

WAR SONGS: HIT RECORDINGS DURING THE VIETNAM PERIOD

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War songs are traditional to popular American music. Originating with "Yankee Doodle" and the early patriotic songs of William Billings, America's first self-made composer, the genre spans historically important compositions like "Battle Hymn Of The Republic," "Stars And Stripes Forever," and "Over There," and ultimately encompasses an early top chart hit, "Comin' In On A Wing And A Prayer." (1) Although war songs have customarily mobilized support for national war efforts, the ultimate unpopularity of the Vietnam War led to a significant change: for the first time in American history, many war songs embodied social protest as well. (2)

Historically, Vietnam consisted of three wars--the first (1946-1954) centering around the Vietnamese struggle to eject the French, the second (1961-1968) witnessing the gradual build-up of American presence, and the third (1969-1975) featuring the employment of American technological weaponry and the initiation of intensive diplomacy that resulted in American withdrawal. (3) American popular music attended to the Vietnam War for a ten-year period (1965-1974) that began with military escalation and ended with negotiated settlement and departure. (4)

The present study examines change in the sentiments of war songs as the Vietnam war progressed. War songs expressing "patriotism" and "protest" are then compared for the four key descriptors--song type, artist type, lyric content, and manufacturer. Finally, all war songs are compared to the top chart recordings of the same period in order to determine stylistic and industry differences between this genre and the rest of the music.

PATRIOTIC AND PROTEST SONGS

The study sample comprises all 50 singles recordings to reach Billboard's general popularity chart that referred to war during the Vietnam period (see Appendix). (5) For purposes of this study, any song that referred to war in general or the Vietnam War in particular was considered a war song. Each chart single is identified as containing positive (patriotic), negative (protest), or mixed sentiments toward war. This sample of war songs is utilized in all subsequent analyses, examinations of change in the war songs themselves and determinations of the degree to which these songs conform to general patterns in popular music. See Table 1.

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Fifty war songs charted during the Vietnam period; 16 (32%) expressed positive while 24 (48%) expressed negative attitudes toward war. Table 1 reveals that protest songs appeared as early as 1965, when America's involvement in the war substantially escalated, (6) but that patriotic songs predominated until 1970. The protest song, "Eve Of Destruction," re-established the war song genre by provoking a patriotic answer song, "Dawn Of Correction." Shortly afterwards (1966), two patriotic songs, "Ballad Of The Green Berets" and "He Wore The Green Beret," were paired in a wave of songs that supported the war effort. Songs that most vividly unveiled traditional patriotism were the stentorian, "Gallant Men" ("who died so that others might be free") of late 1966, a revived version of Romberg's "Stout-Hearted Men" ("who fight for the rights they adore") during 1967, and a heart-rending recitation with commentary of "The Pledge Of Allegiance" in 1968.

The pivotal year of 1970 generated the most war songs and signaled the ascendance of the protest subgenre. In January and again in June, different versions of Laura Nyro's "Save The Country" protested "I can't study war no more, save the people, save the children, save the country... now!" The Kent State University shootings of May 4, 1970, in turn, triggered Neil Young's June hit, "Ohio" (How can you run when you know?). In August, a blatant, angry, antiwar hit by Norman Whitfield and Barrett Strong raced up the charts; the lyrics of the song, "War," posed a question on the minds of many people and supplied an unequivocal answer ("War. What's it good for? Absolutely nothing!"). Later that year Whitfield and Strong penned another chart tune, "Stop The War Now." By 1974, protest songs appeared in teenybopper arrangements; the song, "Billy Don't Be A Hero," urged young listeners "don't be a fool with your life."

Mixed sentiment songs which spanned the period from 1970 to 1974 were either tangential to the divided opinion about the war or confronted the conflict directly. Canadian Gordon Sinclair's "Americans" charted in three versions as it historically detailed our country's good deeds, (7) but it ignored the turmoil that the war had caused. Other songs attempted to reconcile patriotism and protest. Perhaps the best of this category were the songs of composer-performers. In "America, Communicate With Me" (1970), Ray Stevens called for a middle ground between "love it or leave it" patriotism and "change it or lose it" protest. In a similar vein, Jud Strunk's "My Country" (1974) documented the nation's diversity and promoted personal ("I've made mistakes but that's the breaks and I'm willing to accept my share of the blame") and social ("I don't stand for everything my country is about but I am willing to stand for my country") responsibility. Peace songs ("La La Peace Song") of 1974 sought resolution as well.

Quantitatively as well as qualitatively, song sentiment toward war changed with time ($\chi^2=13.40$, $df=2$, $p .01$, $C=.47$). Prior to 1970, positive (patriotic) songs are over-represented whereas mixed songs are under-represented. From 1970 onward, patriotic songs are under-represented and mixed songs are over-represented. Negative or protest songs hit proportionately during both time periods.

WAR SONG STYLES

War songs are their most stylized when they consist of spoken word against instrumental background. Conventially, "America," "Battle Hymn Of The Republic," "Onward Christian Soldiers," or "Taps" is performed with trumpet and fife and drum along with sound effects that often simulate bombs and machine gun fire to sustain and punctuate the narration. This traditionally patriotic or "seasonal" arrangement of war songs is supplemented by other styles of popular music. The goal of the remaining analyses is to compare the styles of war songs with each other and with top singles hits of the same period using descriptors that are common to all of popular music--song type (musical genre), artist type (performance mode), lyric content (vocal message), and manufacturer (controlling firm). (8) These descriptors are examined initially to determine the extent to which war songs conform to the top hit recordings of the time. The Spearman rank correlation coefficient, r_s , is utilized to show the extent of association between the two song samples. That correlation is then gauged for significance level. (9) Subsequently, for each descriptor the war song sample is catalogued for sentiment and converted to contingency tables for chi-square testings. (10) These analyses will indicate whether descriptors differ according to war sentiment. The four descriptors appear as Tables 2, 3, 4, and 5.

Song Type

War songs utilize the same song types as the top hit singles of the period ($r = .71$, $p .02$). Rock ballads, the universally dominant genre, constitutes 62% of all war songs and 66% of all top hits. Table 2 further shows that variation in song type between the two song samples is largely limited to two genres: seasonal song type occurs more often for war songs and rock upbeats occur more often for top hit singles. See Table 2.

Among war songs themselves, song type, grouped from the ten displayed categories into the two broad classes of mainstream and substream, differs by sentiment ($\chi^2 = 8.92$, $df = 1$, $p .01$, $C = .39$). Patriotic sentiments more often occur as substream genres and less often as mainstream genres. Protest and mixed sentiment songs less often utilize substream genres and distribute proportionately for mainstream genres.

Artist Type

War songs also employ the same artist types as the top hit singles ($r = .88$, $p .01$). Male vocalists are the dominant performance mode for both song samples. Among males, however, a difference appears: male solo vocalists (46%) sing more war songs than male vocal groups (30%), but male vocal groups (45%) sing more top hits than male solo vocalists (29%). For all other artist types, Table 3 shows a high degree of correspondence between the two sets of recordings. See Table 3.

For war songs alone, artist type, grouped from the eight displayed categories into the two broad classes of solo and group plus orchestra, does not differ by sentiment ($\chi^2 = .06$, $df = 1$, $p = n.s.$). Patriotic and

protest songs distribute proportionately by performance modes.

Lyric Content

War songs and top hit singles clearly differ by lyric ($r = .35$, $p = n.s.$). Narrative lyrics comprise virtually all war songs (98%) but only a plurality of top singles hits (35%). Because war songs and top hits are lyrically homogeneous and heterogeneous respectively, little correspondence exists between them in Table 4. (See Table 4.)

For war songs themselves, lyric content, grouped from the ten displayed categories into the two broad classes of narrative and other, does not differ by sentiment either ($\chi^2 = 2.38$, $df = 1$, $p = n.s.$). Both patriotic and protest songs are narrative ballads.

Manufacturer

War songs are produced by the same manufacturers who make top hit singles ($r = .90$, $p = .01$). Medium firms lead in the generation of war songs (26%) and top hits (20%). Despite the general correspondence, some variation by firm between these two song samples does appear in Table 5. Proportionately, war songs exceed top hits for WEA, chiefly the Warner Brothers and Atlantic labels, CBS, primarily Columbia, and ABC, predominantly Dunhill. On the other hand, top hits exceed war songs for Motown, where neither the Tamla nor Motown labels had a war hit, and for Capitol, where war songs appeared on the parent label. (See Table 5.)

Among war songs alone, the manufacturer descriptor, grouped from the twelve displayed categories into three broad classes of old large firms, new large firms, and small to medium firms, also differs by sentiment ($\chi^2 = 8.95$, $df = 2$, $p = .02$, $C = .39$). Patriotic sentiments come more often from old large firms, notably MCA and RCA, and less often from medium and small firms. Protest and mixed sentiment songs come less often from old large firms. Distributing proportionately are songs of both sentiment from new large firms and songs of protest and mixed sentiment from medium to small firms.

CONCLUSIONS

War songs that became popular during the Vietnam period encompassed a wide range of public sentiment. In contrast to the music that accompanied prior wars, songs of both patriotism and protest emerged. Although patriotic songs generally prevailed until 1970, songs of protest and reconciliation thereafter became dominant. Despite concern about the cooptation of the protest movement by media and industry, (11) war protest songs succeeded, and once the issue--the war--ceased, so did the songs. (12)

Patriotic and protest songs did not differ by artist type or lyric content. Both subgenres of war song were generally performed by male solo vocalists in the narrative ballad form. Patriotic and protest songs did differ by song type and manufacturer: compared to protest songs, patriotic songs more often embodied substream genres and were

produced by old large firms. (13) Together, the two types of war song remain very much part of the popular music scene out of which they emerged. When compared to the top hits of the same period, only one large difference--the prevalence of narrative lyrics over the usually varied range of message themes--emerges, and a few small differences--the championing of war songs by certain firms (WEA, CBS, and ABC) appear. The war songs and top hits of the time remain similar in genre (rock ballads predominate), artist type (male vocalists are ascendant), and manufacturer (medium firms succeed). With the possible exception of Crosby, Stills, Nash, and Young, few artists appear to have associated exclusively with the genre. As with other cultural forms, then, production values in war songs typically reflect the stylistic trends that prevail within the music industry at the time. (14)

NOTES

¹War songs mobilize national sentiment for conflict. Throughout American history each campaign has generated its own music. See Edward Jablonski, "Music with an American Accent" in George McCue (ed.), Music in American Society, 1776-1976: From Puritan Hymn to Synthesizer (New Brunswick: Transaction Books, 1977), pp. 27-46, Allen L. Woll, "From 'Blues In The Night' to 'Ac-cent-tchu-ate The Positive': Film Music Goes to War, 1939-1945," Popular Music and Society, II (1975), pp. 66-76, Jens Lund, "Country Music Goes to War: Songs for the Red-Blooded American," Popular Music and Society, I (1972), pp. 210-230, Jennie A. Chinn, "There's A Star-Spangled Banner Waving Somewhere': Country-Western Songs of World War II," John Edwards Memorial Foundation Quarterly, 16 (1980), pp. 74-80, and David Ewen, All the Years of American Popular Music: A Comprehensive History (Englewood Cliffs: Prentice-Hall Inc., 1977).

²Contemporary social protest songs largely grew out of the civil rights movement. See Phyl Garland, The Sound of Soul (Chicago: Regnery, 1969), Rochelle Larkin, Soul Music (New York: Lancer Books, 1970), and Rex Weiner and Deanne Stillman, Woodstock Census: The Nationwide Survey of the Sixties Generation (New York: Viking Press, 1979). The variety of causes that has been championed in American song is, however, much more wide-ranging. See R. Serge Denisoff, "The Evolution of the American Protest Song" in R. Serge Denisoff and Richard A. Peterson (eds.), The Sounds of Social Change: Studies in Popular Culture (Chicago: Rand McNally, 1972), pp. 15-25, R. Serge Denisoff and Mark Levine, "The Popular Protest Song: The Case of 'Eve of Destruction'," Public Opinion Quarterly, Contemporary Protest Music," Popular Music and Society, I (1971), pp. 44-50.

³Les Waffen, "Oral History: Vietnam in Retrospect," Forecast, November/December (1975), pp. 38-45.

⁴Bruce Anderson, Peter Hesbacher, K. Peter Etkorn, and R. Serge Denisoff, "Hit Record Trends, 1940-1977," Journal of Communication, 30:2 (1980), pp. 31-43.

⁵From a listing of all chart singles, approximately four hundred selections were pulled from the archive and auditioned. Songs that ultimately fell outside the study sample expressed themes of social protest, civil rights, religion, or employed combative terms to depict love and romance. Although "Mr. Lonely," Bobby Vinton, Epic 9730 (1964) has been certified by the composer-performer as one of the biggest records with servicemen stationed around the world (see Bobby Vinton, The Polish Prince New York: M. Evans & Co., 1978, pp. 84-89, it actually refers to isolation and absence of love. Similarly, "Revolution," Beatles, Apple 2276 (1968), "Give Peace A Chance," John Lennon, Apple 1809 (1969), and "Power To The People," John Lennon, Apple 1830 (1971) ignore duty to country or resistance to Vietnam. They refer instead to broader social issues that apply beyond national boundaries.

⁶The reaction was indignation about governmental deceitfulness surrounding the extensive military expansion in Vietnam during 1965. The Tet offensive of the Viet Cong in February 1968 aroused great doubt that the war could be won, but the reaction took longer to become antagonistic. See Robert Metz, CBS: Reflections in a Bloodshot Eye (Chicago: Playboy Press, 1975), pp. 351-355, and George Bailey, "Television War: Trends in Network Coverage of Vietnam, 1965-1970," Journal of Broadcasting, 20 (1976), pp. 147-158.

⁷Several songs about war that charted were tangential to the Vietnam conflict. "Song From M*A*S*H" was the signature theme to a situational comedy about the Korean War. Actually titled "Suicide Is Painless" by composers Mike Altman and Johnny Mandel, it appeared first in the 1970 Robert Altman motion picture and subsequently as the telecast series beginning September 17, 1972. "Buffalo Soldier" documented different wars that involved the black American cavalry. And "One Tin Soldier," a theme from the film, "Billy Jack," told how the valley people rose up against the mountaintop kingdom.

⁸The original research describing the development of each of these variables is contained in four papers: song type--Peter Hesbacher, Eric Simon, Bruce Anderson, and David G. Berger, "'Substream' Recordings: Some Shifts in Stature and Alterations in Song," Popular Music and Society, VI (1978), pp. 11-26; artist type--Peter Hesbacher, Nancy Clasby, H. Gerald Clasby, and David G. Berger, "Solo Female Vocalists: Some Shifts in Stature and Alterations in Song," Popular Music and Society, V (1977), pp. 1-16; lyric content--Bruce Anderson, David G. Berger, R. Serge Denisoff, K. Peter Etkorn, and Peter Hesbacher. "Love Negative Lyrics: Some Shifts in Stature and Alterations in Song," International Journal of Communications Research, in press; manufacturer--Peter Hesbacher, K. Peter Etkorn, Bruce Anderson, and David G. Berger, "A Major Manufacturer's Recordings: Shifts by CBS in Artistry and Song," International Journal of Communications Research, 4 (1978), pp. 375-392.

⁹Sidney Siegel, Non-parametric Statistics (New York: McGraw-Hill, 1956), pp. 202-213.

¹⁰Hubert M. Blalock, Social Statistics (New York: McGraw-Hill, 1960), pp. 212-221.

¹¹Corporations containing record divisions were also involved with media coverage of the war. By February 23, 1971, when CBS broadcast the retrospective documentary, "The Selling of the Pentagon," they had clearly re-evaluated the national commitment to the war. See William S. Paley, As It Happened: A Memoir (New York: Doubleday, 1979), pp. 305-309. At NBC, not only was there less war coverage but corporate re-evaluation also took place later. See Steve Chapple and Reebee Garofalo, Rock'n'Roll Is Here To Pay: The History and Politics of the Music Industry (Chicago: Nelson-Hall, 1977), p. 220.

¹²An exception comes from a group, Crosby, Stills, Nash, and Young, that specialized in war songs and social protest, providing three songs for the study sample. Neil Young's "Hawks And Doves," Reprise 49555 (1980) contains a post Vietnam statement of patriotism:

"Ain't getting old, ain't getting younger though,
Just getting used to the lay of the land.
I ain't tongue-tied, just don't got nothin' to say.
I'm proud to be living in the U.S.A.
Ready to go, willing to stay and pay,
So my sweet wife can dance another free day.
Hawks and doves are circling in the rain."

¹³No song in the study sample explicitly contained Vietnam in its title. Such songs were, however, released as singles. "Viet Nam," Jimmy Cliff, A&M 1167 (1970) was one of several that did not reach the charts.

¹⁴Now that a sample of war songs that became popular has been identified and examined, it would be valuable to delineate all war songs that were nationally released during this period. Do chart and non-chart war songs differ in their stylistic qualities? Other research suggestions appear in Peter Hesbacher and Bruce Anderson, "The Popular Music Research Project: A Systematic Approach to Archival Research," Association for Recorded Sound Collections Journal, 12 (1980), pp. 160-173.

APPENDIX
VIETNAM WAR HITS

TITLE	ARTIST	SONG TYPE	LABEL & NO.	YEAR
Eve of Destruction*	Barry McGuire	rock ballad	Dunhill 4009	1965
The Dawn of Correction	Spokesmen	rock ballad	Decca 31844	1965
The Universal Soldier	Glen Campbell	rock ballad	Capitol 5504	1965
Universal Soldier	Donovan	folk	Hickory 1338	1965
The Ballad Of The Green Berets*	S/Sgt Barry Sadler	seasonal	RCA 8739	1966
He Wore The Green Beret	Nancy Ames	pop ballad	Epic 10003	1966
The "A" Team	S/Sgt Barry Sadler	seasonal	RCA 8804	1966
The Cruel War	Peter, Paul & Mary	folk	WB 5809	1966
Day For Decision	Johnny Sea	pop ballad	WB 5820	1966
Lonely Soldier	Mike Williams	rock ballad	Atlantic 2339	1966
Gallant Men	Senator Everett McKinley Dirksen	seasonal	Capitol 5805	1966
Stout-Hearted Men	Barbra Streisand	seasonal	Col 44225	1967
Requiem For The Masses	Association	rock ballad	WB 7074	1967
The Unknown Soldier	Doors	rock ballad	Elek 45628	1968
This Is My Country	Impressions	rock ballad	Curtom 1934	1968
The Pledge of Allegiance	Red Skelton	seasonal	Col 44798	1969
Fortunate Son	Creedence Clearwater Revival	rock ballad	Fantasy 634	1969
One Tin Soldier	Original Caste	rock ballad	TA 186	1969
Save The Country	Thelma Houston	rock ballad	Dunhill 4222	1970
The Declaration	Fifth Dimension	seasonal	Bell 860	1970
Buffalo Soldier	Flamingos	rock ballad	Polydor 14019	1970
Run Through The Jungle	Creedence Clearwater Revival	rock ballad	Fantasy 641	1970
Grover Henson Feels Forgotten	Bill Cosby	rock ballad	Uni 55223	1970
Save The Country	Fifth Dimension	rock ballad	Bell 895	1970
Song From M*A*S*H	Al De Lory	rock ballad	Capitol 2811	1970
Ohio	Crosby, Stills, Nash & Young	rock ballad	Atlantic 2740	1970
Eve of Destruction	Turtles	rock ballad	WW 355	1970
War*	Edwin Starr	rock upbeat	Gordy 7101	1970

America, Communicate With Me	Ray Stevens	rock ballad	Barnaby	2016	1970
America Standing	Five Stairsteps	rock ballad	Buddah	188	1970
Stop The War Now	Edwin Starr	rock upbeat	Gordy	7104	1970
Man In Black	Johnny Cash	country & western	Col	45339	1971
Soldier's Last Letter	Merle Haggard	country & western	Capitol	3024	1971
Battle Hymn of Lt. Calley	C Company featuring Terry Nelson	seasonal	Plan	73	1971
Bring The Boys Home	Freda Payne	rock ballad	Invictus	9092	1971
What The World Needs Now/Abraham, Martin & John	Tom Clay	rock ballad	Mowest	5002	1971
Military Madness	Graham Nash	rock ballad	Atlantic	2827	1971
One Tin Soldier	Coven	rock ballad	WB	7509	1971
War Song	Neil Young & Graham Nash	rock ballad	Reprise	1099	1972
One Tin Soldier	Coven	rock ballad	MGM	14308	1973
One Tin Soldier	Coven	rock ballad	WB	0101	1973
Americans	Bryon MacGregor	pop ballad	Westbound	222	1974
Americans	Gordon Sinclair	pop ballad	Avco	4628	1974
The Americans (A Canadian's Opinion)	Tex Ritter	pop ballad	Capitol	3814	1974
There Will Never Be Any Peace (Until God Is Seated At The Conference Table)	Chi Lites	rock ballad	Bruno	55512	1974
Billy-Don't Be A Hero	Paper Lace	rock ballad	Mercury	73479	1974
Billy, Don't Be A Hero*	Bo Donaldson & The Haywoods	rock ballad	ABC	11435	1974
My Country	Jud Strunk	seasonal	Capitol	3960	1974
La La Peace Song	O C Smith	rock ballad	Col	10031	1974
La La Peace Song	Al Wilson	rock ballad	RR	30200	1974

*Signifies those recordings to reach number one on the general popularity charts.

TABLE 1
 MAR RECORDINGS:
 CHANGES IN SENTIMENT BY TIME (1965-1974)
 YEAR**

	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	Combined					
	N	%	N	%	N	%	N	%	N	%	N					
WAR SENTIMENT**																
Positive	1	25	7	100	1	50	1	50	1	33	3	23	2	29	16	32
Mixed															2	15
Negative	3	75			1	50	1	50	2	67	8	62	4	57	1	100
Total	4	8	7	14	2	4	2	4	3	6	13	26	7	14	1	2
													2	2	4	9
													4	9	18	50
																100

*The data sources are Billboard, Los Angeles: Billboard Publications, Inc., January 2, 1965 through December 28, 1974.

*Time grouped as 1965 through 1969 and 1970 through 1974.

**Sentiment grouped as classified.

Time $\chi^2=13.40$, $df=2$, $p .01$, $C=.47$.

TABLE 2

COMPARISON OF SELECTIONS BY SONG TYPE:
WAR RECORDINGS AND TOP SINGLES HITS

SONG TYPE	WAR SONGS SAMPLE**		TOP SINGLES HITS (1965-1974)*	
	N	%	N	%
Mainstream				
Rock upbeat	2	4	35	16
Pop upbeat	0	0	1	-
Pop ballad	5	10	17	8
Rock ballad	31	62	149	66
Substream				
Folk	2	4	8	4
Country and western	2	4	5	2
Rhythm and blues	0	0	4	2
Jazz	0	0	1	-
Comedy/novelty	0	0	2	1
Seasonal	8	16	2	1
	(50)	(100)	(224)	(100)

* r_s (rho) = .71, p .02

**Song type grouped as mainstream and substream; sentiment grouped as positive and negative plus mixed. Song type (war songs) $\chi^2=8.92$, df=1, p .01, C=.39.

TABLE 3

COMPARISON OF SELECTIONS BY ARTIST TYPE:
WAR RECORDINGS AND TOP SINGLES HITS

ARTIST TYPE	WAR SONGS SAMPLE**		TOP SINGLES HITS (1965-1974)*	
	N	%	N	%
Female				
Solo vocal	7	14	26	12
Vocal group	0	0	10	4
Male				
Solo vocal	23	46	64	29
Vocal group	15	30	100	45
Mixed				
Duet	0	0	5	2
Vocal group	4	8	13	6
Orchestra				
Big band	1	2	5	2
Small combo	0	0	1	-
	(50)	(100)	(224)	(100)

* r_s (rho) = .88, p .01

**Artist type grouped as solo and group plus orchestra;
sentiment grouped as positive and negative plus mixed.
Artist type (war songs) $\chi^2 = .06$, df=1, p=n.s.

TABLE 4

COMPARISON OF SELECTIONS BY LYRIC:
WAR RECORDINGS AND TOP SINGLES HITS

LYRIC CONTENT	WAR SONGS SAMPLE**		TOP SINGLES HITS (1965-1974)*	
	N	%	N	%
Love songs				
Prologue	0	0	8	4
Courtship	0	0	38	17
Honeymoon	0	0	36	15
Downward	0	0	37	16
All alone	0	0	15	7
Other songs				
Narrative	49	98	78	35
Religious	0	0	2	1
Dance	0	0	2	1
Comic	0	0	2	1
Tune	1	2	6	3
	(50)	(100)	(224)	(100)

* r_s (rho) = .35, p=n.s.

**Lyric content grouped as narrative and other; sentiment grouped as positive and negative plus mixed. Lyric content (war songs) $\chi^2=2.38$, df=1, p=n.s.

TABLE 5

COMPARISON OF SELECTIONS BY FIRM:
WAR RECORDINGS AND TOP SINGLES HITS

LABEL/FIRM	WAR SONGS SAMPLE**		TOP SINGLES HITS (1965-1974)*	
	N	%	N	%
Large firms				
CBS	7	14	24	11
MCA	2	4	10	4
RCA	2	4	13	6
Capitol	6	12	35	16
Polydor	2	4	9	4
Phonogram	1	2	8	4
ABC	3	6	9	4
WEA	10	20	33	15
UA	0	0	7	3
Motown	3	6	30	13
Medium firms	13	26	46	20
Small firms	1	2	1	-
	(50)	(100)	(225)+	(100)

+One recording, "Wild Thing" by The Troggs, hit on two different labels. Thus one recording is assigned two labels.

* r_s (rho) = .90, p .01

**Manufacturer grouped as old large firms (CBS, MCA, RCA, Capitol), new large firms (all other large firms), and medium plus small firms; sentiment grouped as positive and negative plus mixed. Manufacturer (war songs) $\chi^2 = 8.85$, df=2, p .02, C = .39.