN—(Toshiba, Capitol) (4)
10	MARY HOPKIN—(Apple) (2)
11	ITO YUKARI—(King) (3)
12	HASHIDA-NORHIKO & SCHUBERTS—(Express) (2)
13	BEATLES—(Apple, Odeon) (4)
14	KING TONES—(Polydor) (1)
15	CARMEN MAKI—(CBS/Sony) (2)
16	SUIZENJI KIYOKO—(Crown) (2)
17	TOKYO ROMANICA—(Teichiku) (1)
18	OKUMURA CHIYO—(Toshiba) (1)
19	HIDE & ROSANNA—(Columbia) (2)
20	GIGLIOLA CINQUETTI—(CGD) (1)
21	TOI ET MDI—(Toshiba) (1)
22	OGAWA TOMOKO—(Toshiba) (3)
23	RINKY & THE FELLAS—(London) (1)
24	SAGAWA MITSUO—(Columbia) (1)
25	SHINTANI NORIKO—(Denon) (1)
26	ZOMBIES—(CBS/Sony) (1)
27	5TH DIMENSION—(Liberty) (1)
28	OX—(Victor) (2)
29	FRANCIS RAY—(Saravan) (1)
30	TEMPTERS—(Philips) (2)

TOP PUBLISHERS

Pos.	PUBLISHER (No. of records on chart)
1	WATANABE—(19)
2	ALL STAFF—(7)
3	SHINKO—(5)
4	NICHION—(5)
5	VICTOR—(5)
6	APRIL—(4)
7	J&K—(2)
8	TOSHIBA—(8)
9	ISHIHARA—(6)
10	ART MUSIC—(1)
11	CROWN—(3)
12	GEION—(1)
13	TAIYO—(2)
14	SUISEISHA—(1)
15	PACIFIC—(4)
16	HAYABUSA—(1)
17	AOYAMA—(1)
18	ABERBACK TOKYO—(1)
19	TOP—(2)
20	TANABE—(2)

MALAYSIA

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	BEE GEES—(Polydor) (3)
2	MARMALADE—(CBS) (3)
3	BEATLES—(Apple) (2)
4	ZAGER & EVANS—(RCA) (1)
5	LULU—(Columbia) (2)
6	DUSTY SPRINGFIELD—(Philips) (2)
7	ROLLING STONES—(Decca) (2)
8	ELVIS PRESLEY—(RCA) (1)
9	CILLA BLACK—(Parlophone) (2)
10	TURTLES—(London) (1)
11	CREAM—(Polydor, Atco) (2)
12	BARRY RYAN—(MGM) (1)
13	*ARCHIES—(RCA) (2)
13	*GARY PUCKETT & THE UNION GAP—(CBS) (2)
15	TREMELOES—(CBS) (1)
16	TEMPTATIONS—(Tama-Motown) (1)
17	BOX TOPS—(Stateside) (2)
18	DOORS—(Elektra) (1)
19	FOUNDATIONS—(Pye) (2)
20	PETULA CLARK—(Pye) (1)

NOTE: * Designates Tie

MEXICO

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Apple) (3)
2	RONDALLA DE SALTILLO—(Capitol) (1)
3	CHELO Y SU CONJUNTE—(Musart) (1)
4	ROBERTO CARLOS—(CBS) (1)
5	BARRY RYAN—(MGM) (1)
6	MARCO ANTONIO VAZQUEZ—(Peerless) (1)
7	LEONARDO FAVIO—(CBS) (1)
8	TOMMY JAMES & THE SHONDELLS—(Roulette) (1)
9	B. J. THOMAS—(Orfeon) (1)
10	DIMITRI DURAKINE—(Philips) (1)
11	LOS ROCKIN DEVILS—(Orfeon) (2)
12	ROBERTO JORDAN—(RCA) (1)
13	*RITA PAVONE—(CBS) (1)
13	*MARY HOPKIN—(Apple) (1)
15	*IRON BUTTERFLY—(Atco) (1)
15	*ELIZABETH—(Raff) (1)
17	IMALDE MILLER—(RCA) (1)
18	MONNA BELL—(Musart) (1)
19	*HNITAS NUNEZ—(Orfeon) (1)
19	*OHIO EXPRESS—(Buddah) (1)
19	*LOS PAYOS—(Gamma) (1)

NOTE: * Designates tie

NEW ZEALAND

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Apple) (3)
2	ELVIS PRESLEY—(RCA) (2)
3	BEE GEES—(Spin) (3)
4	CREEDENCE CLEARWATER REVIVAL—(Liberty) (2)
5	COWSILLS—(MGM) (1)
6	SHANE—(HMV) (1)
7	TOMMY JAMES & THE SHONDELLS—(Roulette) (1)
8	*REBELS—(Impact) (1)
8	*ZAGER & EVANS—(RCA) (1)
10	MANFRED MANN—(Fontana) (2)
11	TOMMY ROE—(Stateside) (2)
12	PETER SARSTEDT—(United Artists) (2)
13	RAY STEVENS—(Monument) (2)
14	*JOSE FELICIANO—(RCA) (2)
14	*LULU—(Columbia) (2)
16	DIANA ROSS & THE SUPREMES—(Tama) (1)
17	BARRY RYAN—(MGM) (1)
18	ROLLING STONES—(Decca) (1)
19	MARBLES—(Polydor) (2)
20	JOHN ROWLES—(CBS) (2)

NOTE: * Designates tie

NORWAY

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	BEATLES—(Apple, Parlophone) (3)
2	CLIFF RICHARD—(Columbia) (1)
3	INGER LISE ANDERSON—(RCA Victor) (3)
4	MARMALADE—(CBS) (2)
5	GLUTAN—(Odeon) (4)
6	KIRSTI SPARBOE—(Triola) (1)
7	*MARY HOPKIN—(Apple) (2)
7	*FLEETWOOD MAC—(Blue Horizon, Immediate) (2)
9	ZAGER & EVANS—(RCA Victor) (1)
10	LULU—(Columbia) (1)
11	NORRE SVING BLANDEDE MANNSHOR OG ORK ESTER—(RCA Victor) (1)
12	ROLLING STONES—(Decca) (1)
13	ANNE-METTE—(Triola) (1)
14	TOMMY ROE—(Stateside) (1)
15	TOMMY KOEBERG—(Sonet) (1)

NOTE: * Designates tie

TOP PUBLISHERS

Pos.	PUBLISHER—(No. of records on chart)
1	SONORA—(19)
2	SWEDEN—(8)
3	BELINDA—(2)
4	BENDIKSEN—(5)
5	ESSEX—(3)
6	EMI NORSK—(1)
7	IMUDICO—(3)
8	UNITED ARTISTS—(2)
9	THORE EHRLING—(1)
10	KANNE-METTE—(1)

PHILIPPINES

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	1910 FRUITGUM CO.—(Buddah) (4)
2	OHIO EXPRESS—(Buddah) (3)
3	TOMMY ROE—(ABC) (3)
4	SIMON & GARFUNKEL—(CBS) (3)
5	SLY & THE FAMILY STONE—(Epic) (1)
6	BEATLES—(Apple, Parlophone) (3)
7	ARCHIES—(RCA) (1)
8	HENRY MANCINI & HIS ORK.—(RCA) (2)
9	NOEL HARRISON—(Reprise) (1)
10	MILLENNIUM—(CBS) (1)
11	BLOOD, SWEAT & TEARS—(CBS) (2)
12	JERRY VALE—(CBS) (2)
13	ZOMBIES—(Date) (1)
14	EYDIE GORME—(CBS) (1)
15	*MARMALADE—(CBS) (1)
15	*BOBBY VINTON—(Epic) (1)
17	TRINI LOPEZ—(Reprise) (1)
18	RAY ANTHONY—(Ranwood) (1)
19	RASCALS—(Atlantic) (1)
20	LANA CANTRELL—(RCA Victor) (1)

NOTE: * Designates tie

TOP PUBLISHERS

Pos.	PUBLISHER—(No. of records on chart)
1	MARECO—(54)
2	FILIPINAS RECORD CO.—(10)
3	DYNA PRODUCTS—(6)
4	PLAYTEX RECORD CO.—(1)
5	SUPER RECORD CO.—(2)
6	D'SWAN—(1)

POLAND

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	FLEETWOOD MAC—(Immediate) (1)
2	JOE SOUTH—(Capitol) (1)
3	HALINA FRACKOWIAK & ABC—(—) (2)
4	HOLLIES—(Parlophone) (1)
5	CREEDENCE CLEARWATER REVIVAL—(Fantasy) (1)
6	BREAKOUT—(Muza) (1)
7	JIMI HENDRIX—(Track) (1)
8	*TOMMY JAMES & THE SHONDELLS—(Roulette) (1)
8	*THUNDERCLAP NEWMAN—(Track) (1)
10	TURTLES—(White Whale) (1)

NOTE: * Designates tie

PUERTO RICO

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	TNT BAND—(Cotique) (2)

2	SANDRO—(Columbia-Mexico, Columbia-Miami) (5)
3	MARCO A. MUNIZ—(RCA Victor) (3)
4	DOMINICA Y GRUPO—(Mary Lou) (1)
5	5th DIMENSION—(Soul City) (1)
6	TOMMY OLIVENCIA—(Inca, Tioly) (5)
7	LUCCITA—(Hit Parade) (2)
8	JULIO ANGEL—(Hit Parade) (1)
9	LOS PAYOS—(Gema) (1)
10	FRANCIS SANTANA—(Batey) (1)
11	LA LUPE—(Tico) (1)
12	CHUCHO AVELLANET—(UA Latino) (2)
13	JOSE L. RODRIGUEZ—(Velvet) (1)
14	DANNY RIVERA—(Velvet) (3)
15	ROBERTO LEDESMA—(Gema) (2)
16	DE KALAFF—(Hit Parade) (1)
17	MARISOL—(Borinquen) (1)
18	LOS ANDINOS—(Kubaney) (1)
19	GRAN COMBO—(Gema) (2)
20	TOM JONES—(Parrot) (1)

SINGAPORE

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	TOM JONES—(Decca) (2)
2	ENGELBERT HUMPERDINCK—(Decca) (3)
3	BARRY RYAN—(MGM) (2)
4	BEATLES—(Parlophone) (1)
5	DAVE DEE & CO.—(Fontana) (3)
6	MARMALADE—(CBS) (2)
7	BEE GEES—(Polydor) (3)
8	FOUNDATIONS—(Pye) (1)
9	DUSTY SPRINGFIELD—(Philips) (1)
10	CLIFF RICHARD—(Columbia) (2)
11	PLASTIC ONO BAND—(Apple) (1)
12	*TOMMY JAMES & THE SHONDELLS—(Roulette) (1)
12	*5TH DIMENSION—(Soul City) (1)
14	STEPHENWOLF—(Dunhill) (1)
15	CILLA BLACK—(Parlophone) (2)
16	THUNDERCLAP NEWMAN—(Track) (1)
17	PETULA CLARK—(Pye) (1)
18	LOVE AFFAIR—(CBS) (2)
19	*SIMON & GARFUNKEL—(Columbia) (1)
19	*DES O'CONNOR—(Columbia) (1)
20	LEAPY LEE—(MCA) (1)

NOTE: * Designates Tie

SOUTH AFRICA

TOP ARTISTS

Pos.	ARTIST—(Label) (No. of records on chart)
1	ARCHIES—(RCA) (3)
2	CREEDENCE CLEARWATER REVIVAL—(Liberty) (2)
3	HERMAN'S HERMITS—(Columbia) (2)
4	1910 FRUITGUM CO.—(Buddah) (2)
5	TROGGS—(Fontana) (1)
6	TOMMY JAMES & THE SHONDELLS—(Roulette) (1)
7	*BOOKER T & THE MG'S—(Stax) (1)
7	*STACCATOS—(NEM) (1)
9	TOMMY ROE—(ABC-Paramount) (3)
10	BEE GEES—(Polydor) (4)
11	*CASUALS—(Decca) (1)
11	*MARBLES—(Polydor) (1)
13	ROBIN GIBB—(Polydor) (1)
14	PETER SARSTEDT—(United Artists) (2)
15	JOE SOUTH—(Capitol) (1)
16	COWSILLS—(MGM) (1)
17	LEAPY LEE—(Stateside) (2)
18	PERCY SLEDGE—(Atlantic) (2)
19	HOLLIES—(Parlophone) (1)
20	TREMELOES—(CBS) (2)
21	JOHNNY RIVERS—(Imperial) (2)
22	BARRY RYAN—(MGM) (1)
23	ZOMBIES—(CBS) (1)
24	DONOVAN—(CBS) (1)
25	SANDIE SHAW—(Pye) (2)

NOTE: * Designates Tie

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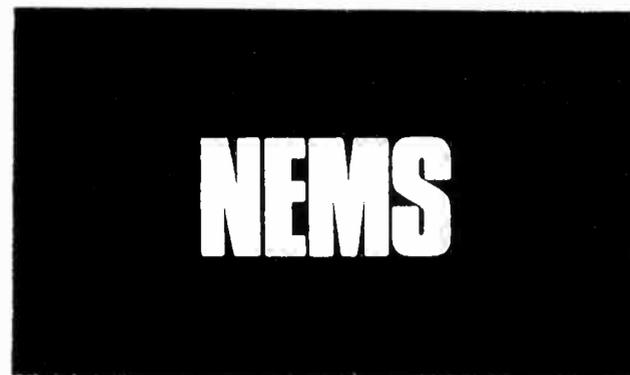
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 Chuo-Ku Tokio (Japan)

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BERNARD NESS

managing director, RCA, U.K.

I should like to confine my remarks on the record industry to the U.K. and Europe. In the U.K. we can expect to see the U.S. pattern develop very rapidly. Merchandising and distribution systems are going to gain strength from the lessons learned in the distribution of budget lines. Rack jobbing in one form or the other will become a major factor but, as I have said before, good competitive dealers will always be there.

In pricing I can foresee that records will get cheaper but I want to make it quite clear that this is not synonymous with reducing prices. After all, records have been getting steadily cheaper over the last few years, purely because the pricing has remained static, the income per capita has been increasing and the purchasing power has been increasing. I think it is likely that the industry will in fact have to increase certain prices before long but the gap between the rate of increase in the standard of living and the rate of increase in the price of gramophone records will widen. Therefore records will get cheaper.

The future of singles is a fairly uncertain picture. They are at 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 very fast and is introducing budget lines and merchandising techniques that even until two or three years ago were considered to be unacceptable. In Germany the price trend must be down and volume must increase substantially.

The major operators in Europe are actively rationalizing their manufacturing and distribution organization and, looking to the end of the ten year period, it is likely to become a truly Common Market as far as records are concerned.

Tape is already going fast on the Continent and will keep going and I believe that they will switch from records to tape some few years before the same thing happens in the U.K.

Artistically, the market is going to develop and there will not be so many international barriers holding back promising talent. In terms of a generation, I believe European tastes will also become very similar.

JOAQUIN ALFONSO

artistic manager, Belter Records, Spain

The 1970's will be most important for the development of the music industry and very specially for the light one.

Technological approaches and higher standards of living in most countries will increase the number of music buyers for records, cartridges, musicassettes 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.

Moreover, the new ways of life which are appearing and being adopted by the new generation will mean a transformation and development of creative work in the recording industry. In short, we are entering a most important and attractive age for our work.

City of Tupelo, Mississippi

December 3, 1969

Mr. Paul Ackerman

Music Editor

Billboard Publications, Inc.

165 West 46th Street

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Best wishes to you and Billboard Publications for continued progress and prosperity!

Yours sincerely,

James L. Ballard, Mayor
City of Tupelo, Mississippi

City of Memphis, Tennessee

December 4, 1969

Mr. Paul Ackerman

Music Editor

Billboard Publications, Inc.

165 West 46th Street

New York, New York 10036

Dear Mr. Ackerman:

From a city celebrating its Sesquicentennial birthday, congratulations on your publication's 75th birthday.

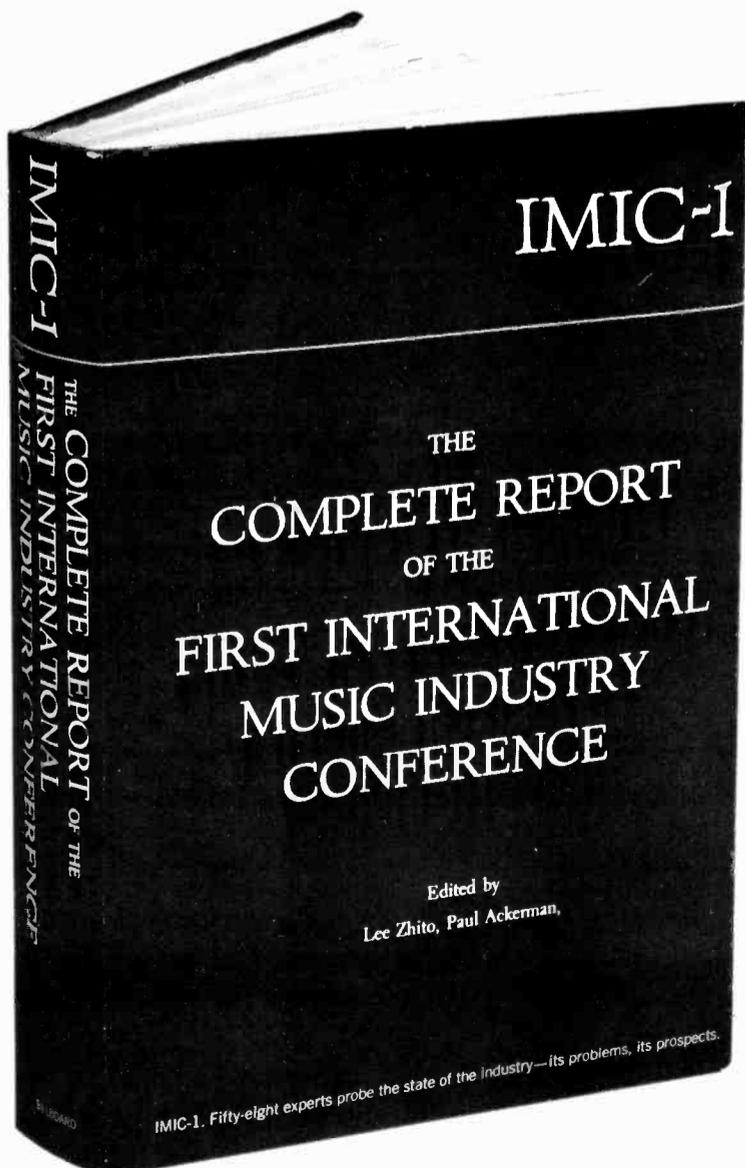
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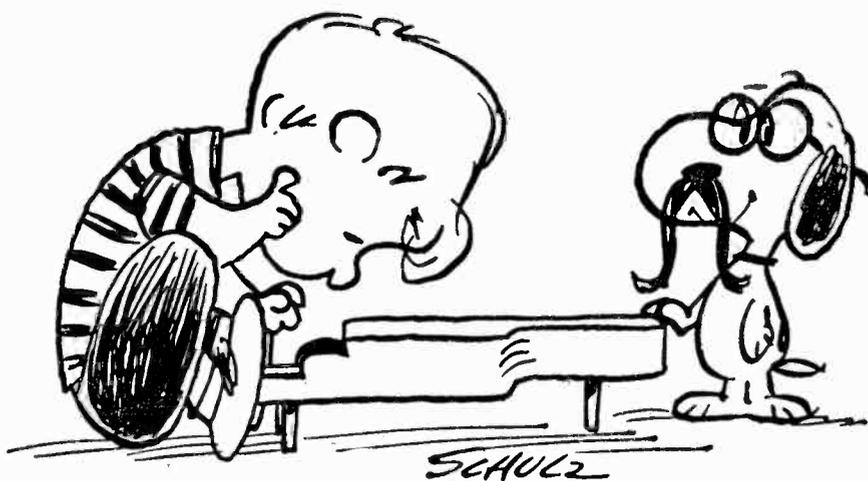


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BILLBOARD MAGAZINE, BIRTHDATE: APRIL 19, 1894. BIRTHPLACE: CINCINNATI, O. BIRTH SIGN: ARIES. GEMINI ASCENDING, SUN IN ARIES, MOON IN LIBRA. Ascending Gemini establishes Mercury as Ruler of the chart; in company with Sun in Aries gives pioneering thrust 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 employes harmonious and friendly, even with occasional "family" squabbles. Occasional need for change of residence (quarters) required for expansion (4). Venus and Uranus gives successful dealings in recording field. Some loss through fires, accidents and lawsuits. The latter overcome successfully through triple conjunction of Jupiter, Neptune and Pluto rising in Gemini outperforms competition. Majority of astrological signs point to "All systems go" for another seventy-five years.

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