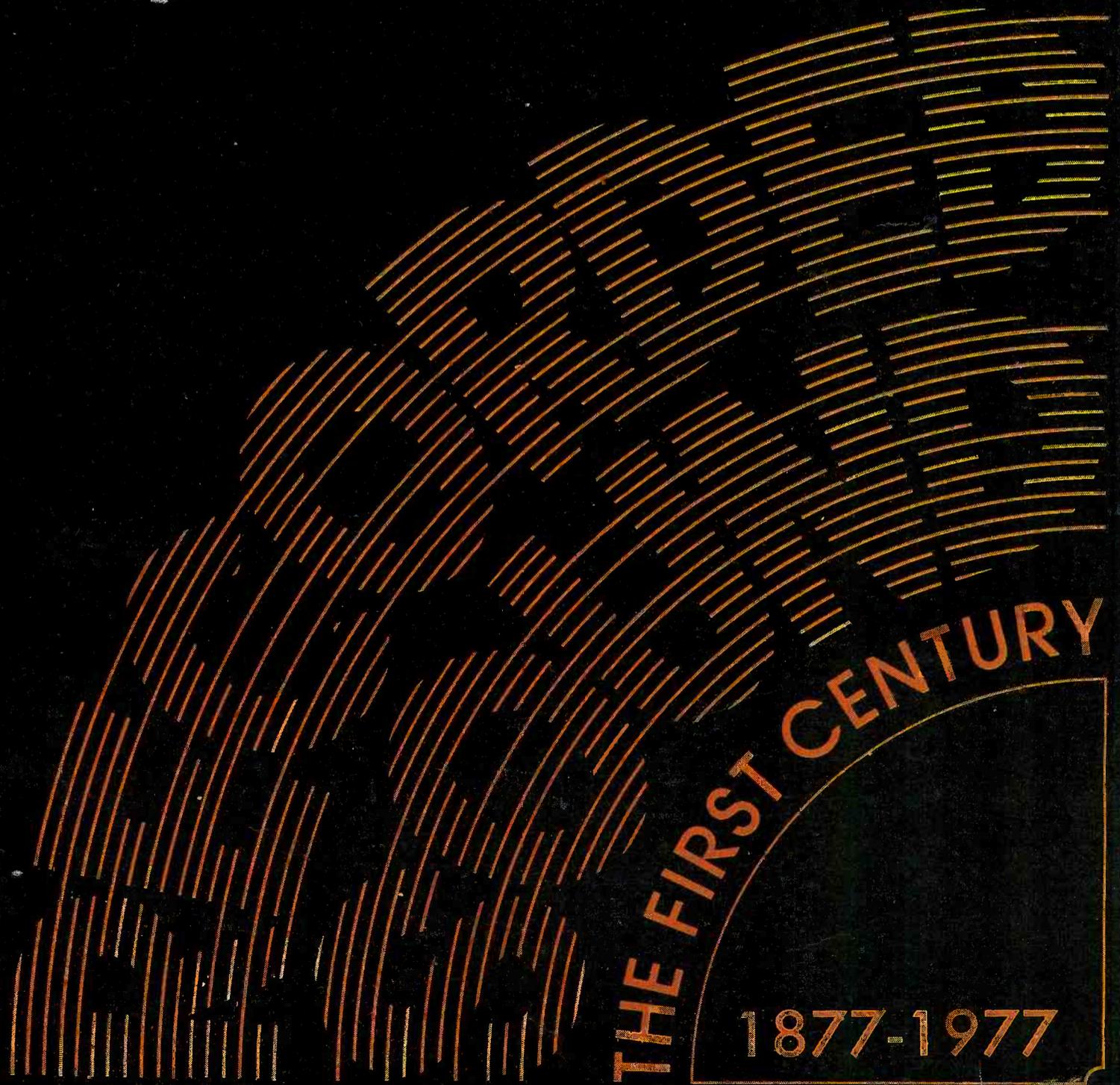


A BILLBOARD SPOTLIGHT



THE FIRST CENTURY  
1877-1977



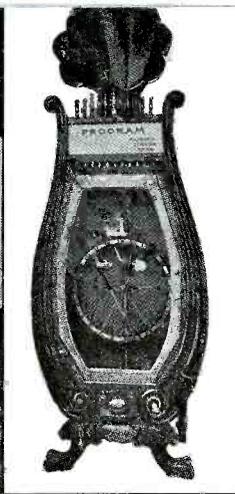


Atlantic Records salutes the recording industry on their 100th anniversary.

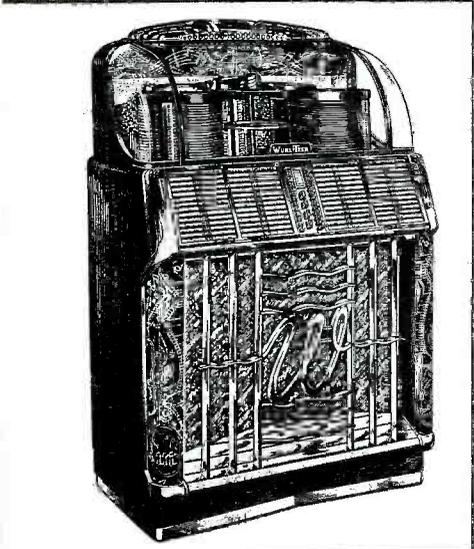
# One hundred years is just the beginning.

We are proud to have been a part of its history.





Clockwise from the bottom: Dizzy Gillespie; Wurlitzer 1500 that plays both 45s and 78s; Lauritz Melchior and Nipper; Kingston Trio; tomorrow's turntable with a video disk; Sarah Vaughan; Peter Frampton; country immortals Hank Williams (right) and Frank Walker; spinning cylinders in the jukebox-like Multi-phone.



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### EDITORIAL

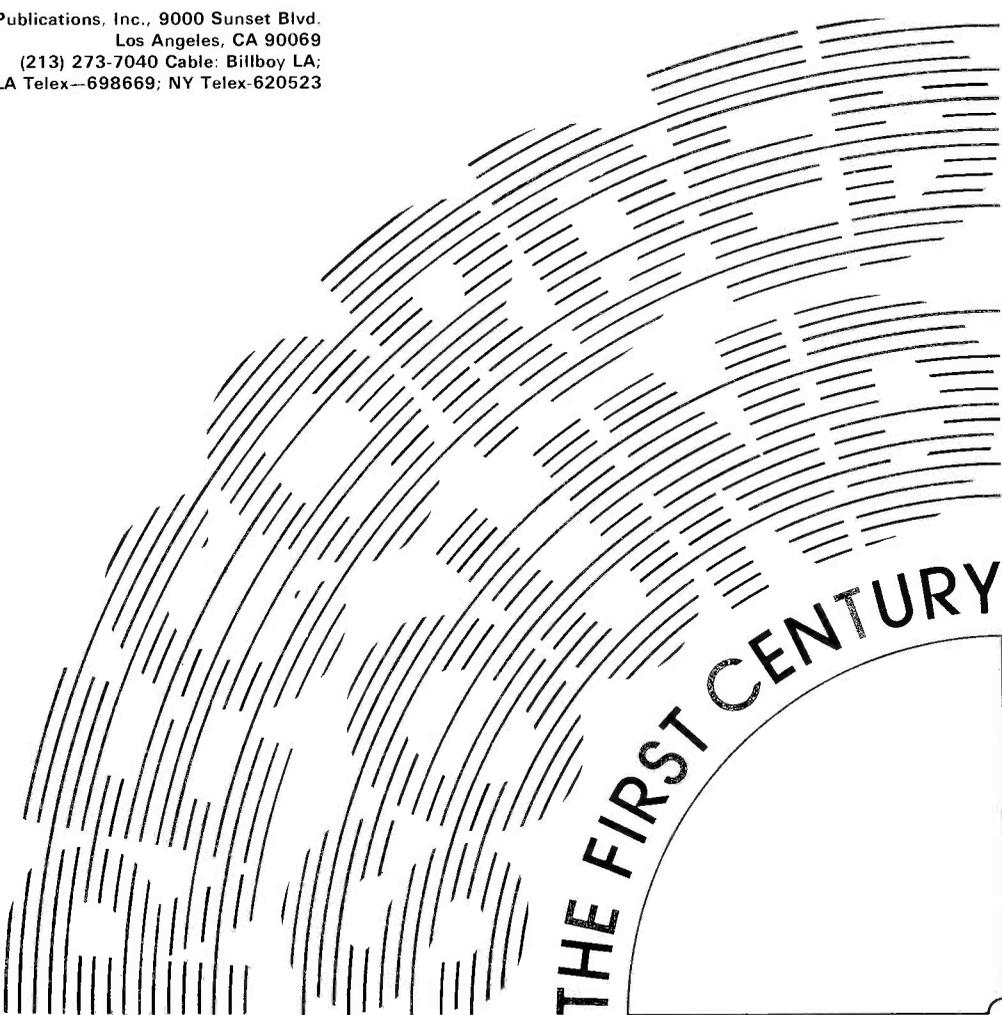
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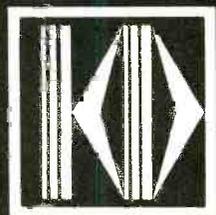
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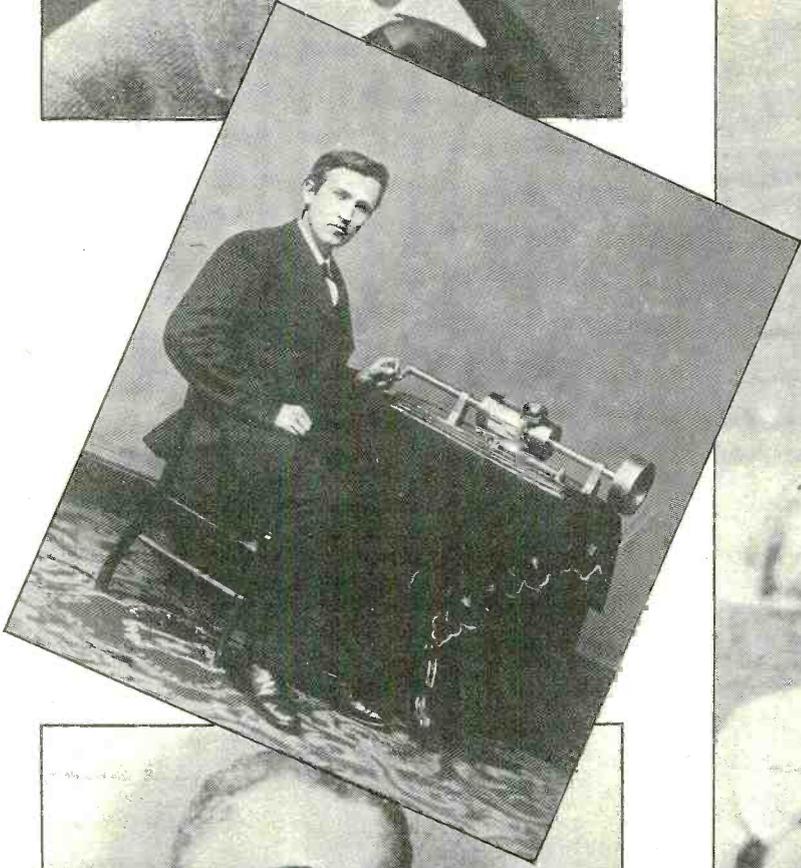
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What would have been incredible a few years before, is now a gentle scene as society ladies and gentlemen waltz in 1911 on the banks of the Rhine as music flows from a Berliner Gramophone. Emile Berliner is seen below. The other two men involved in the genius of the phonograph are Charles Cros (top) who is still celebrated in France as the "inventor" and, of course, Thomas Edison (seen center) in early relaxation in Washington as he waited to show his invention to President Rutherford Hayes.



# ONE HUNDRED YEARS

## BREAKING THE SOUND BARRIER



**T**homas Edison would hardly be surprised that today, 100 years after his invention, we have quadraphonic stereo, or multi-track studios combining 32 and more channels into a single pair, or that the video disk with its enormous breadth of laser-beam signal area promises as many tracks of music as the user could envision.

Indeed, Edison got to his phonograph invention by way of developing a more efficient telegraph signal whereby four single signals could travel simultaneously over one wire—quadruplex telegraphy.

Recorded sound, of course, had long been anticipated. As far back as the Egyptian dynasty of 1490 the statue of Memnon at Thebes had hidden air chambers with the idea of recreating sound. Savinien Cyrano de Bergerac in 1649 suggested a "talking book."

More to the present, numerous inventors' work foreshadowed the phonograph: Leon Scott's Phonautograph that recorded but did not play back; Alexander Bell and Elisha Gray working on the telephone; Charles Bourseul attempting to transmit speech through electric circuits in 1854. And yet, Edison's invention was not all this electrified—it was an acoustic device.

At least two ideas conceptualized very near each other in time: Edison's of course, but more interesting perhaps, that of Charles Cros, still regarded in France as the inventor of the phonograph. But Cros was considering a disk, and never got around to building a model.

Actually, the disk rather than the cylinder was on the minds of many, including Edison, but certainly Chichester Bell and Charles Tainter, who ultimately improved on Edison's cylinder.

As Roland Gelatt aptly points out, Bell and Tainter's patent issued May 4, 1885, specifies a disk, but they curiously went ahead with a cylinder.

The disk's perfection, of course, was left to another famous inventor, German immigrant to America Emile Berliner. Thus, Edison, Cros and Berliner are celebrated as having given critical

impetus to recorded sound. And yet, many others, inventors, marketers and certainly performers were equally important. Certainly Danish engineer Vladimir Poulsen's Telegraphone of 1899 foreshadowed magnetic recording via tape.

The point, obviously, is that the genius of many people touched and propelled the evolution of recorded sound and as this pictorial report unfolds mention is made of numerous contributions.

Recorded sound's history is strewn with perils and those who circumvented, somehow, the fits and starts of the industry. Often, this was inadvertent. Consider that Jesse Lippincott's acquisition of both the Edison and Bell and Tainter patent interests headed off a prolonged 1888 struggle that advanced the recording business. For that matter, Bell and Tainter had taken the cylinder from the limbo created when Edison switched his interest 10 years before to developing the incandescent lamp.

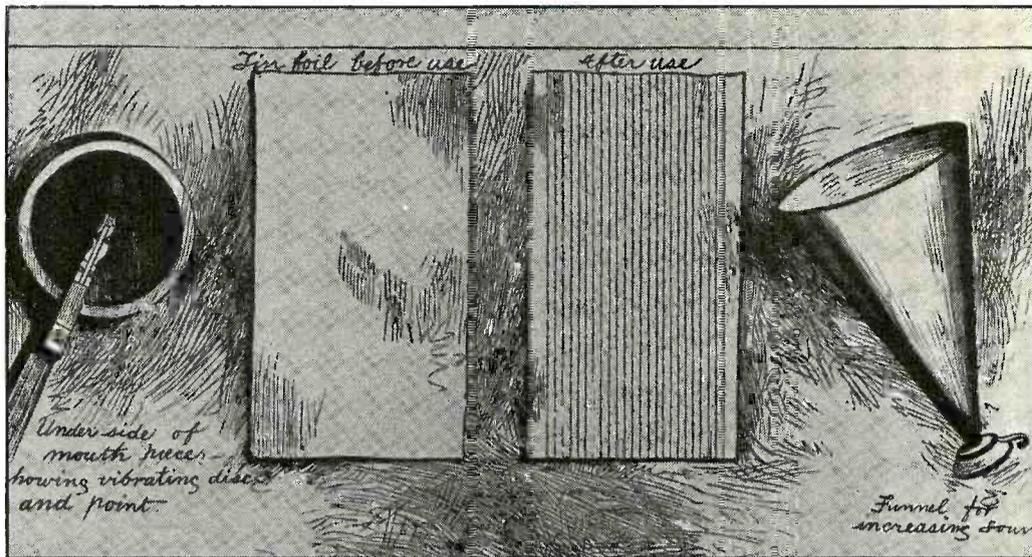
The inevitability of recorded sound seems to have demanded that at every juncture visionaries would come to the rescue. Often, forces outside the recording industry clique intervened as in the case of the Brunswick-Balke-Collender Co. and its 1920s Panatrope all-electric machine, which improved on the Orthophonic Victrola and the Columbia Viva-Tonal systems.

The lowest ebb came in the '30s Depression when oddly enough the jukebox business kept things afloat and again, curiously, the jukebox-born Capehart home changer developed into what Oliver Read and Walter Welch call the "Steinway" of phonographs. Important artists had been discovered for more than two decades and once the recording business began rolling in the late '30s it never stopped; not even the tumultuous "war of the speeds" in the late '40s-early '50s could slow it down; for by then, the marketing of recorded sound and the tremendously innovative artists abounding in it propelled the inevitability to what is today a multi-billion industry.

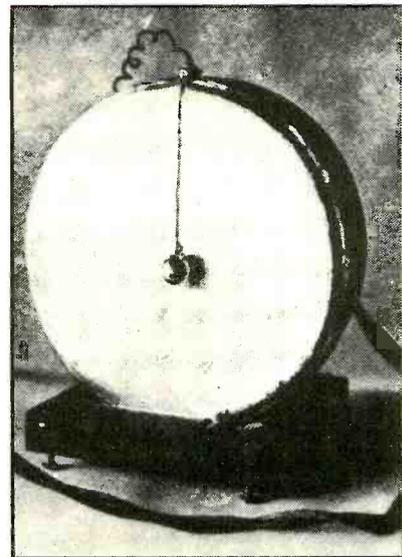
Come to think of it, Edison might well be surprised and delighted.



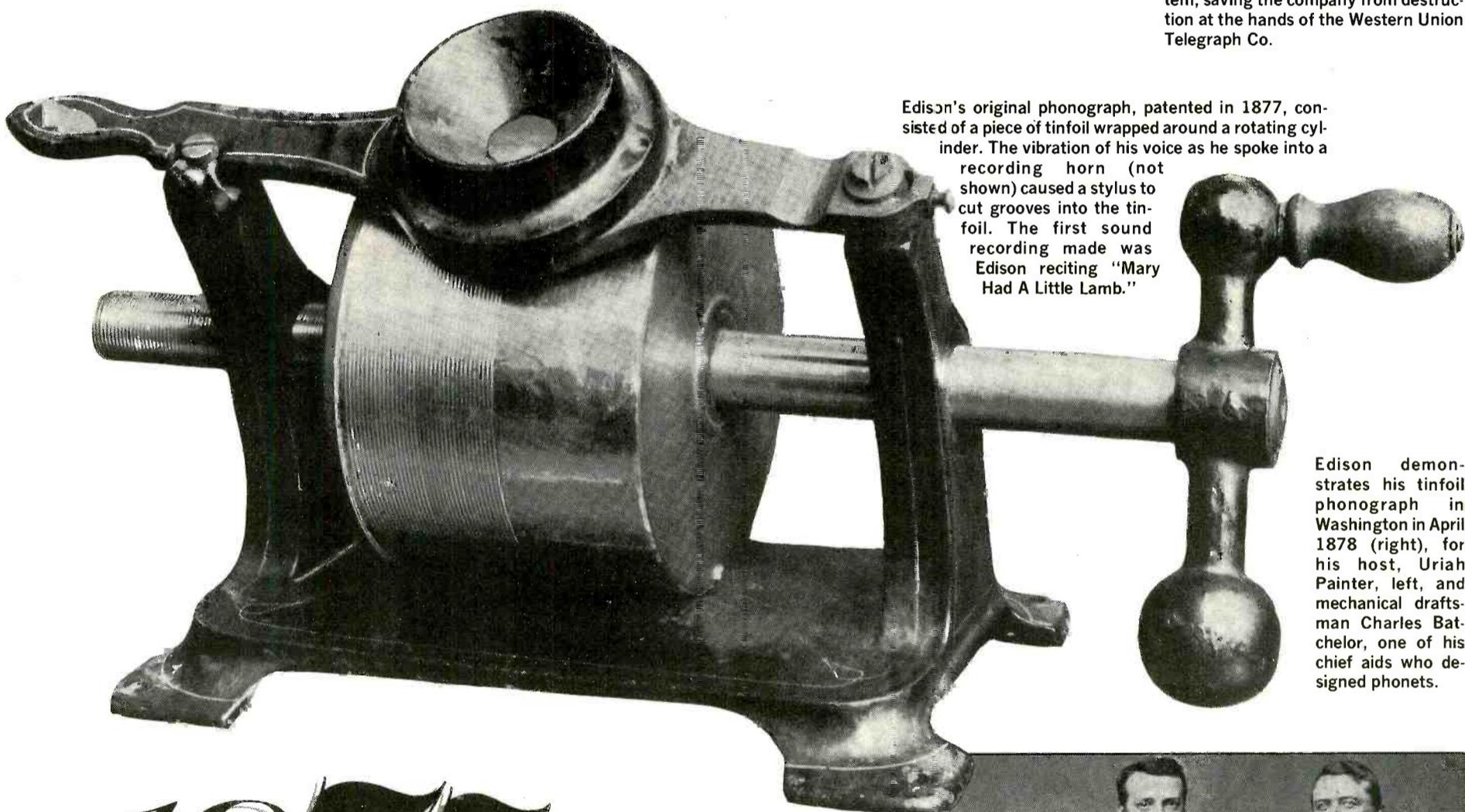
1878 views of Edison's novelty on sheet music covers.



Under side of mouthpiece showing vibrating disk and point. Also tinfoil before and after use and funnel for increasing sound.



The 100th anniversary of the invention of the microphone (1877) by Emile Berliner. Photo shows original microphone of March 4, 1877. With mouthpiece added it was acquired by the Bell System, saving the company from destruction at the hands of the Western Union Telegraph Co.

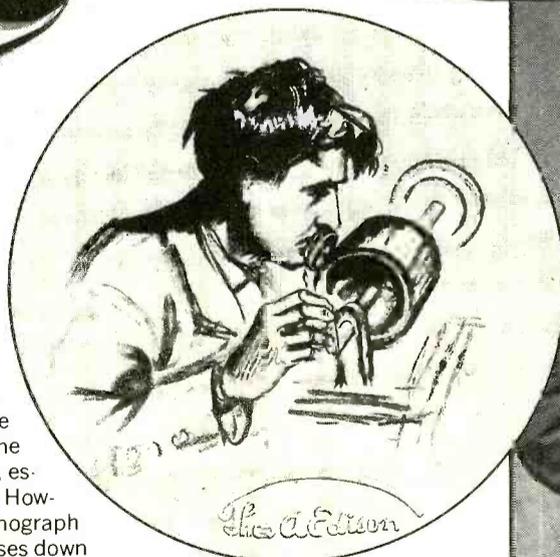


Edison's original phonograph, patented in 1877, consisted of a piece of tinfoil wrapped around a rotating cylinder. The vibration of his voice as he spoke into a recording horn (not shown) caused a stylus to cut grooves into the tinfoil. The first sound recording made was Edison reciting "Mary Had A Little Lamb."

Edison demonstrates his tinfoil phonograph in Washington in April 1878 (right), for his host, Uriah Painter, left, and mechanical draftsman Charles Batchelor, one of his chief aids who designed phonets.

1877

Edison's immediate remark upon discovering that his business correspondence device would indeed accurately play back "Mary had a little lamb," is reportedly: "I always was afraid of things that worked the first time." Elsewhere in the world, the Russo-Turkish war is raging, the U.S. is intervening in the Caribbean and Disraeli is establishing himself as England's prime minister. In popular music, Arthur Sullivan's "The Lost Chord," published by Boosey in England, quickly gains fame in the U.S. And so Edison's invention is quickly given attention, especially since it is portable and can be demonstrated widely. However, the novelty of it wears off just as quickly. The Edison Phonograph Works, after producing something like 500 of the devices, phases down and Edison himself is off in pursuit of the incandescent lamp. For the most part, therefore, the development of the phonograph is in limbo from the late '70s until around 1887. Yet, forces are at work, especially outside America. For one thing, the U.S. patent office in 1878 ruled that Edison's patent was disallowed because the earlier British patent he had obtained constituted prior publication. Just as curious, French Emperor Napoleon III decides to award Graham Bell \$20,000 for inventing the telephone, a stipend which allows Bell to finance in 1880 the laboratory that carried on Edison's idea in the Bell and Tainter cylinder invention.



This sketch of Edison by James E. Kelly probably shows the inventor as he appeared that historic day in 1877 when he first recorded the words of the familiar nursery rhyme "Mary Had A Little Lamb . . ." on his tinfoil phonograph.



**In 1948  
recorded  
sound  
took a new  
turn.**



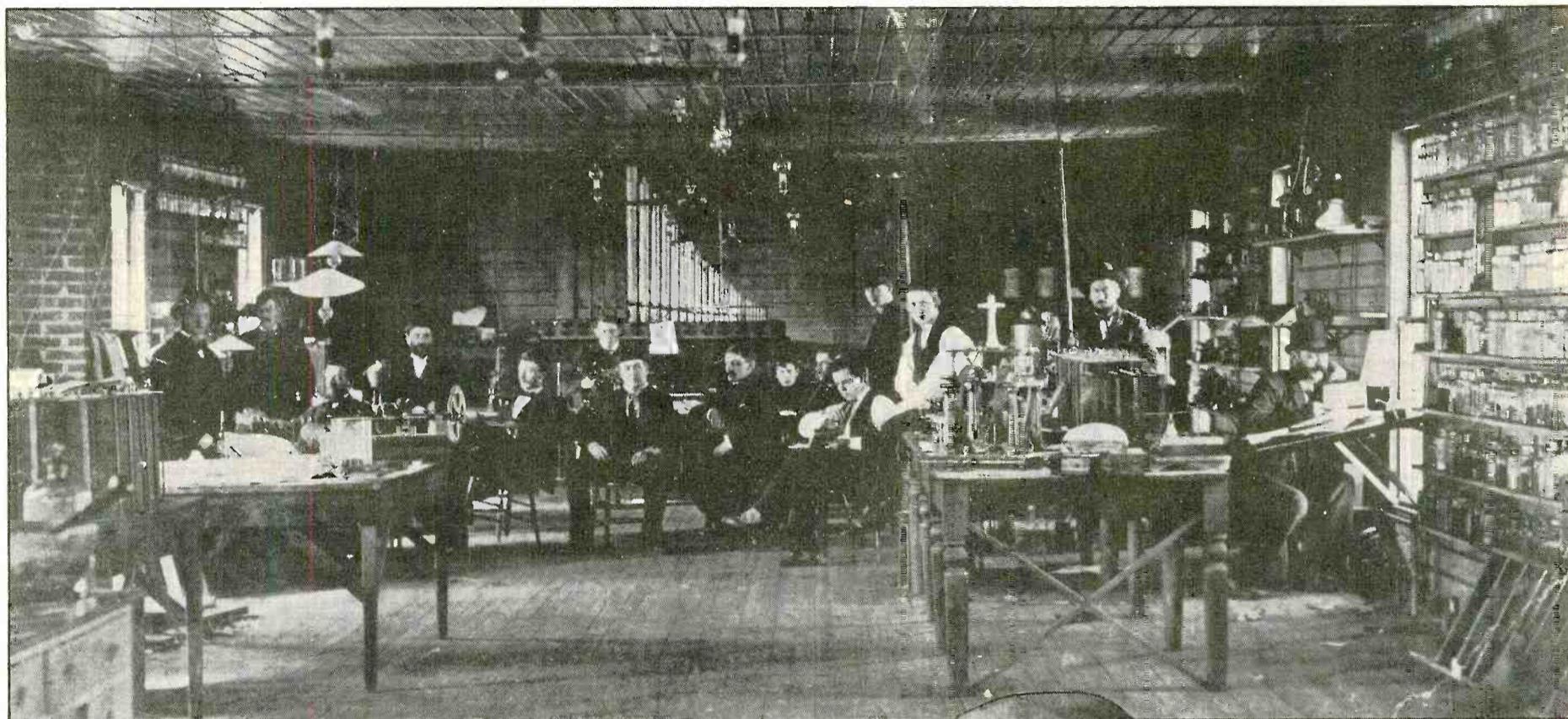
**CBS  
Records.**  
Creators of the  
long-playing record.

© 1977 CBS INC.

Emile Berliner's historic invention the "Gramophone," patented in 1887. The hand-cranked machine was the first to use disks—also Berliner's invention—instead of cylinders. Its success led to the foundation of the Deutsche Grammophon Gesellschaft, oldest established record manufacturing company in the world, in 1898.



Edison recording on his wax cylinder phonograph—June 16, 1888—the improved model on which he and his staff had just worked 72 hours straight.

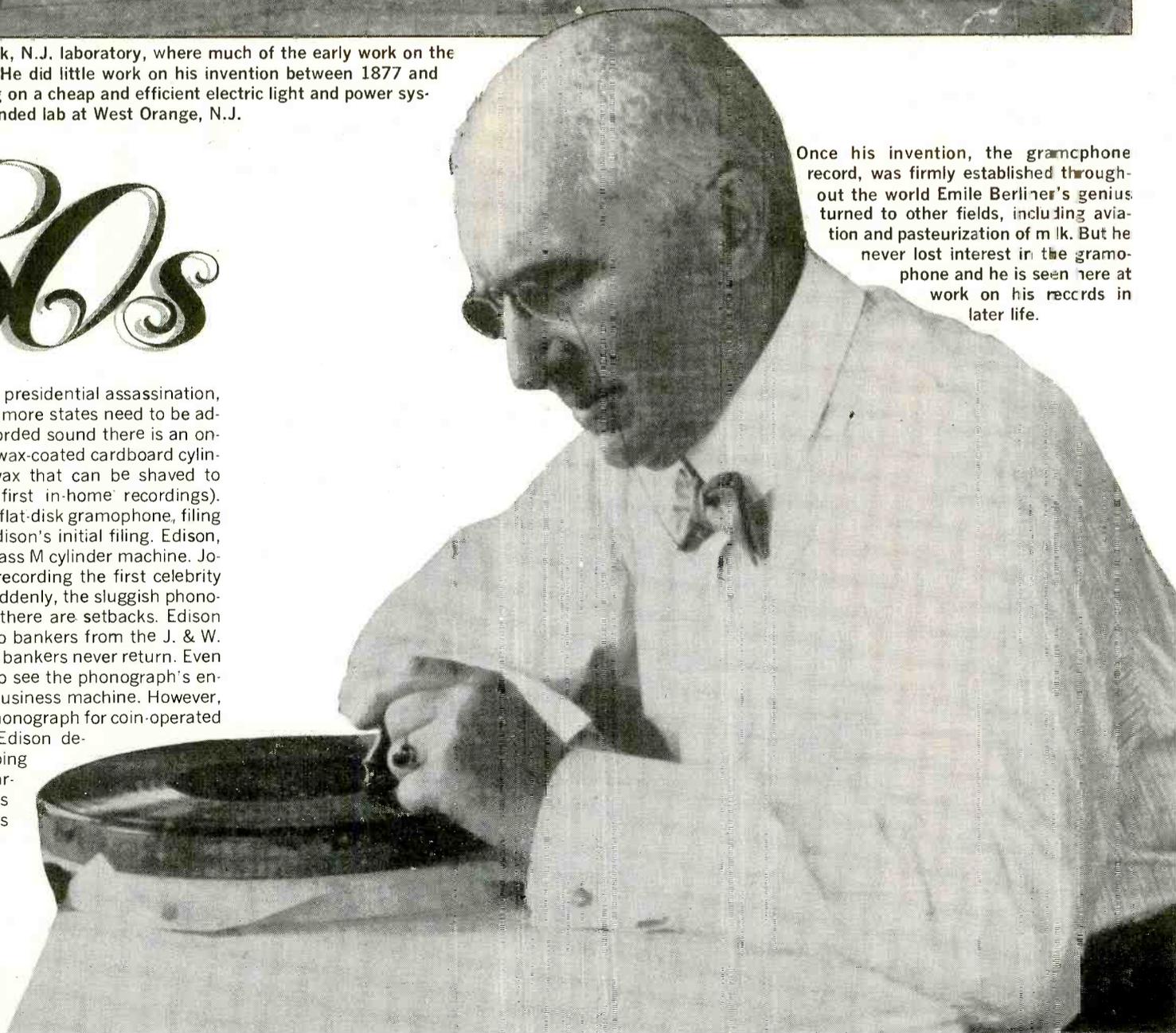


Edison and his assistants in the Menlo Park, N.J. laboratory, where much of the early work on the phonograph was done, in February 1880. He did little work on his invention between 1877 and 1887, devoting most of his time to working on a cheap and efficient electric light and power system, and by 1886 had moved into an expanded lab at West Orange, N.J.

# 1880s

A young America is witness to its second presidential assassination, James A. Garfield, March 4, 1881. Only six more states need to be admitted to the union to total 48. And in recorded sound there is an onslaught of activity. Bell and Tainter have a wax-coated cardboard cylinder. Edison counters with one of solid wax that can be shaved to accommodate repeated recordings (the first in-home recordings). Meanwhile, Berliner invents the lateral-cut, flat-disk gramophone, filing for patent Sept. 1, 1887, 10 years after Edison's initial filing. Edison, meanwhile, is developing a motor-driven Class M cylinder machine. Joseph Hofmann and Hans von Bulow are recording the first celebrity series at Edison's East Orange, N.J. lab. Suddenly, the sluggish phonograph business is teeming. Nevertheless, there are setbacks. Edison tries to demonstrate an improved model to bankers from the J. & W. Seligman Co. and the contraption fails. The bankers never return. Even Lippincott, visionary though he was, fails to see the phonograph's entertainment potential, finding it merely a business machine. However, Lippincott's distributors start to offer the phonograph for coin-operated entertainment and the idea takes hold. Edison deplores this. All the while experiments are going on to improve the cylinder and George Harrington tries celluloid mixed with molasses and beeswax; even glue mixed with molasses and wax. And in Germany, a toy manufacturer brings out the first commercial gramophones and recordings.

Once his invention, the gramophone record, was firmly established throughout the world Emile Berliner's genius turned to other fields, including aviation and pasteurization of milk. But he never lost interest in the gramophone and he is seen here at work on his records in later life.



# Can you find the 6 Mercury albums hidden in this picture?



- CLUES:**
1. "Legs Diamond", Mercury SRM-1-1136, 8-Track MC8-1-1136, Musicassette MCR4-1-1136;
  2. "The Coon Elder Band Featuring Brenda Patterson", Mercury SRM-1-1140, 8-Track MC8-1-1140, Musicassette MCR4-1-1140;
  3. J.T.S. Band, "Flyin'", Mercury SRM-1-1152, 8-Track MC8-1-1152, Musicassette MCR4-1-1152;
  4. Moxy, "Ridin' High", Mercury SRM-1-1161, 8-Track MC8-1-1161, Musicassette MCR4-1-1161;
  5. 10cc, "Deceptive Bends", Mercury SRM-1-3702, 8-Track MC8-1-3702, Musicassette MCR4-1-3702;
  6. Max Webster, "High Class in Borrowed Shoes", Mercury SRM-1-1160, 8-Track MC8-1-1160, Musicassette MCR4-1-1160.

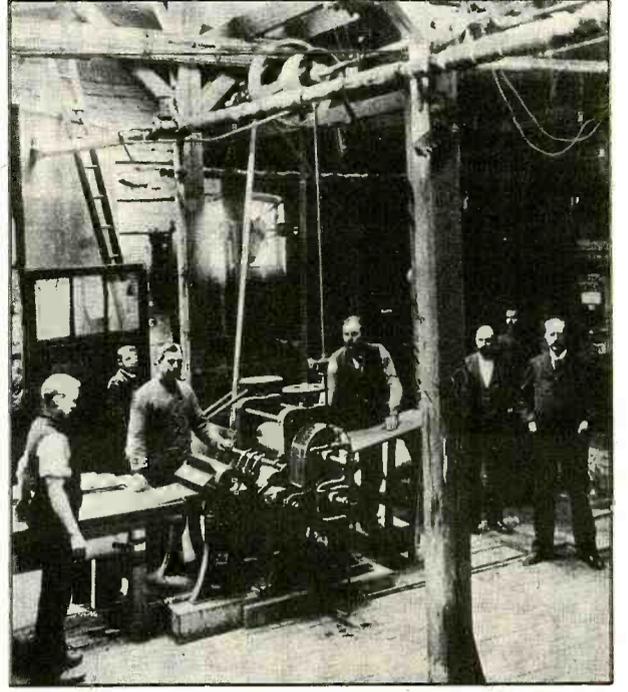
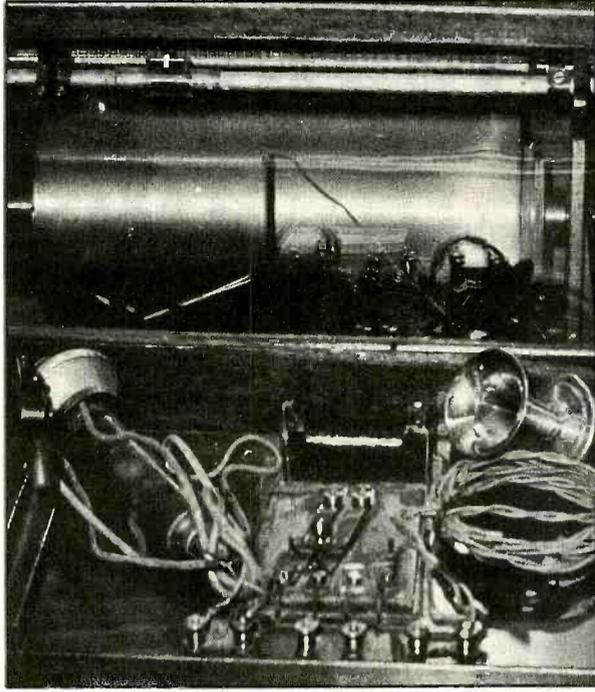


product of phonogram, inc., distributed by phonodisc, inc.  
polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.



The beginning of record retailing. This shop of Berliner's was opened in the late 1890s. Valdemar Poulsen of Denmark built this first magnetic wire recorder capable of reproducing sound in 1898, called a "Telegraphon," and was used for coded messages since sound quality was poor. The discovery of the biased method of magnetic recording in the mid-twenties revived interest in the possibilities of this technique for audio recording.



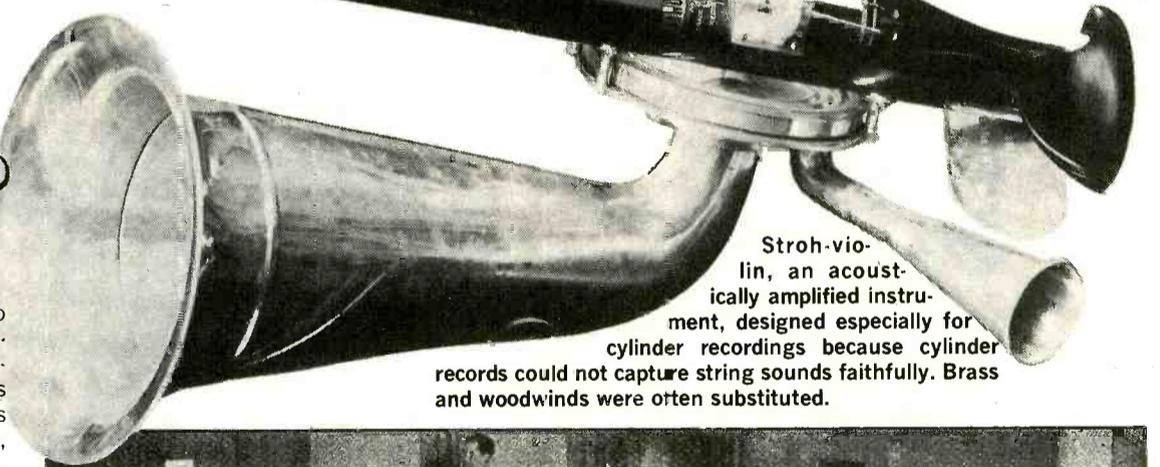
Birthplace of the Deutsche Grammophon Gesellschaft—a corner of a telephone factory in Knie Stasse, Hanover. This picture was taken in 1898, the year the DGG was established by businessman Joseph Berliner (right) and his brother, the inventor Emile Berliner.



Here's an afternoon's delight—papa, mama and the six daughters using earplugs to sample a recording from one of the early cylinder players.

# 1890s

In terms of the phonograph, it is the "nervous nineties" because so much is happening. This is all the more surprising in that the wax cylinder has extreme handicaps; a limited tonal range, only two minutes duration, but more crucially, it could not be duplicated and each cylinder is a separate operation. Thus a typical recording session has 10 horns lined up so 10 cylinders can be made at one sitting. Nevertheless, Gianni Bettini is busily recording many performers, Nellie Melba, Frances Sayville, Sigrid Arnoldsen. Dynamic individuals such as Eldridge Johnson will soon enter the business. In the world at large, America is finally a superpower after winning the Spanish-American war. In Alaska there is the Klondike gold rush. There is much happening in disk recording as well. Dan Quinn, Johnny Meyers, George Gaskin, Len Spencer, Billy Golden—all are making disks. Caruso is making disk recordings, so too Sigrid Arnoldson, Adelina Patti and Mattie Bealstini. Shellac is substituted for hard rubber. The Columbia catalog swells to 23 pages. Monologist Russell Hunting's recordings are all the rage. What of Edison? By 1894, he is capitulating; finally he agrees to promote the phonograph as an entertainment device. There is more trouble. Edison ends up plunging the North American Phonograph Co. into bankruptcy. But Thomas Macdonald, a Connecticut Scotsman, envisions the potential and brings out the \$75 Gramophone Grand with a clockwork motor. Mass entertainment is on its way.



Stroh-violin, an acoustically amplified instrument, designed especially for cylinder recordings because cylinder records could not capture string sounds faithfully. Brass and woodwinds were often substituted.

An ironical photo (right) of the Sousa Marine band recording around 1891. The irony is that Sousa fought vigorously against the recording process. Note the 10 recording horns because recordings were made one at a time.





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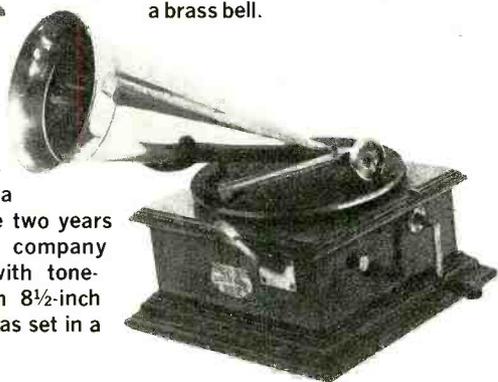
But reading isn't knowing for sure. Come listen to one. Or two. Or five.

JBL Studio Monitors from \$324 to \$1722.



It is said the Edison Company produced the best phonographs in the various price categories. Pictured is the Edison Triumph model A, with a triple spring motor set in a "New Style" oak case and it comes from the 1900-1906 period. An attachment enabled it to play both two and four-minute cylinders. The horn is black japanned with a brass bell.

This Odeon Disc Machine dates back to 1904. This particular model with a nickel horn (6½ x 10 inches) fitted by a metal elbow to the soundbox had a short catalog run because two years later this German-based company was producing models with tone-arms. However it had an 8½-inch turntable and the motor was set in a handsome oak case.



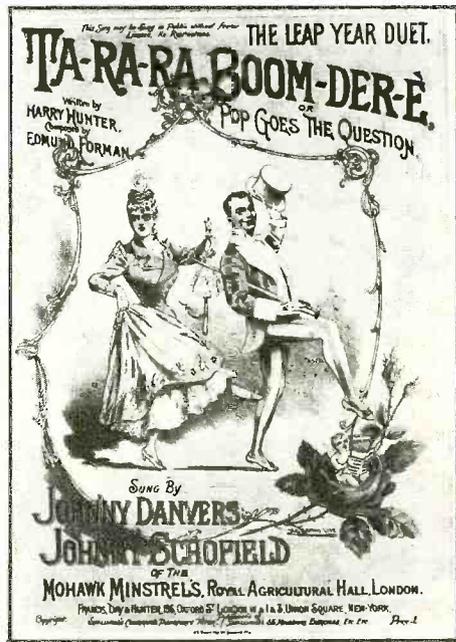
Still life with horns. Picture shows the loft at 21 City Road in then-unfashionable Islington, London, where the Gramophone Company Ltd. in 1904 set up new quarters. This was the scene prior to one of the company's first and most successful recordings—Dame Nellie Melba's rendering of "Ave Maria." A contemporary journalist wrote at the time: "One wonders who will be listening to this music 100 years hence, to the charm of this song even as we are now listening. Melba's life story will seem to them an ancient tale." The London-based publishing company Francis, Day and Hunter also celebrates its 100th anniversary this year. Picture shows the trade counter of the company in a 1904 setting and the man in the black top hat (center) is composer Joseph Tabrar, writer of many hit songs of the day, including "Daddy Wouldn't Buy Me A Bow Wow." A typical sheet-music cover from the year 1900. From the Francis Day and Hunter catalog, it is inscribed "This song may be sung in public without fee or license—no restrictions."



Also around 1900, vocalist Jacques Urlus makes a recording at Edison's Fifth Ave. studio in NYC.

# 1900s

It is the decade when the disk finally challenges the cylinder. And with good reason. A five-inch wax cylinder costs \$5; the same money buys 10 7-inch disks. Money talks. This is the decade of Taft "Dollar Diplomacy," a slogan that will topple President Theodore Roosevelt in 1909. In the phonograph business innovations are coming swiftly. The cylinder, however, is a strong contender. It has swept across the country and into Europe. The disk is still unproven, though dramatically superior in many ways. There is much attention in Europe. Victor starts importing opera disks and recording in Europe as well. Odeon develops the first double-sided disk. In London, Neophone comes out with the first "long play" disk. Edison feels challenged. He develops the Amberol cylinder with 200 grooves per inch for a four-minute recording. There is continued confusion. In Europe, the Deuzphone machine will play both cylinders and disks. Now Columbia develops the double-sided disk. However, the Edison \$20 standard model in 1897 keeps the cylinder vs. disk race a hot one. Edison engineers are learning how to use five wax master cylinders to produce 25 duplicates before the wax wears out. By now, Gianni Bettini with his invention of the Micro-Phonograph and ambitious plans has long sold out to Edison. Columbia with its Gramophone Grand (4½-inch cylinder) \$150 model competes with Edison's Concert Phonograph at \$125. Meanwhile, the disk people are not asleep. A smart merchandiser named Frank Seaman had been heading the Berliner Gramophone Co. fortunes but troubles befell that partnership and involved court contests ensue. Johnson's Victor Talking Machine Co. is flourishing and all Europe is involved in the recording business.



Recording greats (from left) Caruso, Schumann-Heink, Clement, Galli-Curci, Calve, Dalmores, Tetrazzini, Martinelli, Destinn, Alda, Homer, Witherspoon, Eames, Sembrich, Whitehall, Bori, McCormack, De Luca, Gluck, Farrar, Ruffo, Scotti, Journet and Melba.

# International MUSEXPO salutes the 100th Anniversary of recorded sound



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| 1  | <input type="checkbox"/> One office/booth.....                |                            | \$1,400..... |
| 2  | <input type="checkbox"/> Two adjoining Office Booths .....    |                            | \$2,500..... |
| 3  | <input type="checkbox"/> Three Office/Booths .....            |                            | \$3,600..... |
| 4  | <input type="checkbox"/> Four Office/Booths .....             |                            | \$4,500..... |
| 5  | <input type="checkbox"/> Five Office/Booths .....             |                            | \$5,400..... |
|  | <input type="checkbox"/> Each additional Office/Booth.....    | \$ 800.....                |              |
| <small>Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee of \$400.</small> |   |                            |              |
| B. OPEN BOOTHS RENTAL  |   | TOTAL                      |              |
| A  | <input type="checkbox"/> 10' x 10'.....                       |                            | \$1,250..... |
| B  | <input type="checkbox"/> 15' x 10'.....                       |                            | \$1,800..... |
| C  | <input type="checkbox"/> 20' x 10'.....                       |                            | \$2,400..... |
| E  | <input type="checkbox"/> 30' x 10'.....                       |                            | \$3,500..... |
| G  | <input type="checkbox"/> 40' x 10'.....                       |                            | \$4,400..... |
| I  | <input type="checkbox"/> 50' x 10'.....                       |                            | \$5,300..... |
|  | <input type="checkbox"/> Each additional 5' x 10' module..... | \$ 400.....                |              |
| <small>Each booth is fully furnished. Booth rental cost includes Company Registration Fee of \$400.</small>  |   |                            |              |
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# 1900s

A Billboard Spotlight



Beginnings of the Victor Talking Machine Company, 1900. Eldridge R. Johnson took over the Berliner operation and renamed it the Consolidated Talking Machine Co. His "Improved Gram-O-Phone" 7 inch-records shown in these catalogs appear to be from Berliner masters. Columbia (below) had experimented earlier with two-sided disks and began marketing them exclusively by the time this ad appeared in the Saturday Evening Post Oct. 21, 1908.



Recording presidential voices may have begun with Rutherford B. Hayes, but the 1908 campaign marked the first occasion for the phonograph's use as a polemical weapon. Advertisement from Saturday Evening Post, Sept. 26, 1908.

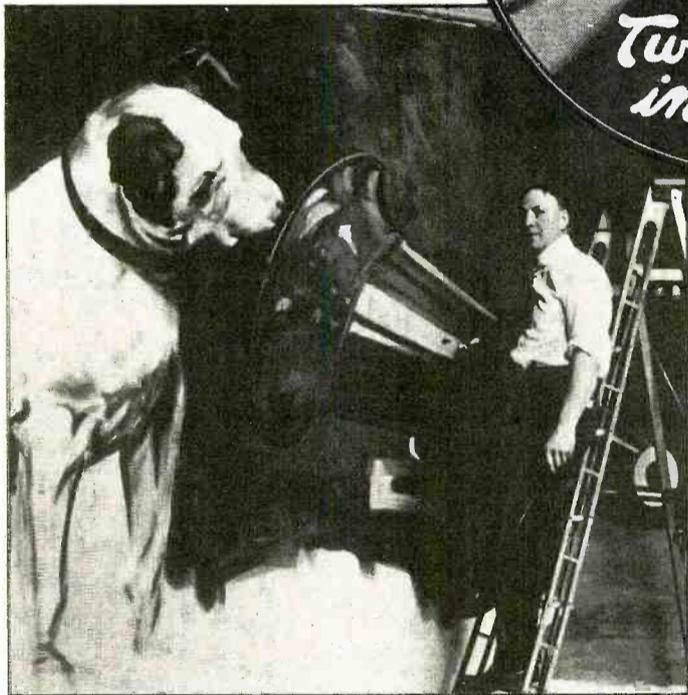
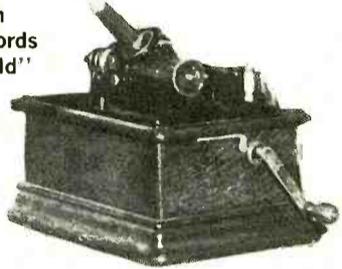


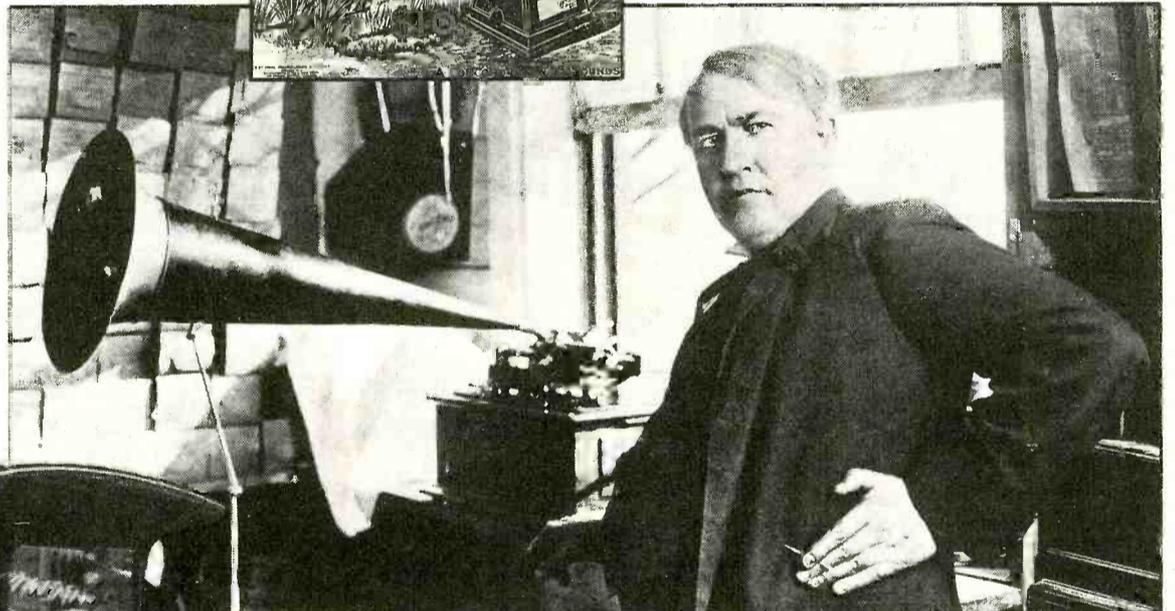
Photo of original "Nipper" painting as used by Emile Berliner, inventor of the disk phonograph, for the famous "His Masters Voice" trademark. Berliner saw a lithograph of the painting in a store window, recognized its advertising potential and registered it as his trademark at his earliest opportunity.



By 1909 Edison Standard phonographs such as these could play both the 4 min. "new" records and the 2 min. "old" ones. The cover protected the mechanism when not in use. The going price for this machine was \$30 including the flared horn.



The Edison Gem, an early economy model designed for home use.



Circa 1906, Edison with another improved version of his wax cylinder phonograph. Below, 1906-07. In the days of "house calls" August Strum sold black wax "records" (cylinders) and phonographs after working hours. His assistant drives the wagon for what in effect was perhaps history's first "one-stop."



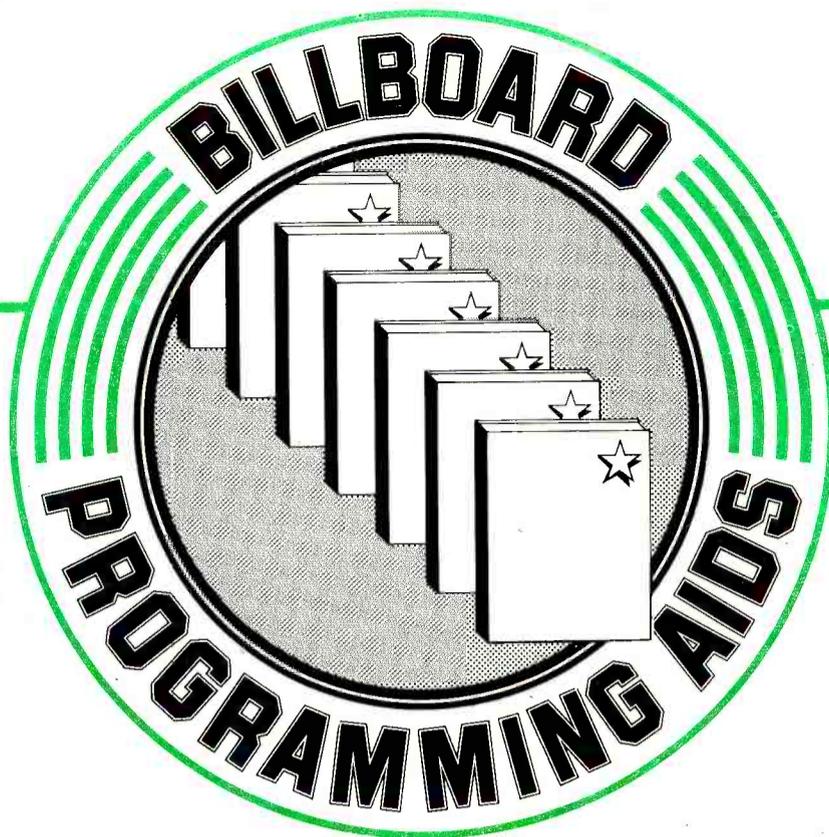
MAY 21, 1977, BILLBOARD



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## WHAT'S AVAILABLE?

**NUMBER ONE RECORDS** (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

## POP SINGLES

- |     |   |         |
|-----|---|---------|
| A-1 | Number One Pop Singles, 1941 through Present      | \$40.00 |
| A-2 | Top Ten Pop Singles, 1947 through Present         | 40.00   |
| A-3 | Top Pop Singles of the Year, 1946 through Present | 40.00   |

## POP ALBUMS

- |     |   |       |
|-----|---|-------|
| B-1 | Number One Pop Albums, 1947 to Present      | 40.00 |
| B-2 | Top Ten Pop Albums, August 1948 to Present  | 40.00 |
| B-3 | Top Pop Albums of the Year, 1956 to Present | 20.00 |

## COUNTRY SINGLES

- |     |  |       |
|-----|--|-------|
| C-1 | Number One Country Singles, 1948 to Present      | 40.00 |
| C-2 | Top Ten Country Singles, 1948 to Present         | 40.00 |
| C-3 | Top Country Singles of the Year, 1946 to Present | 40.00 |

## COUNTRY ALBUMS

- |     |   |       |
|-----|---|-------|
| D-1 | Number One Country Albums, 1964 to Present      | 15.00 |
| D-2 | Top Ten Country Albums, 1964 to Present         | 15.00 |
| D-3 | Top Country Albums of the Year, 1965 to Present | 15.00 |

## SOUL (RHYTHM & BLUES) SINGLES

- |     |   |       |
|-----|---|-------|
| E-1 | Number One Soul Singles, 1948 to Present      | 40.00 |
| E-2 | Top Ten Soul Singles, 1948 to Present         | 40.00 |
| E-3 | Top Soul Singles of the Year, 1946 to Present | 40.00 |

## SOUL (RHYTHM & BLUES) ALBUMS

- |     |  |       |
|-----|--|-------|
| F-1 | Number One Soul Albums, 1965 to Present      | 15.00 |
| F-2 | Top Ten Soul Albums, 1965 to Present         | 15.00 |
| F-3 | Top Soul Albums of the Year, 1966 to Present | 15.00 |

## EASY LISTENING SINGLES

- |     |   |       |
|-----|---|-------|
| G-1 | Number One Easy Listening Singles, 1961 to Present  | 20.00 |
| G-2 | Top Ten Easy Listening Singles, 1961 to Present     | 20.00 |
| G-3 | Easy Listening Singles of the Year, 1966 to Present | 20.00 |

## CLASSICAL ALBUMS

- |     |   |       |
|-----|---|-------|
| H-1 | Number One Classical Albums, 1969 to Present      | 10.00 |
| H-2 | Top Ten Classical Albums, 1969 to Present         | 10.00 |
| H-3 | Top Classical Albums of the Year, 1969 to Present | 10.00 |

## JAZZ ALBUMS

- |     |  |       |
|-----|--|-------|
| I-1 | Number One Jazz Albums, 1969 to Present      | 10.00 |
| I-2 | Top Ten Jazz Albums, 1969 to Present         | 10.00 |
| I-3 | Top Jazz Albums of the Year, 1969 to Present | 10.00 |

## GOSPEL ALBUMS (SOUL GOSPEL)

- |     |  |          |
|-----|--|----------|
| K-1 | Number One Gospel Albums, 1974 to Present      | 2.00/yr. |
| K-2 | Top Gospel Albums, 1974 to Present             | 2.00/yr. |
| K-3 | Top Gospel Albums of the Year, 1974 to Present | 2.00/yr. |

## GREATEST HITS

- |     |   |       |
|-----|---|-------|
| J   | Top 1000 Greatest Hits of All Time, 1956-1975 | 50.00 |
| J-1 | 1976 Supplement to Top 1000 Greatest Hits     | 7.50  |

*NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$2.00 each.*

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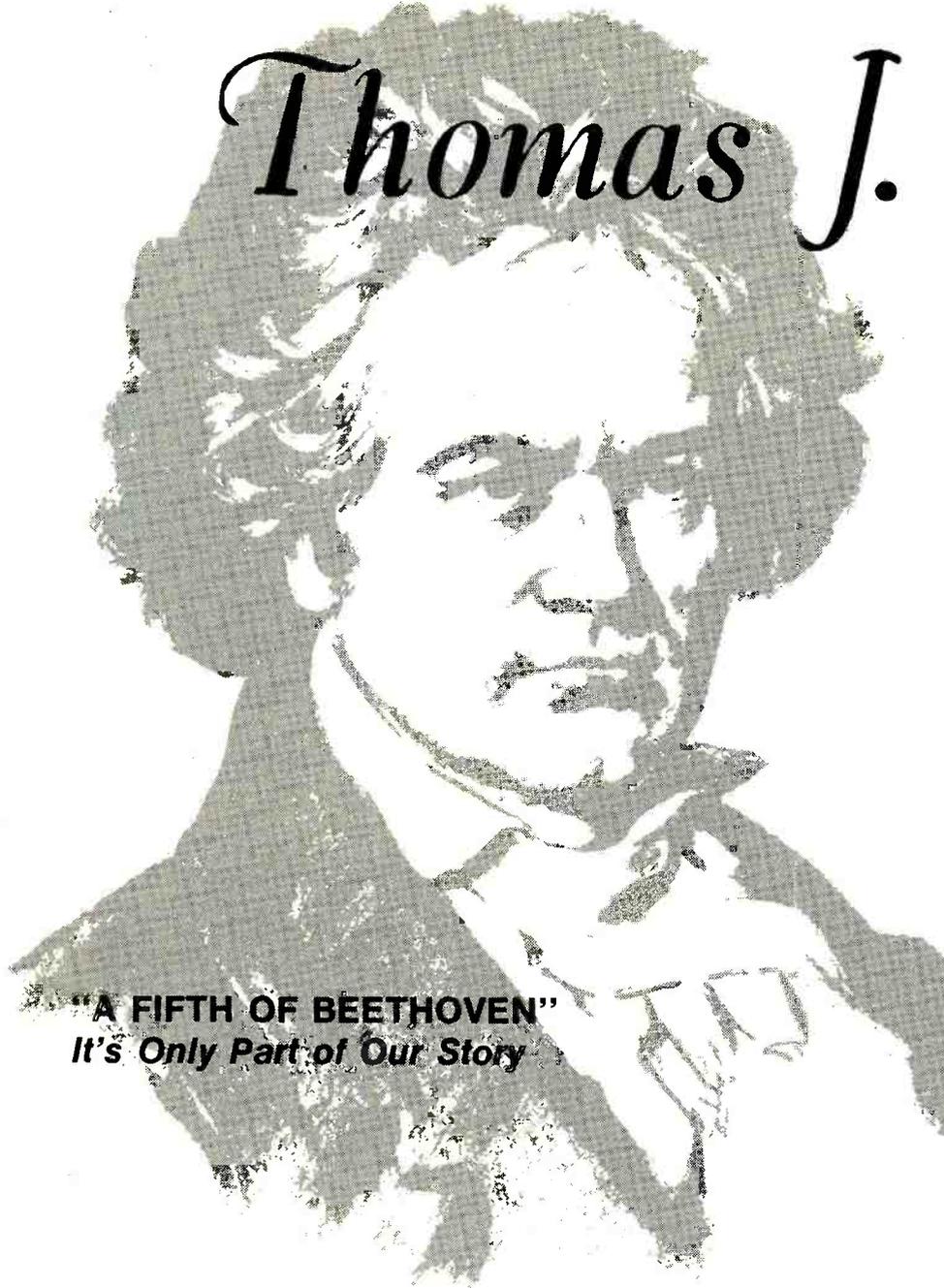
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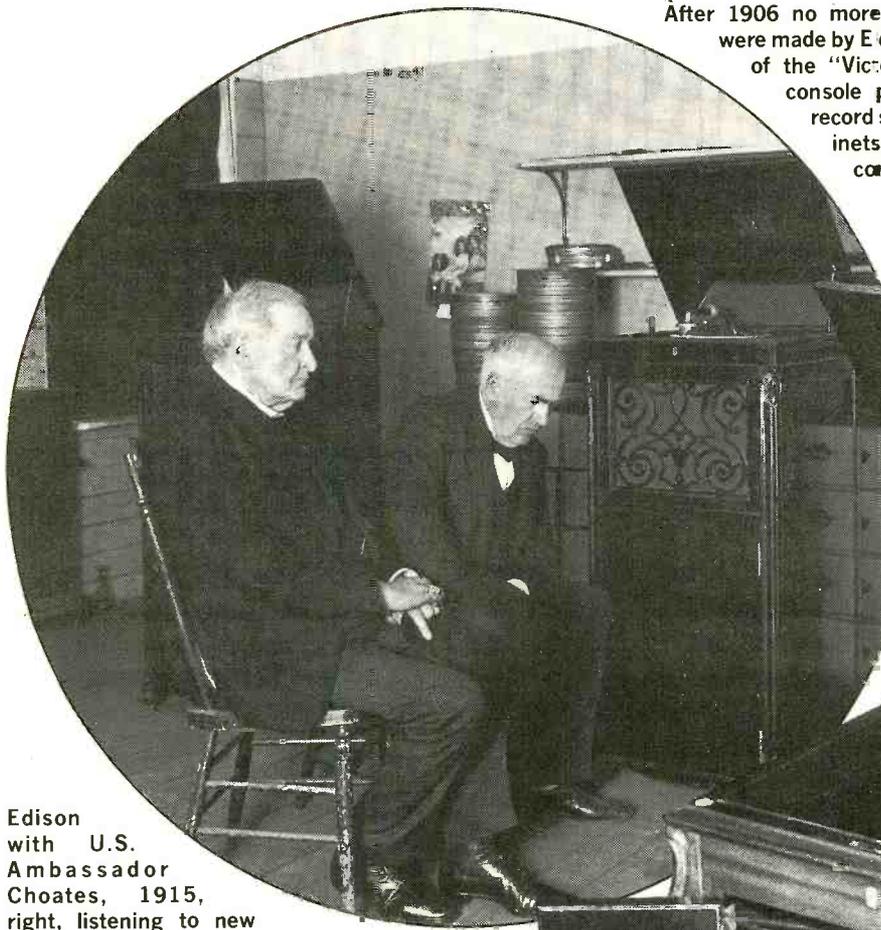
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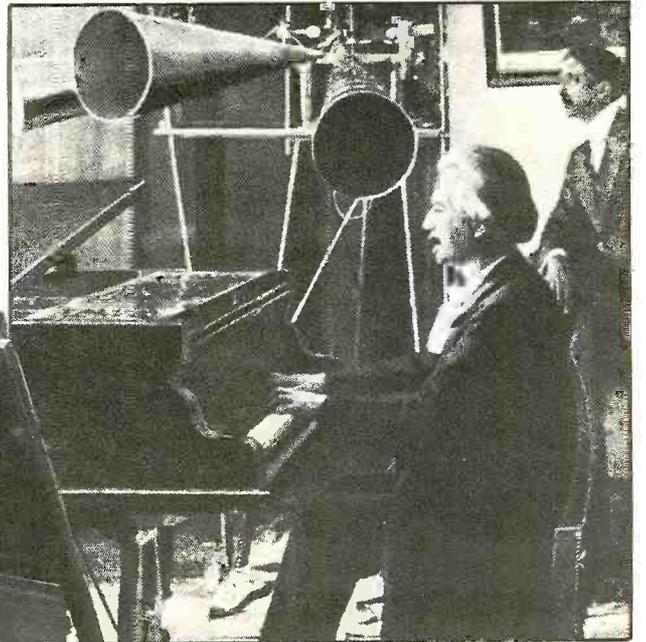
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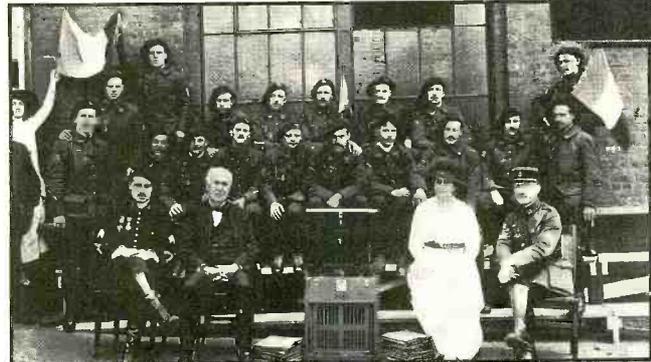


Edison with U.S. Ambassador Choates, 1915, right, listening to new Diamond Disc phonograph, with wax disk masters seen in cans on shelf behind the inventor.

After 1906 no more outside horn phonographs were made by E. dridge Johnson, the producer of the "Victor" line. This internal horn console phonograph included ample record storage space in the base cabinets and a little styling with fluted corners.

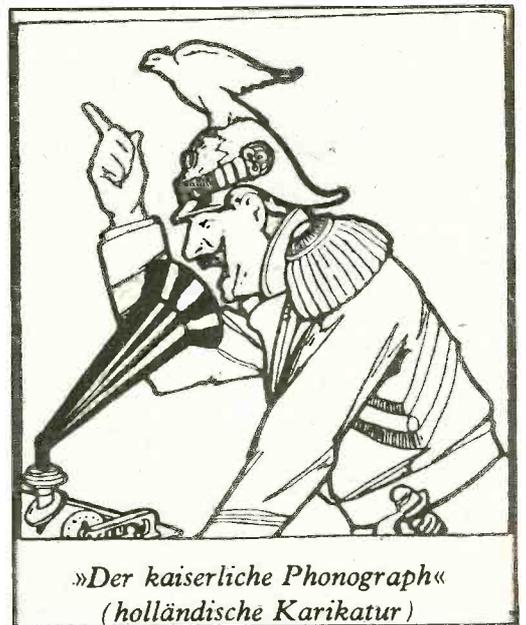


Paderewski making his first gramophone records at his home, in Switzerland in the year 1911.



Edison and his second wife, Mina, circa 1916, with the Army & Navy Model Phonograph in special packing case that anyone could ship to servicemen overseas for \$80. With them are the "Blue Devils," forerunners of the crack Green Berets special unit.

MAY 21, 1977, BILLBOARD



»Der kaiserliche Phonograph«  
(holländische Karikatur)

"And now the sword must decide!" A Dutch caricaturist depicts Kaiser Wilhelm recording a speech on an early cylinder machine in 1914. The "Kaiser waltze" became a best seller during this period. Within weeks of the declaration of war in August 1914, a major part of the Gramophone Company Ltd.'s recording plant at Hayes, Middlesex, U.K., was largely turned over to making arms and ammunition.

# 1910s

Although the Columbia Phonograph Co. has been slugging it out with Edison with repertoire and improved technology moves, the decline of the cylinder is imminent and by 1910 the company announces it will go completely to disk. Edison makes one last attempt with his Blue Amberol cylinder that plays "3,000 times without wear." Even when Edison debuts his disk player in 1913, he is determined to supply the demand for cylinders that exist, especially in the South. He does, until the very end when he leaves the business in 1929. It can be noted that the cylinder continues to flourish in Europe through Pathe Freres. But even in Europe the disk takes hold with such notable entries as the Neophone with innovations that included 20-inch diameter disks which play from eight to 10 minutes per (single) side. Pathe Freres finally switches its emphasis to disks and ingeniously supplies adaptors so that the Pathe Freres up and down groove records could be played on the Gramophone back and forth lateral machines. The Pathephone sells for from \$8 to \$200 depending on models. However, the Germans have already made inroads. The Odeon four double-sided Tchaikovsky album paves the way for extended works. Meanwhile, World War I is stirring and America will be joined by Russia, France, England and also Japan and Italy; but for now American record companies are dance crazy. More and more phonograph brands appear. Aeolian's Granduola. Then Brunswick-Balke-Collender in 1916. From 1912 when only Victor, Columbia and Edison were active, there are 46 manufacturers in 1916. Nor is progress limited to machinery. In 1917, Victor discovers jazz, only it is called "jass" and a whole new period is unfolding.



**Pierre Cossette  
Productions  
proudly presents  
a really**

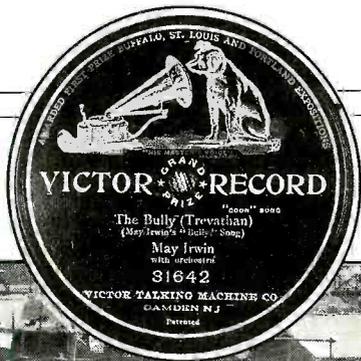
# **BIG**

**Spectacular**

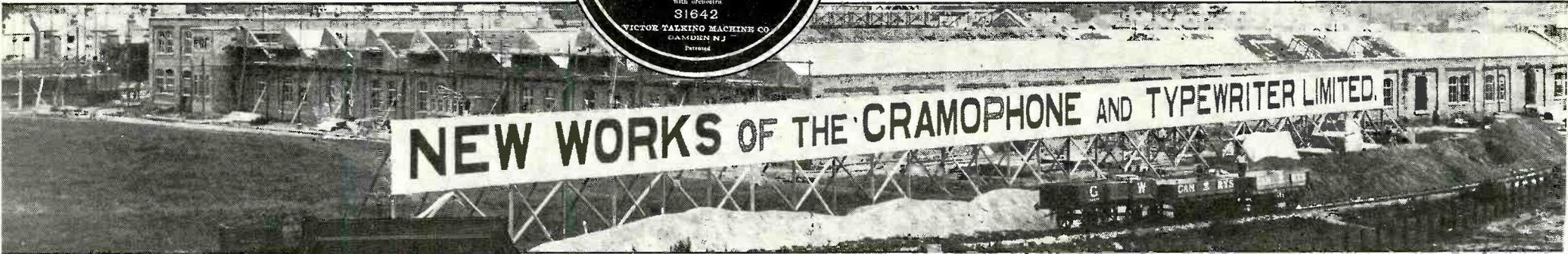
**"THE 100TH ANNIVERSARY  
OF RECORDED MUSIC"**

**2 Hours, Live on NBC-TV  
December 1977**

1910s



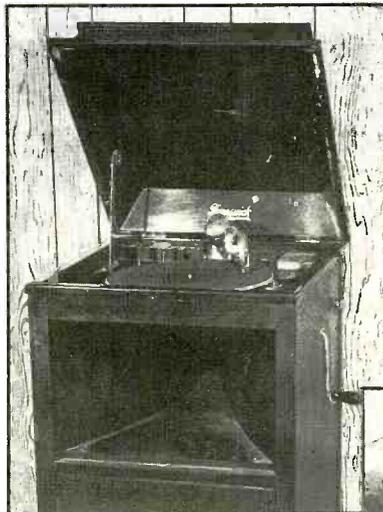
Not even an euphemism for black music is this series of "coon" music. Later, of course, terms such as "race" and "sepia" were used.



The Pathe Actuelle Classique show here was the most elegant machine of its era made in France. Pathe also pioneered in vertical cut records in Europe and used a wide diamond stylus on 14 inch diameter records to get greater playing time.



Pre-revolutionary Russia proved to be one of the biggest export markets for the British-based Gramophone Company Ltd., the firm which was the forerunner of today's EMI organization. One of the Russian subsidiary's artists was Leo Tolstoy who read some of his prose for the gramophone in four languages. A key figure in Russia was Frederick Tyler who combined the duties there of shop-keeper, mechanic, impresario and producer—as well as being British Consul there. Picture shows the imposing Gramophone Company premises in St. Petersburg.

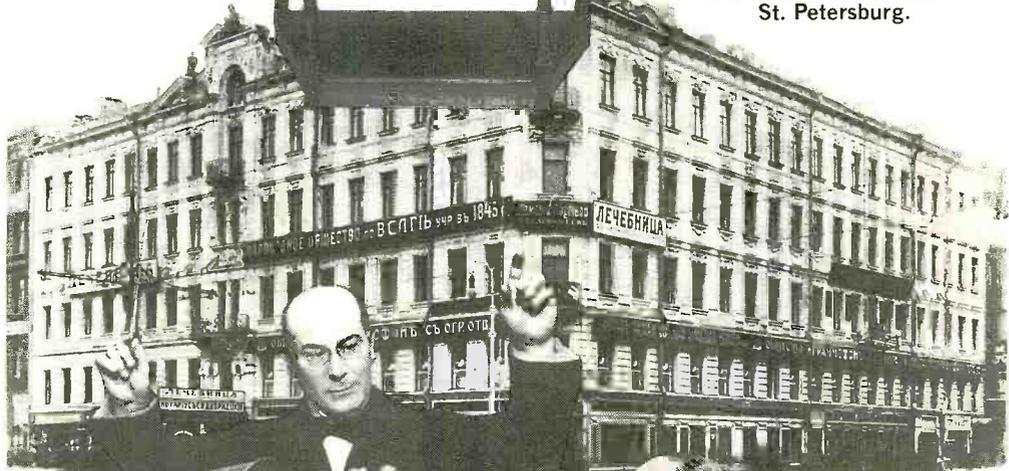


Founding of an empire. By 1907, the Gramophone Company Ltd.'s plant in Germany could no longer handle the fast-growing demand for recordings so the U.K. company built a factory at Hayes, Middlesex, a few miles from London. The new plant was formally opened by famed singer Dame Nellie Melba and the first sod on the site was turned by tenor Edward Lloyd, one of the company's leading artists.



Brunswick-Balke-Collender of Dubuque, Iowa, entered the mushrooming phonograph business in 1916 and started producing records three years later. Their period cabinet with a flat top was all the rage in the early 20's. By 1925 Brunswick and General Electric teamed up to produce the first all-electric phonograph. On right, a recording session: Russia's greatest operatic singer Fyodor Chaliapin (1913).

MAY 21, 1917, BILLBOARD



Morale-boosters during the Great War of 1914-1918. Picture shows (front, left to right) top vaudeville performers Alfred Lester, Violet Lorraine and George Robey ("The Prime Minister Of Mirth") recording a comedy number for British troops during a session in the studios of the Gramophone Company Ltd. in London. During the war, the company's plant at Hayes, Middlesex, produced military hardware as well as recorded product.

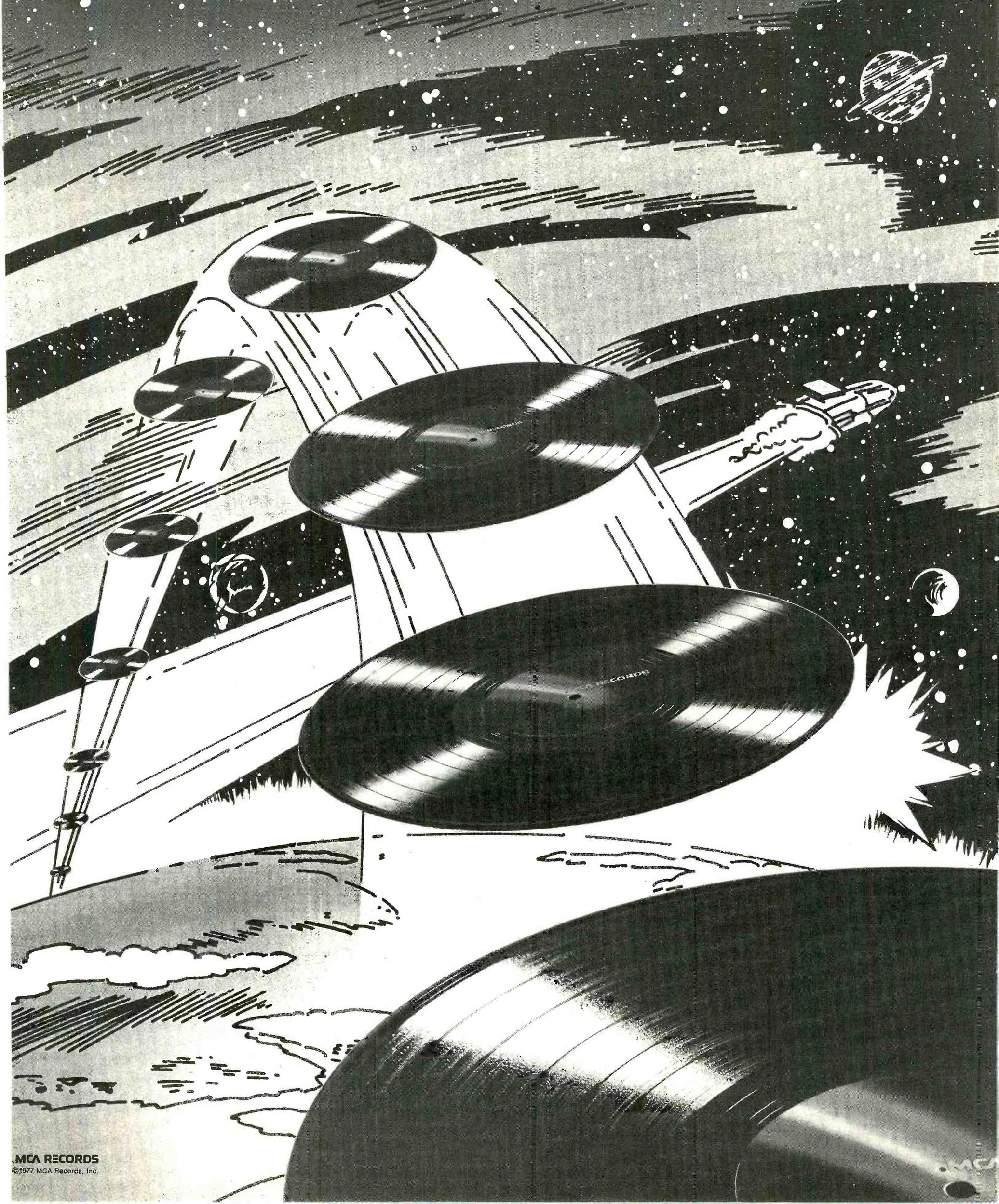
A 1915 Victor, Model 4.



The Original Dixieland "Jass" Band. Victor released the first jazz record March 5, 1917, after Columbia failed to see the group's potential.

# MCA FUTURE

MCA RECORDS LOOKING AHEAD PREPARING FOR 1978, 1979, 1980, 1981, 1982, 1983,



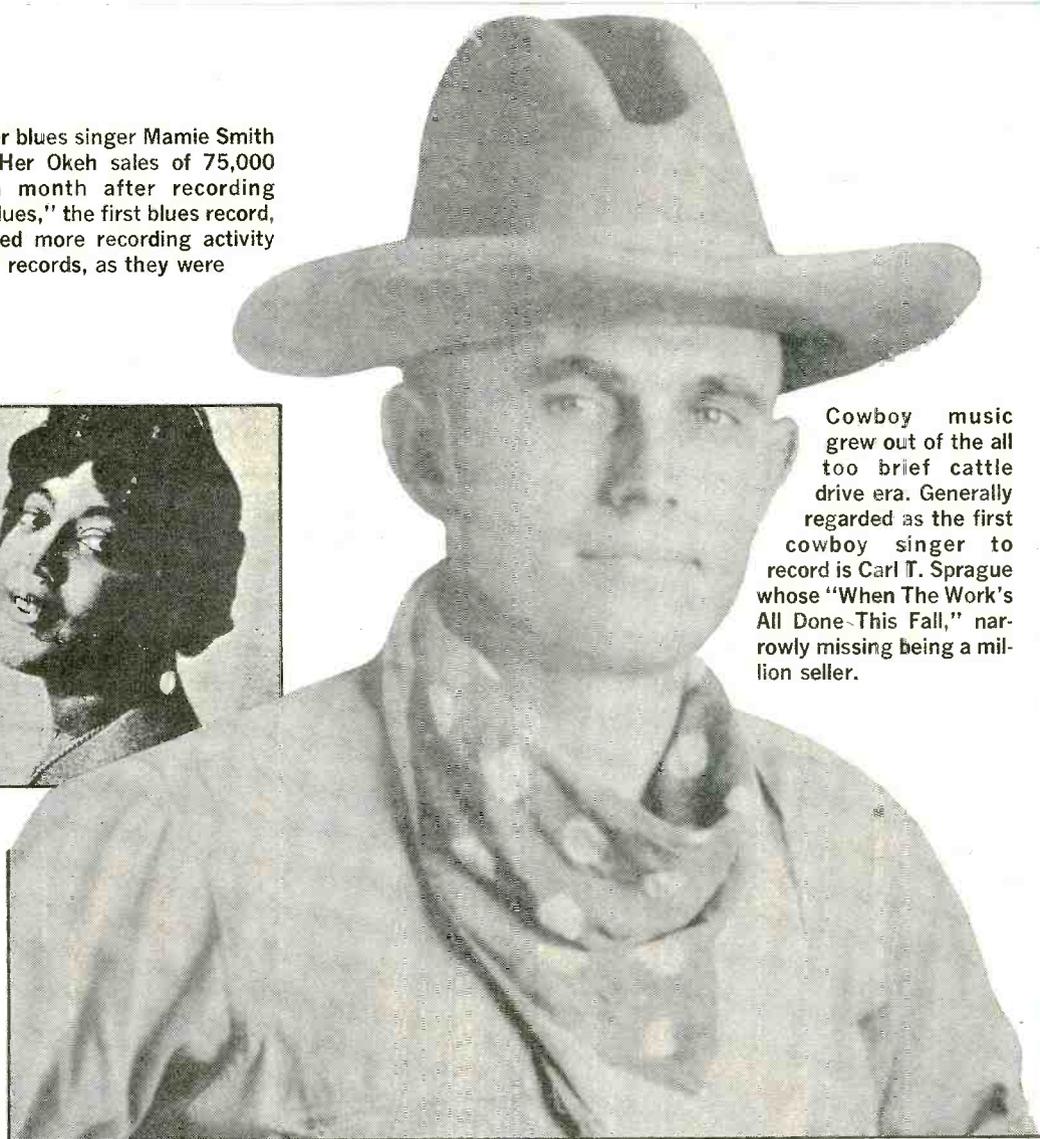


They told Ralph Peer they were just a bunch of "Virginia hillbillies," and the name caught on as a descriptive term for a whole music genre—"hillbilly" music. The Al Hopkins group (from left) Hopkins, Joe Hopkins, Elvia Alderman, John Rector, Uncle Am Stuart, Fiddlin' John Carson.

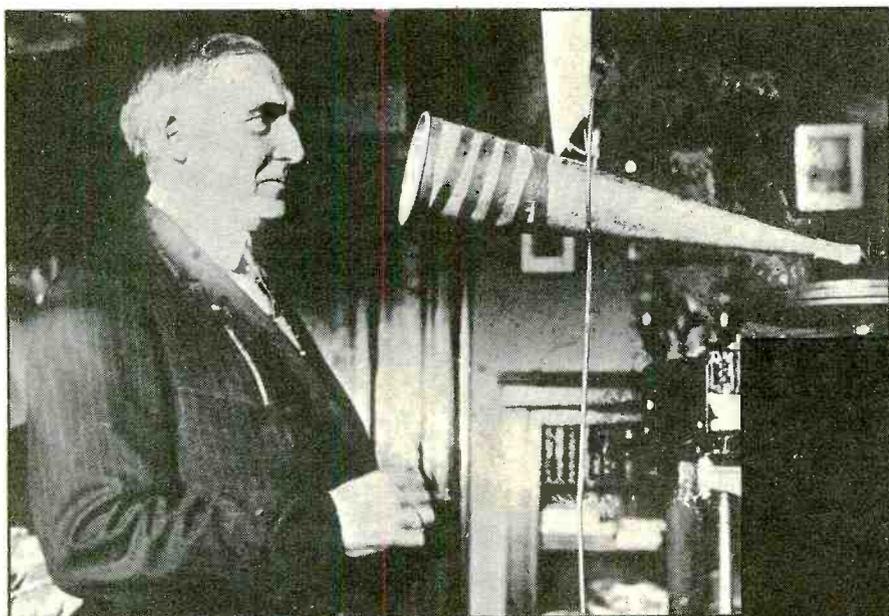
Trailblazer blues singer Mamie Smith (below). Her Okeh sales of 75,000 copies a month after recording "Crazy Blues," the first blues record, encouraged more recording activity in "race" records, as they were called.



Cowboy music grew out of the all too brief cattle drive era. Generally regarded as the first cowboy singer to record is Carl T. Sprague whose "When The Work's All Done-This Fall," narrowly missing being a million seller.



A Billboard Spotlight

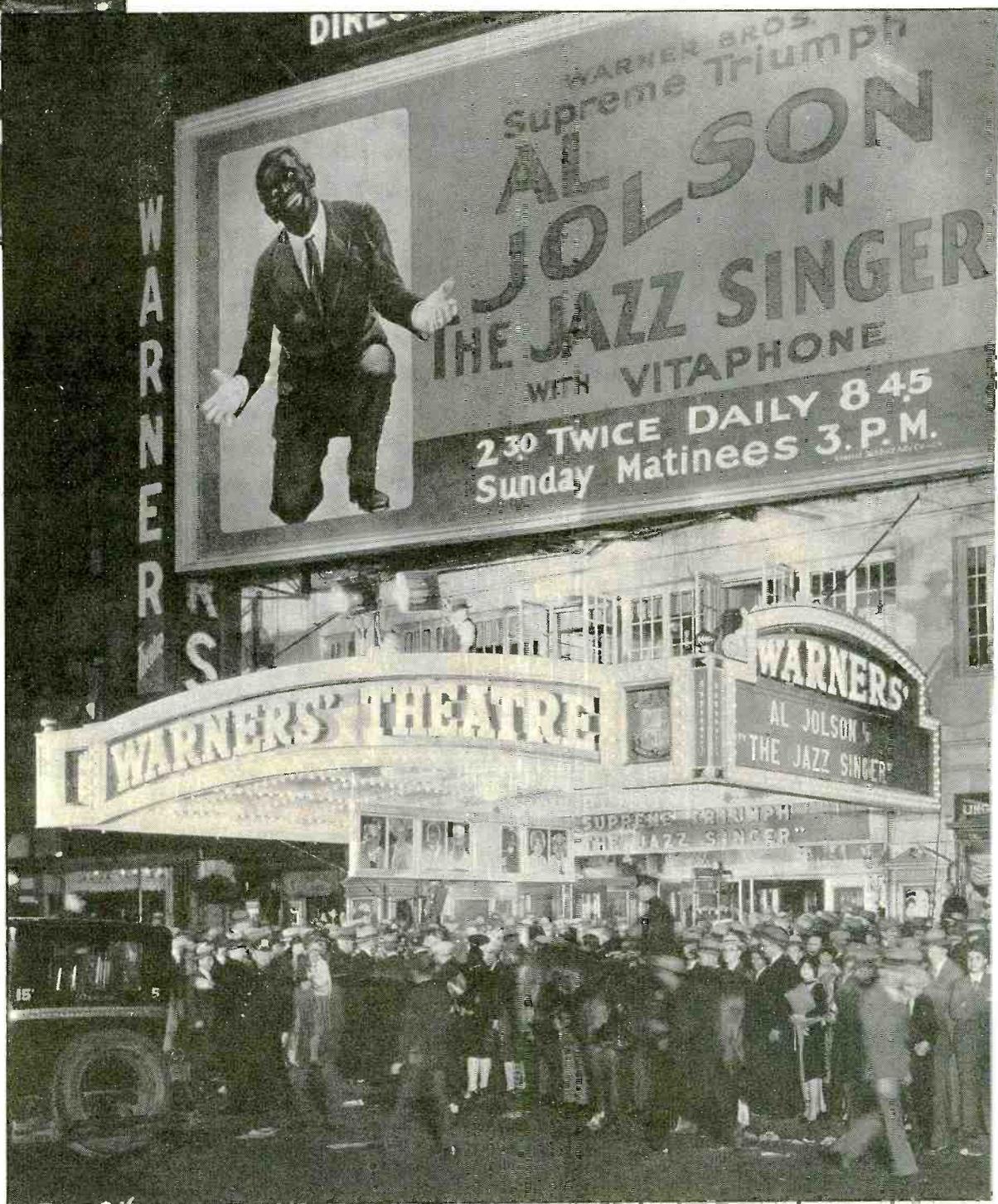


An historic movie (right) in terms of Al Jolson's surging popularity and the technology it represented in using the Vitaphone sound recording disk. Russian born Asa Yoelson bridged the blackface minstrel to vaudeville to '20s jazz age eras through his influence (he died Oct. 23, 1950) remained heavily identified with the century's second decade. President Warren G. Harding confidently (above) confronts the horn, early 1920s.

MAY 21, 1977, BILLBOARD

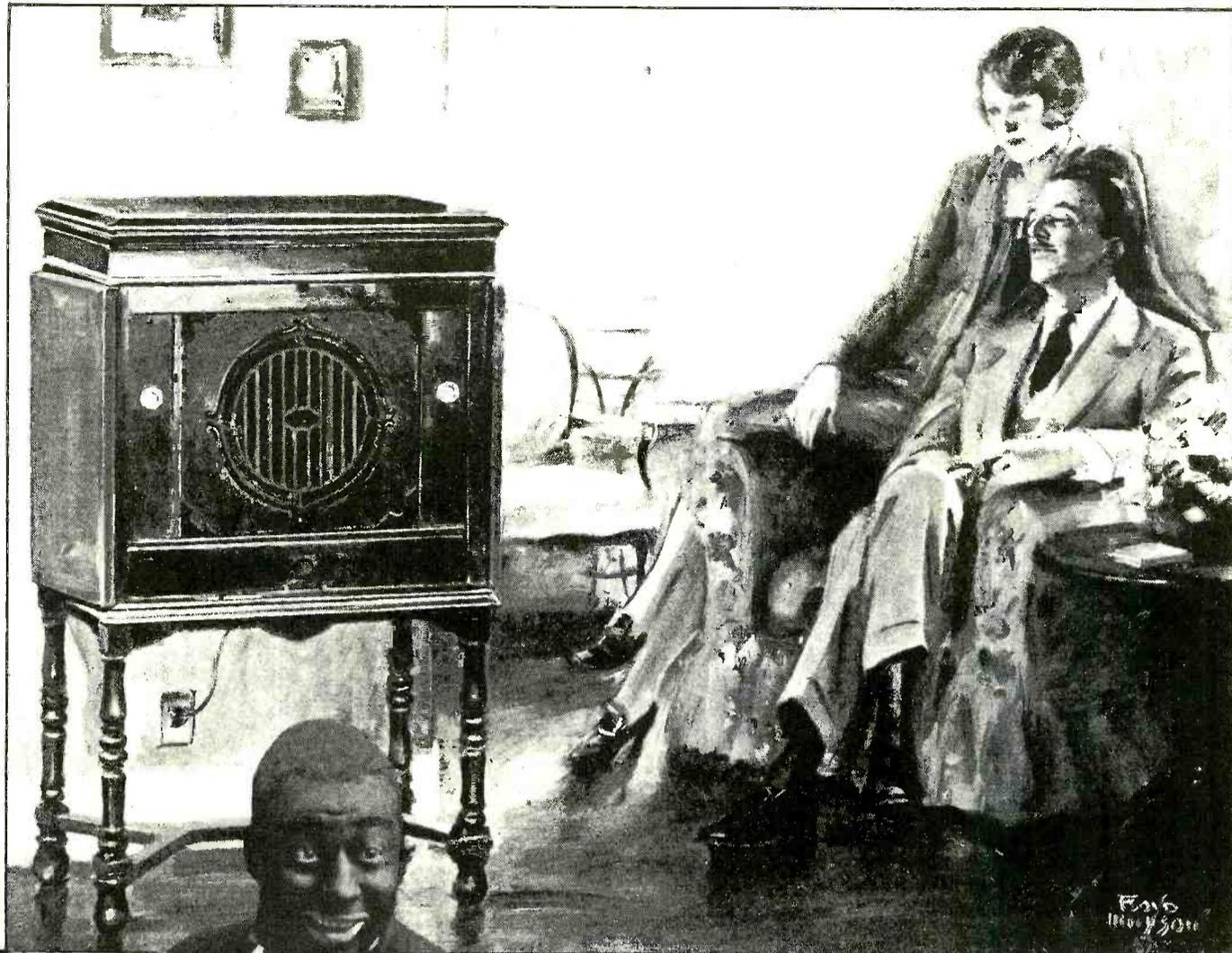
# 1920s

The "roaring twenties" but you have to make your own bathtub gin because on Oct. 28, 1920 the Volstead Act declares that anything with a half an ounce of alcohol is prohibited; President Wilson vetoes the bill but in vain. Caruso is making his last recordings but Toscanini is making his first. Serious intellectuals are adding their voices and Columbia's edited "Eroica" is called a ripoff. There is trouble on the horizon. It is the age of short skirts; women need to reach the brakes on the horseless carriages, and radio is becoming popular—two threats, cars and radios. Columbia, dating back to 1889, goes into receivership. Radio, being electrical, casts a long shadow. Thus, Lionel Guest's and H. O. Merriman's experiment in electrical recording in a London garage takes on importance. The year 1925 is pivotal. Both Columbia, revitalized by connections with its European counterpart, and Victor decide to go electrical. It is hush, hush. The fear is that news might leak and ruin any chances of selling off the old acoustic recordings before new electrical ones are available. Developments are afoot in other areas; Victor has acquired the exponential-horn speaker from Bell. Then Brunswick springs its Panatrope surprise. The hardware people are having a '20s ball but much is happening in software too. The blues is discovered with Mamie then Bessie Smith. Recording companies go into the hinterlands advertising for talent. Ralph Peer discovers the Carter Family and Jimmie Rodgers in Bristol, Tenn. Vernon Dalhart tries a "hillbilly" tune, "The Prisoner's Song" and nationalizes country music. Foreshadowing another phase of the recorded sound business the movie "Jazz Singer" with sound from the Vitaphone disk heralds in another era.



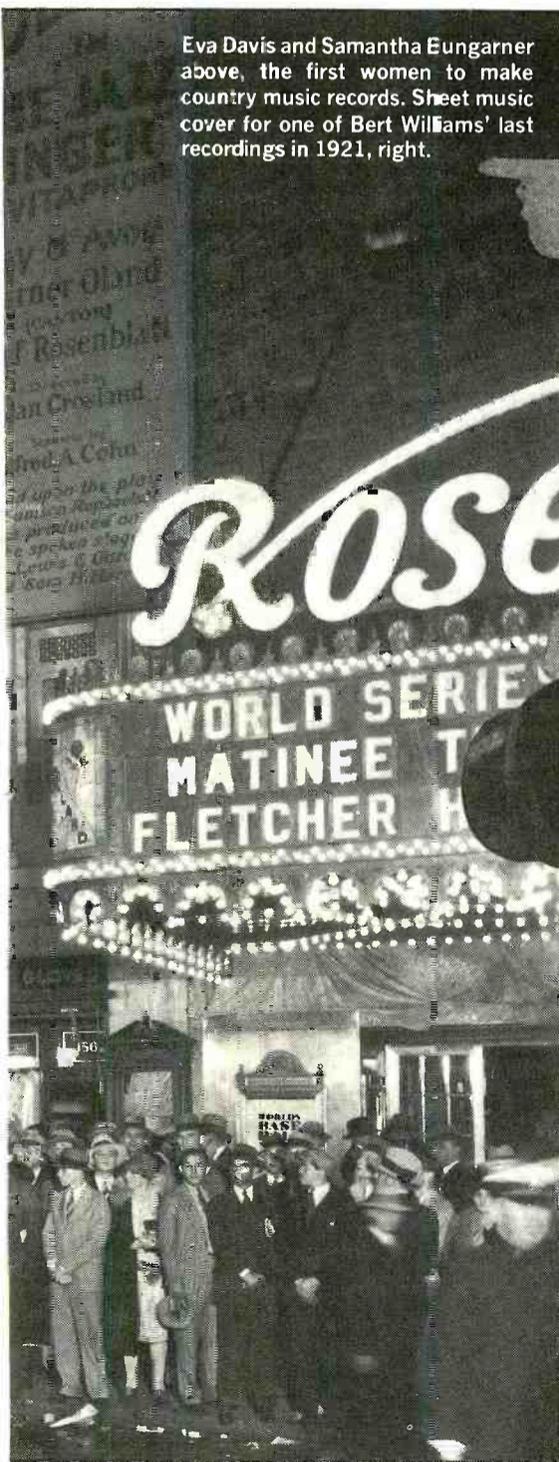


Samantha Bumgarner and Eva Davis



The Burnswick Panatrope "all electric" phonograph was a startling innovation in the mid '20s when the big changeover from acoustical to electrical recording was facilitated by new phonographs. Dealers were told in the ad copy accompanying this picture that full color consumer magazine advertisements would help boost the introduction of the unit.

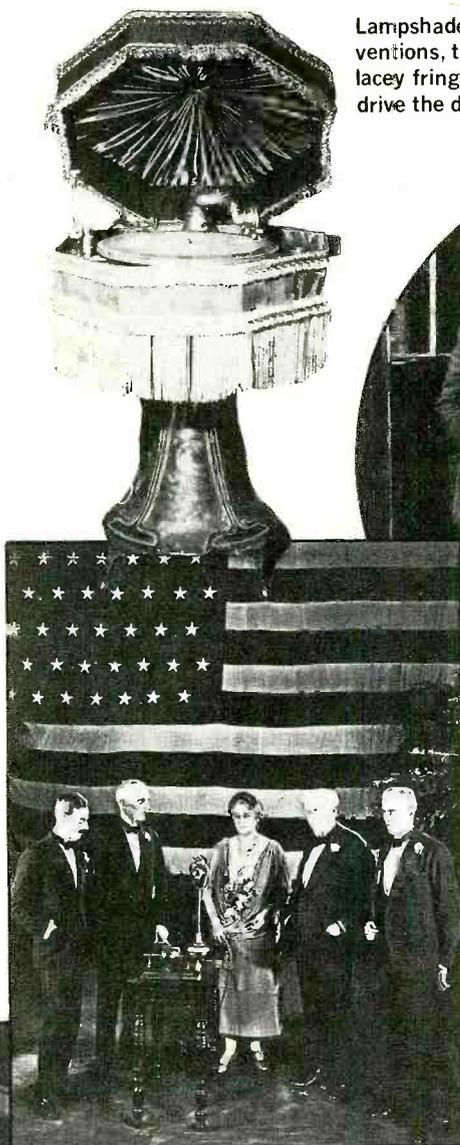
Eva Davis and Samantha Bumgarner above, the first women to make country music records. Sheet music cover for one of Bert Williams' last recordings in 1921, right.



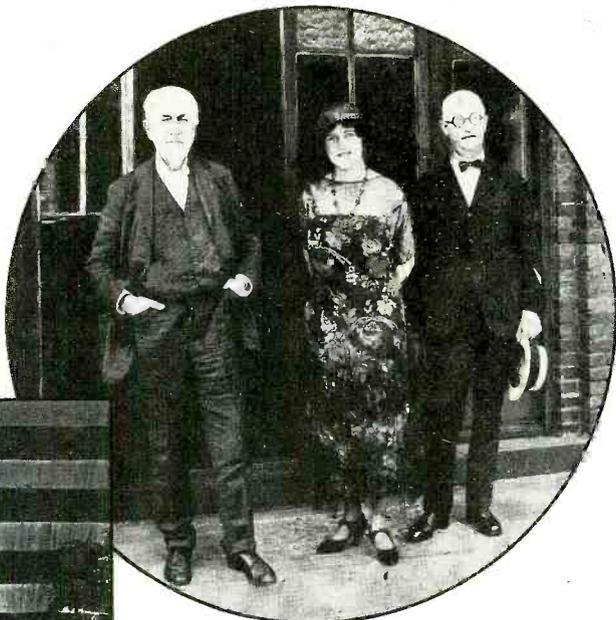
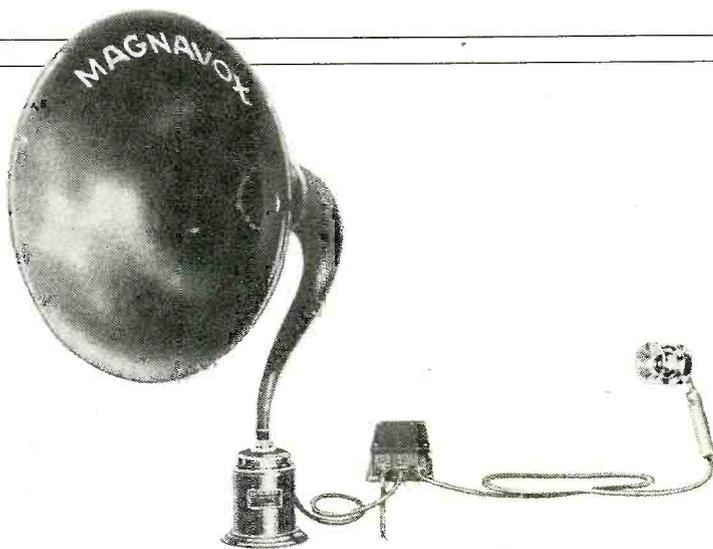
The "talkies" led to Rudolph Valentino's career downfall but even today it's reported young girls bring flowers to his grave site. The 1/4-inch thickness of Edison's records, by now called Diamond Discs, made album production a questionable proposition. Instead he introduced a long-play record in 1926 which played at normal speed but used extra-fine grooving. He was able to squeeze 20 minutes on one side of a 12 inch record, but the sound quality was poor and the project was quickly abandoned.

# 1920s

A Billboard Spotlight



Lampshade phonograph combines two of Edison's most notable inventions, the lamp bulb and the phonograph. As a relic recalling the lacey fringes of the '20s and '30s, it also used electric current to drive the disk motor as evidenced by the wound-up line cord hanging from the unit.



Edison with Anna Case, 1925, Metropolitan Opera soprano and Walter Miller, head of the recording dept. of T.A. Edison Inc. Edison and his wife in Washington, Oct. 28, 1928, receiving a Congressional Medal for his many inventions.

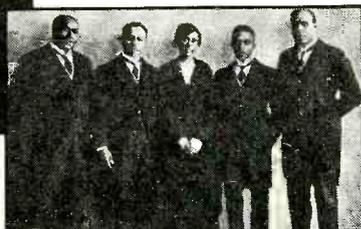


Okeh catalog cover, 1926. One of the first country artists to drink himself to death, Charlie Poole (above), with his North Carolina Ramblers, early country string band group.



Breakthrough of electrical recording process with musicians approximating concert positions (above) while movie great Charlie Chaplin (right) guest conducts in an acoustic session of the period.

First country million-seller? Often claimed in this category is Vernon Dalhart's "The Prisoner's Song/The Wreck Of The Old 97." The former light-opera singer (right) is credited with nationalizing country music with the recording in 1924. A group of Polish mountaineers led by fiddler Karol Stoch (2d from left) who recorded for Victor and Columbia from 1927-28. The Fisk singers date to 1871 and performed race spirituals before royalty in Europe.



CHARLIE CHAPLIN  
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FOR BRUNSWICK

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The Brunswick Record  
A genius of combining novel musical interpretation, unique interpretations of the music of France, Italy, Spain, and other countries, and finally, Chaplin's own original compositions, the superior quality of the Brunswick Record has given him and the Brunswick Studio, a place and an audience which have been quick to recognize its superiority.

The Sign of Musical Prestige  
**Brunswick**  
PHONOGRAPHS RECORDS RADIOS

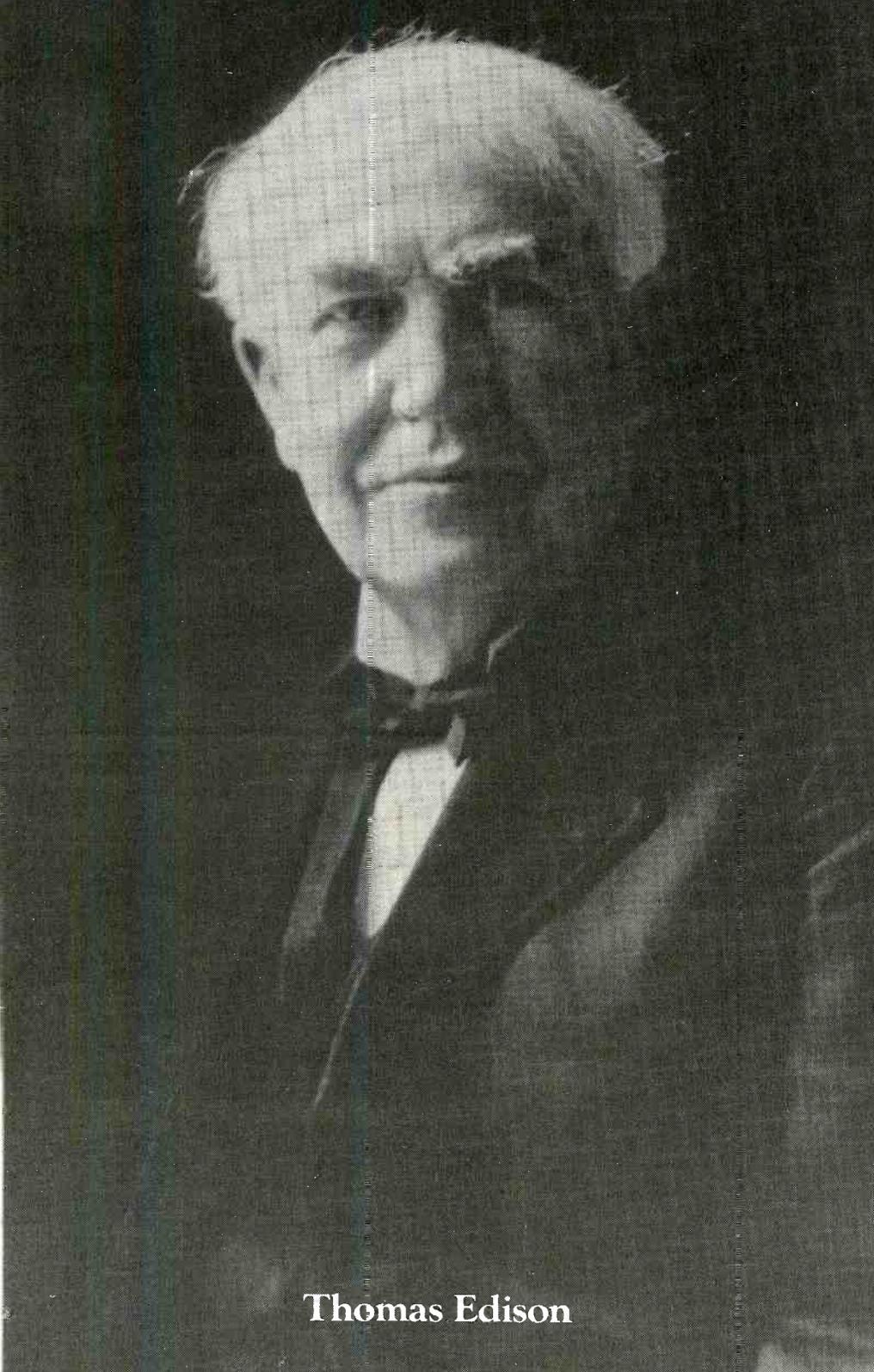


Scene commemorating the historic Bristol, Tenn. recording in 1927 (from left) Ralph Peer, Maybelle Carter, Jimmie Rodgers, Sara Carter and A.P. Carter. Known as the "Empress of the Blues," Bessie Smith (right), truly opened up blues recordings. Her "Down Hearted Blues" sold 780,000 copies in less than six months, leading to a 1923 contract negotiated Frank Walker's department at Columbia that called for 12 records in a year at \$125 a usable side with a \$1,500 guarantee and renewal option for 12 more at \$150.



Some have said that Ethel Waters (right) may have been more influential than Bessie Smith or even Louis Armstrong. She started recording in the '20s on the black owned Swan label but her fame spread quickly (the Cotton Club in Harlem, "Africana" on Broadway in 1927, appearances in films and finally as Beulah on tv).





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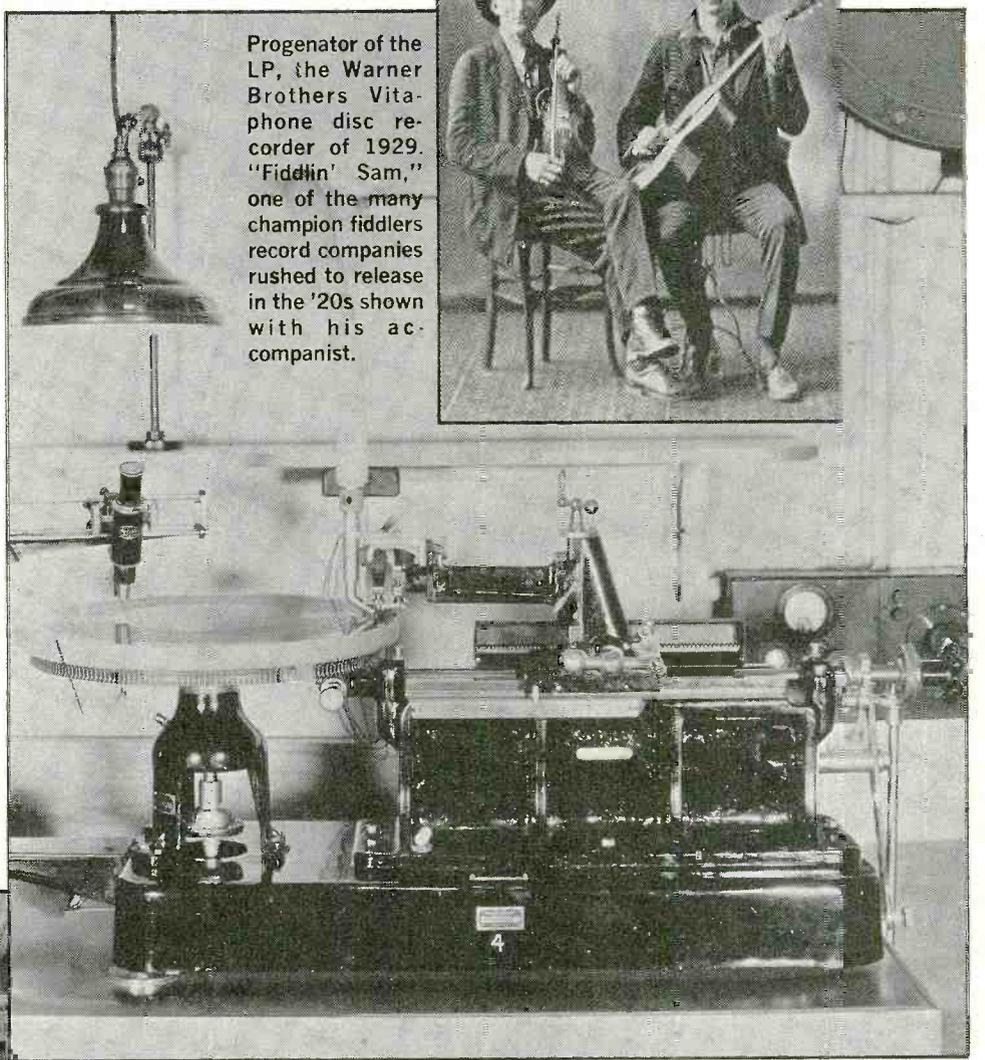
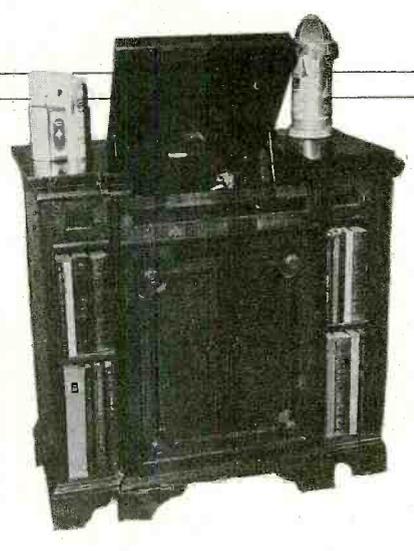
We are happy to be a part of the 100th anniversary  
of recorded sound and proud to celebrate  
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together.

**RCA** Records

# 1920s

A Billboard Spotlight

The Orthophonic Victrola of 1928 with an acoustic system designed by Bell Labs the match the newly introduced electrical recordings. Below, the Light Crust Dough Boys, an amalgamation of many music styles, country, jazz, blues and Mexican, who were among the leaders of western swing.



Progenator of the LP, the Warner Brothers Vitaphone disc recorder of 1929. "Fiddlin' Sam," one of the many champion fiddlers rushed to release in the '20s shown with his accompanist.



MAY 21, 1977, BILLBOARD

Kapp's Imperial Talking Machine Shop, 2308 W. Madison, Chicago, opened in June, 1921. Texas fiddler, Eck Robertson, considered the first folk music performer to be recorded with his "Sally Goodin'K" and "ArkansasTraveler" by Victor in 1922.



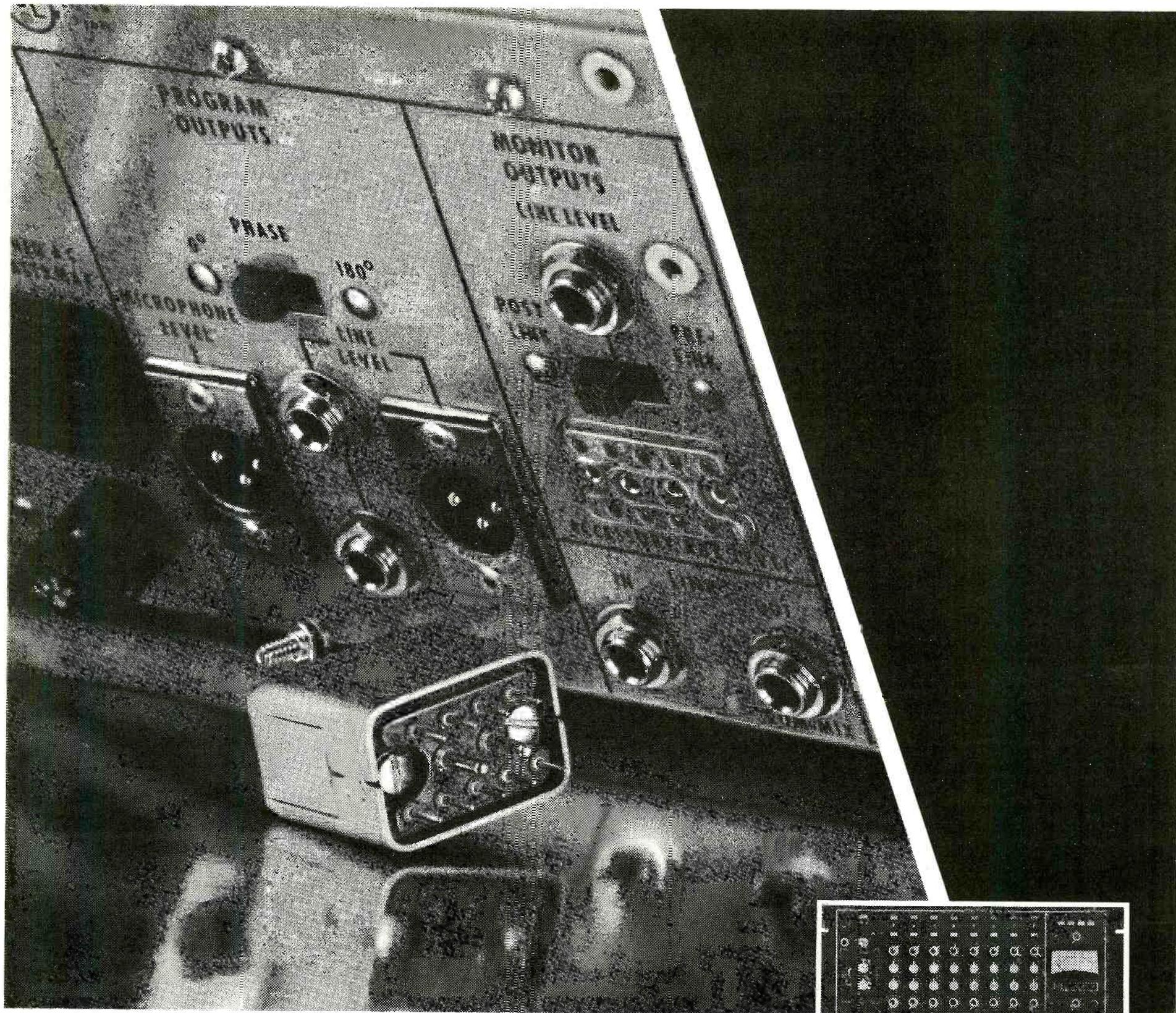
Henry Whitter (standing), one of the earliest country performers to record.



Biggest male blues star of the decade (top). Blind Lemon Jefferson of Dallas, whose 1928 birthday was the occasion for a special Paramount souvenir label. The photo is the only one of Jefferson to have survived. The Rev. J.O. Hanes was the only white country performer to receive his own picture label in the 1920s. This rare item was released in 1927. The Coue record, released with a special label as Columbia A-3841.



Ted Lewis recorded for Columbia from 1919 to 1934. In 1928 his records began appearing on a special silver picture label. The souvenir sleeve is from around the same time. Often called "Mother of the blues," Ma Rainey (above) she entertained widely throughout the South principally, traveling first with her husband, Will, as Rainey and Rainey, "The Assassinator of the Blues." Among today's blues fans, Ma Rainey may be rivalled only by Bessie Smith.



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Often overlooked for his skill as a pianist and singer because of his popular songwriting (examples "Ain't Misbehavin'" and "Honey-suckle Rose"), Fats Waller (below) and his group, His Rhythms, formed in 1934. The "I Can't Get Started" trumpet great Bunny Berigan (third circle) got his start in the early '30s with several bands, Hal Kemp, Dorsey Brothers, Rudy Vallee then Benny Goodman and finally Tommy Dorsey in 1937 where his take-off solo is so memorable in "Marie." The Allen Brothers country duo (below) once threatened to sue Columbia because one of its recordings was listed "race."



Younger brother of Bing, Bob Crosby looks sharp and he worked hard to make his Dixieland style orchestra popular. Legendary songwriter duo Oscar Hammerstein and Richard Rodgers (right). Crooner Rudy Vallee did a lot to keep Victor afloat during the worst days of the depression. Some of his music could also be heard on his own label which pressed one-sided records on coated cardboard that sold for 15c. This 1931 item (large circle) featured Vallee's picture on the back. Changer mechanism from a Capehart phonograph that could mix 10-inch and 12-inch disks and flop them over as well. Phonographs such as these helped the record business out of the Depression doldrums. Lower circle: Victor's special 12-inch Paul Whiteman disk of 1932 with art laminated.

A Billboard Spotlight



Country comedy, vaudeville, religious songs and fancy banjo playing shot Uncle Dave Macon (right) to "Grand Ole Opry" prominence.



Tommy Dorsey and Frank Sinatra (1939), one of several vocalists Dorsey helped launch. Tommy and brother Jimmy, from the Pennsylvania coal-mining area, first played as Dorsey's

Wild Canaries then Scranton Sirens until the Dorsey band was formed in 1934. Tommy left the band a year later but the brothers were rejoined in 1953.



Victor (left) tried another long playing record in 1931, but met with little better success than Edison had. Patsy Montana (real Ruby Blevins), pioneering woman singer in country music (above), whose "I Want To Be A Cowboy's Sweetheart," is often claimed as the first million seller by a female country performer. A professional bandleader as of 1930, Ozzie Nelson and Harriet (Hilliard before their marriage in '35) developed a patter duet style in the period. Later the parents of pop star Rick Nelson became tv performers. The Andrews Sisters' "Bei Mir Bist du Schoen" was hummed and sung by an entire nation.



MAY 21, 1977, BILLBOARD

# 1930s

Franklin Delano Roosevelt is promising to pull America out of the disastrous Depression, an economic calamity which is threatening the recording business with extinction. From 100 million units annually a decade ago, prospects are for no more than 10 million recordings. However, there is a bright note. With millions unemployed and soup lines stretching for blocks, the jukebox is catching hold. Huge companies are in the making: Gramophone Co. and Columbia Graphophone merge to form EMI; Jack and Dave Kapp pump new life into U.S. recording business as Decca is born. There is heavy foreign influence. For the first time, reviews appear mentioning labels such as Fonotopia, English National Gramophone Society and Odeon. RCA tries a 33 1/3 r.p.m. that fizzles. The piezo-electric pickup cartridge appears. In Germany, I. G. Farben develops coated tape. Both Sears and Montgomery Ward have labels. "High fidelity" is a new term. Needles are improving (such items as cactus, thorn, fiber give way to the Walco sapphire). Unlike in America, gramophone societies are sprouting up in several countries, often sponsoring recordings. But RCA's Thomas Joyce does form a society and 150,000 players are distributed in the first year. The Depression doldrums are waning. CBS purchases control of American Record Co. and the Columbia label is revitalized. The Capehart changer is the "Steinway of phonographs." Acts that had been held back from recording are now busy. More and more technology—the first experimental FM stations are broadcasting. The dawn, however, of another threat to recording is at hand—U.S. exhibition of television at the New York World's Fair.



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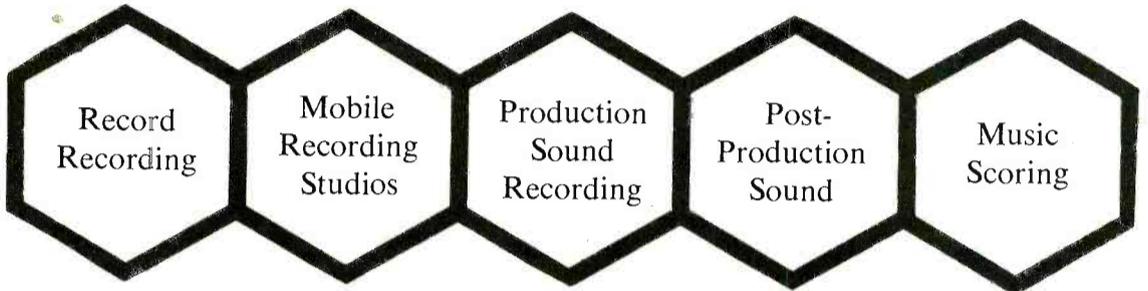
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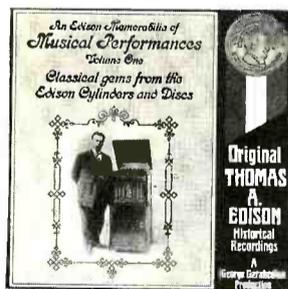
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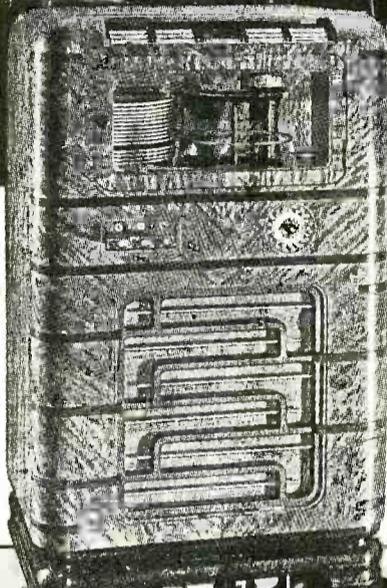
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# 1930s

A Billboard Spotlight



Jukebox music kept '30s people happy with low cost fun.



Western swing band legends are represented here (from left) Leon McAuliffe, Everett Story (trumpet), Charles Laughton (trumpet), Joe Ferguson (trumpet), Zeb McNally (saxophone), Jesse Ashlock (violin), Bob Wills (violin), Gene Autry, Sleepy Johnson, Tommy Duncan, Eldon Shamblin (guitar), O.W. Mayo and Al Stricklin (piano) in Texarkana in the late '30s. One of the most famous early partnerships in blues, Leroy Carr and Scrapper Blackwell (above right), who was part Cherokee and named Francis Hillman Blackwell. Hooked on food and maybe the most profane of all late '20s and '30s female singers, Mildred Bailey (left). Musicians loved her. Two of her proteges were Alton "Al" Rinker, her brother, and as Dave Dexter puts it, "a heavy drinking, hell-raising girl-chaser named Bing Crosby." She talked Paul Whiteman into hiring both. For all immense talent, she never attained the stature of her '30s contemporaries, Ruth Etting, Frances Langford, Jane Froman, Ethel Merman, Ethel Shutta, or Kate Smith, who outweighed



Pioneers of the smooth and mellow quartet vocalizing, the Ink Spots (above).



her by "plenty" Dave Dexter says, if Bailey's poor luck is to be blamed on her obesity. Opposite left: Some could say she brought the "field holler" to show business so powerful was Sophie Tucker's voice.

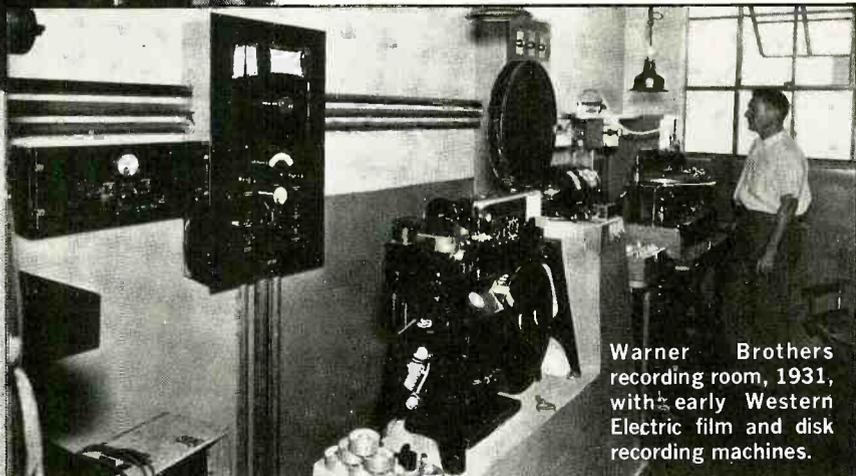


Guy Lombardo (at piano) with his three brothers (from left) Lebert, Carmen and Victor.

MAY 21, 1977, BILLBOARD



One of several big band era leaders who changed styles, Artie Shaw first tried a more subtle string quartet based orchestra until switching to more standard personnel with arrangements by Jerry Gray and became famous for swing band show tune styling.



Warner Brothers recording room, 1931, with early Western Electric film and disk recording machines.



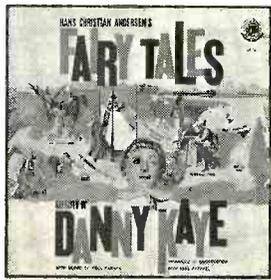
Triple threat, singer, songwriter and mandolin player, Bill Monroe (lower right) with brother, Charlie. Directly above, Big Bill Broonzy, who sang for blacks in the '30s and for whites in the '50s. The original Mills Brothers (tall picture). Tampa Red (above) who epitomized bottleneck blues guitar. Here is shirtsleeves recording, Cab Calloway looks nothing like the strutting white tails he wore on stage.



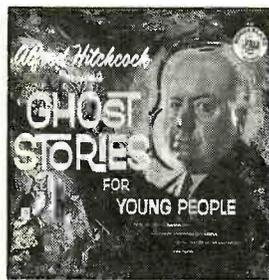
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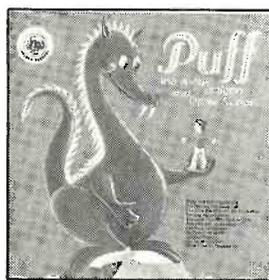
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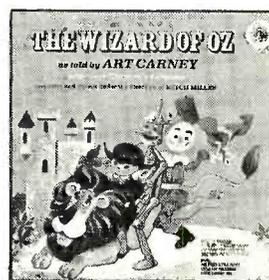
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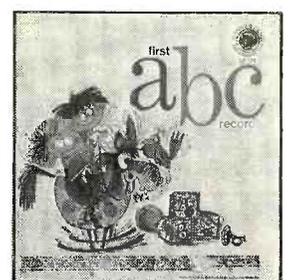
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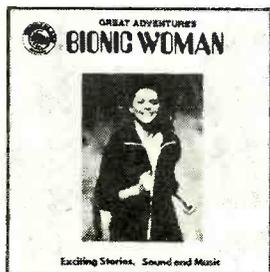
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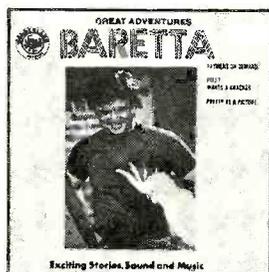
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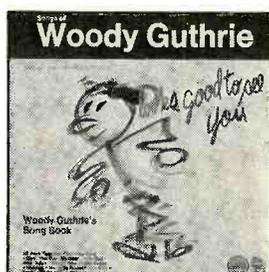
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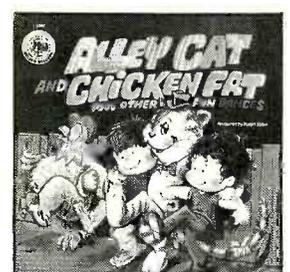
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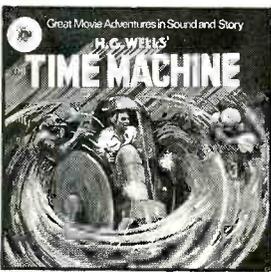
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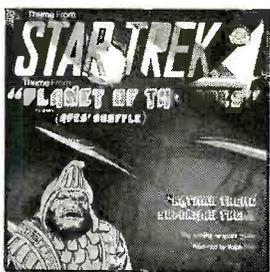
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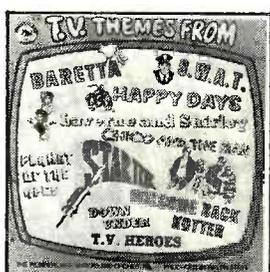
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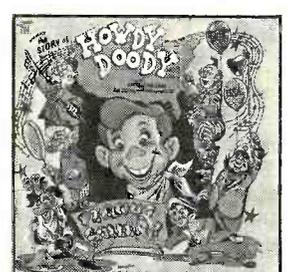
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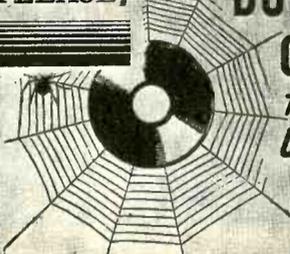


"Business As Usual" reads the sign in the window of Francis, Day, Hunter after World War II London bombing (shown from left in 1940, John Abbott, Harold Wolfenden, Ray Thackeray and Eddie Day). Doris Day—very early on (right). Not long after she started singing with the Bob Crosby band and broadcasting twice nightly from Chicago's famous Blackhawk Restaurant and not, of course, under her real Cincinnati-born family name of Kappelhoff.

Jazz musicologists such as Gunther Schuller have speculated that Charlie Parker's (outline right) skill at splitting the four beats of a bar into eight could be a "reincarnation of subconscious impulses" inherited from a mental underground river from Africa. He's blowing on a date with Lionel Hampton (immediate right).

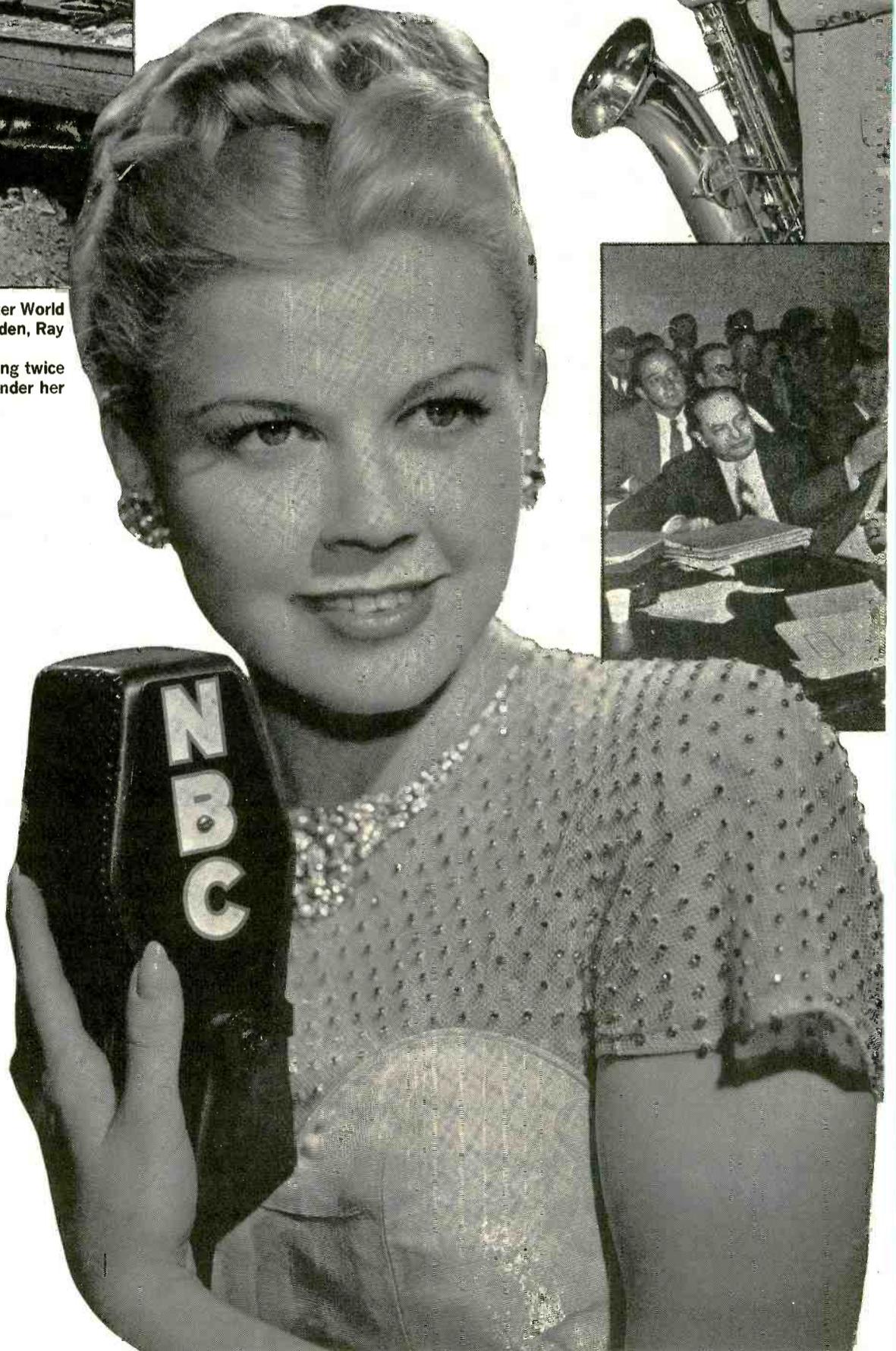
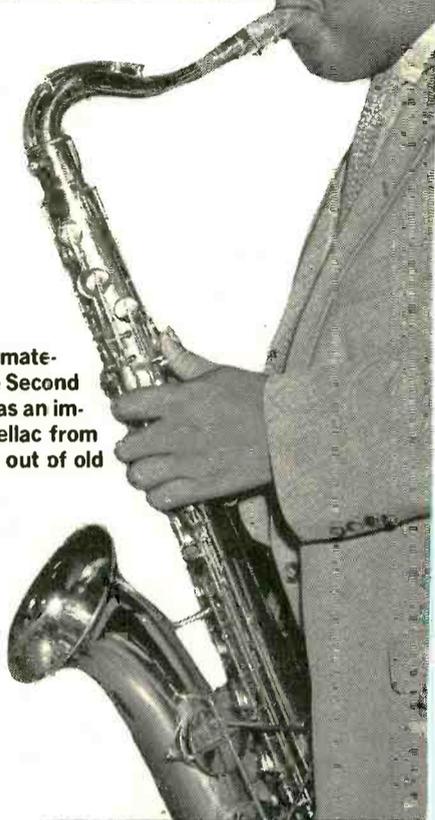


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Exhortations to the British people not to waste various materials, nor to hoard others, were commonplace during the Second World War of 1939-45. The gramophone record itself was an important commodity—with the failure of supplies of shellac from abroad, the only way to manufacture new records was out of old ones.



# 1940s

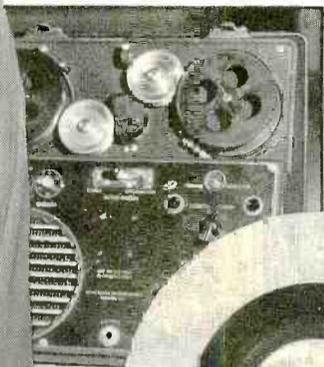
"Songs For John Doe" is a new Almanac Singers' pro-isolationist album and it sets a mood as the whole world seems to be exploding into a holocaust. But June 1941, Germany invades Russia and the Almanac Album is pulled off the shelf and a pro-war album is rushed out. It is to be a decade of crisis, but nothing seems capable of slowing down the recording business, not even a ban on recording promulgated by aggressive musician union leader James Petrillo Aug. 1, 1942. Incidentally, since the harmonica is not considered an instrument, recordings using it can go on. Everywhere are exhortations to conserve shellac. Something mysterious. How can the Germans broadcast full symphony orchestra music at 3 a.m.? It is too real to be recorded. But it is. The occupation of Radio Luxembourg finally uncovers an advanced model of the Magnetophone and parts smuggled back to America set forward the then stagnant progress of tape recording. The disk will be challenged again as it never has been. High Fidelity is everywhere (English Decca releases a series called FFRR). Something new, it's stereo. Emory Cook has this idea of two bands on a disk and two tonearms. All around the airwaves are filling up; there are 943 AM stations, 46 FMs and nine tv outlets. In 1948, another Petrillo ban, but it is mild. Rumors are flying. What is RCA up to? Suddenly, the recording business has a brand new configuration, the 45 r.p.m. and the "war of the speeds" ensues as Columbia continues to champion the 33 1/3 r.p.m., even 7-inch diameter sizes. Three-speed phonographs are being compared as landmarks matching the earlier Neophone, World Gramophone, Edison Diamond Disc, Columbia Concert Grand and others.



You sit in a bar beside a wall-mounted speaker unit and dial for a tune, that's the idea behind this Jennings Telephone Music idea (the girl here could serve 15-different call-in bars or restaurants).



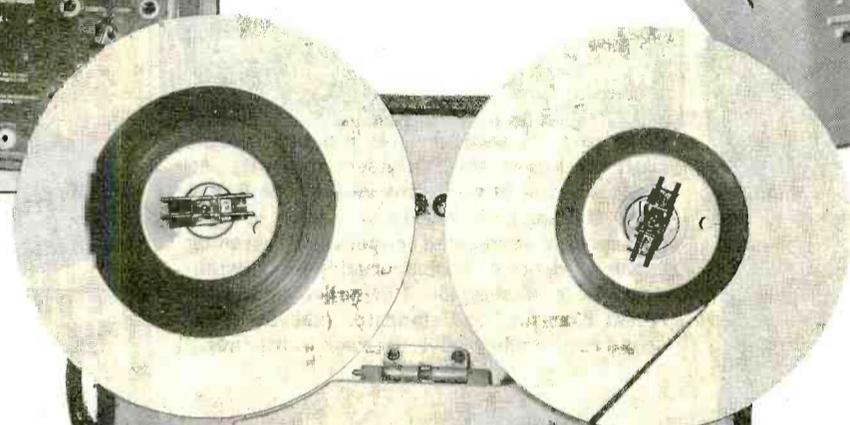
Decca founder Dave Kapp (second from right) and veteran Decca talent finder Joe "Decca Joe" Perry (left) with Bing Crosby and Xavier Cugat (right).



Utah portable wire recorder, a recording format quickly eclipsed by the on-rushing advent of tape.



Rangertone audio tape recorder was one of the first American-made tape recorders that matched the performance of the German Magnetophon. Sold to radio broadcast studios in the late '40s and early '50s, it served



to start the switchover from electrical transcription disks to magnetic tape in this country. Progenitor of American tape recorders, the German Magnetophon. Three were brought back from World War II by John Herbert Orr and John Mullen to serve as basis for Ampex and Rangertone (Lt. Col. Richard Ranger researched the project from Germany) machines (1/4-inch tape at 30 i.p.s. with no hubs on the reels and maximum 22-minute playing time).

single disk self-service merchandiser. At right, the more important than ever sales factoring as consultant to a customer who has browsed till he's ready to buy.



Typical displays in stores of the '40s (right), wartime entertainers are pictured here in a Billboard roundup from Kay Kyser (cap and gown) to Eddie Cantor and Dinah Shore (bottom right) and Spike Jones (top). The V-Disc featured two songs on one side of a 78, and was produced for service personnel around the world.



Musician's union leader James Petrillo pleads his case in Washington in 1942 in a dramatic period of the U.S. recording industry. He called a ban on all recording Aug. 1, 1942 that lasted until Nov. 11, 1944 and during which even the President was persuaded not to interfere. There was another shorter ban in 1948. Outlined is Louis Prima, showman trumpeter from New Orleans. Columbia LP discussion in 1948 after the firm successfully developed the new disk size (RCA had previously tried to launch one 33 1/3 in the early '30s). From left: Fritz Reiner, conductor; Edward Wallerstein, Columbia president (with 10-inch); Goddard Lieberson; George Szell, conductor (with 12-inch version).



MUSIC IN THE DRIVE TOW...

# 1940s

A Billboard Spotlight



Founders of Capitol Records in Hollywood in 1942, left to right, Johnny Mercer, Glenn E. Wallichs and B. G. "Buddy" DeSylva.

The "Band of Renown," famous on Bob Hope '40s broadcast (Les Brown is third from left and Hope is seated). Brown's first recording contract came in '36 when he fronted the Duke Blue Devils at Budd Lake, N.J.



*Everybody's happier...* with a  
**WEBSTER-CHICAGO**  
SOUND SYSTEM

Yes Sir! Everybody's happier with a light-weight WEBSTER-CHICAGO Portable Sound System—operators, musicians, singers, dancers, audiences—Everybody! Just "the ticks" for traveling bands and shows who need and appreciate dependable high fidelity tone quality at economical cost! Comes in 3 sizes with abundant power to meet all requirements.

PL-22 AMPLIFIER OUTFIT

A WEBSTER-CHICAGO Portable Sound System means "clear as a bell" amplification... no distortion... no trouble of all. Write for information on WEBSTER-CHICAGO'S New Economy Sound Systems. Address Section M-40.

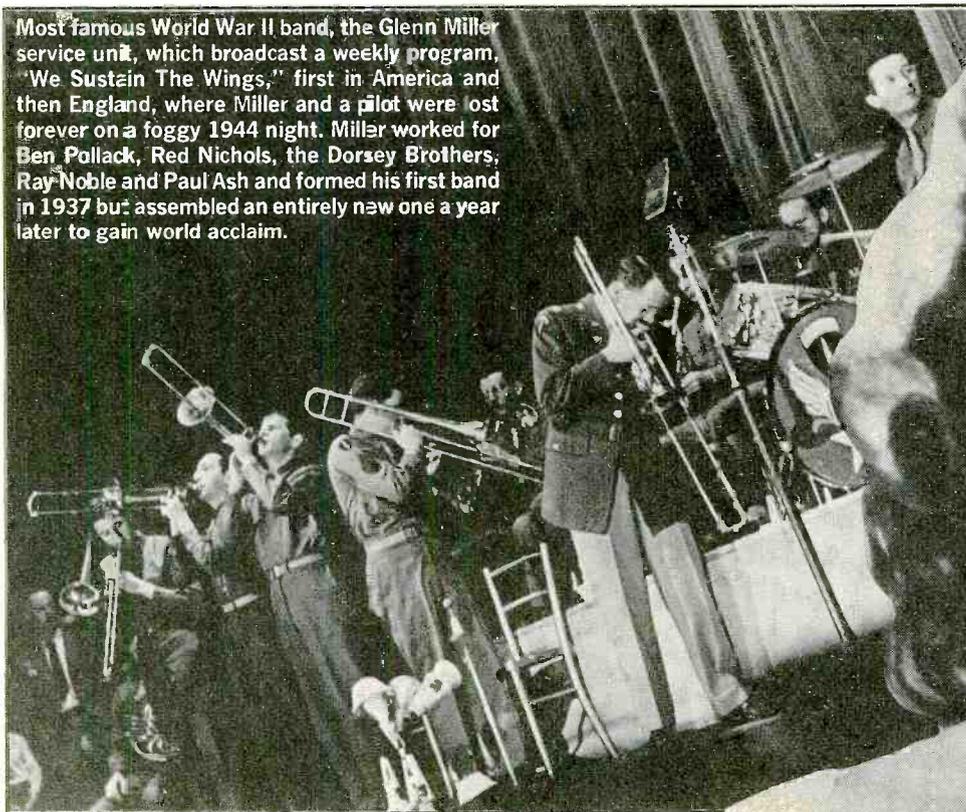
**WEBSTER-RAULAND** *The Sound of Tomorrow*  
Webster-Chicago Sound Division of The Rauland Corporation 3229 Armitage Ave., Chicago, Ill.

Pioneering influence for blacks in classical music, contralto singer Marian Anderson (right). Already recipient of numerous awards, the Bok in 1940, the Spingarn Medal a year prior, her performances in segregated venues led to lessening racial restrictions, most noticeably at Constitution Hall in Washington. Diminutive by today's recent Grateful Dead standards (above) was a sound reinforcement advertisement in the '40s.



MAY 21, 1977, BILLBOARD

Most famous World War II band, the Glenn Miller service unit, which broadcast a weekly program, "We Sustain The Wings," first in America and then England, where Miller and a pilot were lost forever on a foggy 1944 night. Miller worked for Ben Pollack, Red Nichols, the Dorsey Brothers, Ray Noble and Paul Ash and formed his first band in 1937 but assembled an entirely new one a year later to gain world acclaim.



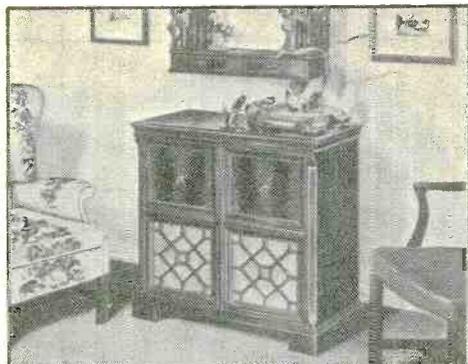
AS EASY AS TALKING ON THE TELEPHONE...  
*Easier!*  
That's ONE of the reasons operators are having so much success with

**VOICE-O-GRAPH**

VOICE-O-GRAPH, fully automatic, records and plays back your voice on a permanent record. It's the only device that lets you record your own voice on a permanent record. It's the only device that lets you record your own voice on a permanent record.

LOCAL DISTRIBUTORS

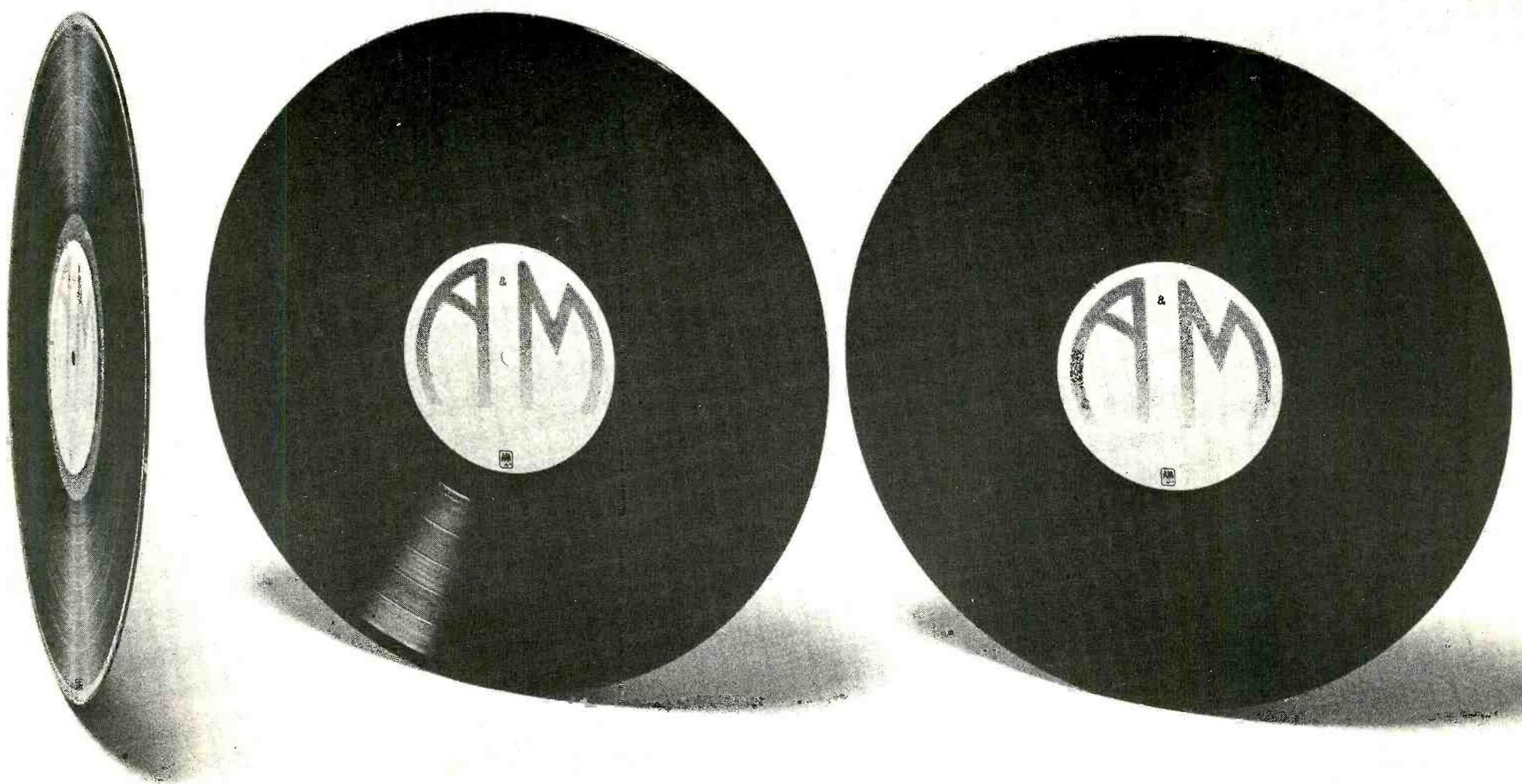
While home recording devices such as those sold by Wilcox-Gay enjoyed '40s popularity, there were coin-operated ones too. Above is International Mutoscope's. Girl singers in the '40s were called canaries, chirpers, thrushes or orioles and reflected an almost virginal purity forgotten in today's rock-era liberated society. This is Dinah Shore—then, when mom 'n' pop stores had standing orders for all her records and those of contemporaries such as Helen O'Connell, Margaret Whiting, Martha Tilton and Helen Forrest.



In the Magnavox of your choice, ... a lasting investment in gracious living

Living room elegance, the Magnavox Belvedere, combines Chippendale styling, worldwide short wave, FM and an automatic changer.





On the 100th anniversary of recorded sound our only regret is that we missed the first 85 years.

A&M Records

# 40s

A Billboard Spotlight



Two native southerners who helped bring musical culture to northern audiences in the '40s, Woody Guthrie (left) and Leadbelly (popularly known as Leadbelly). Guthrie, of course, is known as father of the folk revival and was a member of the Almanac Singers in the early '40s who held the first hootenany in a New York loft. Decca founder Dave Kapp (right) ponders the music as Judy Garland (next to him) and the Merry Macs perform in a session.



Popularly known as the Louisiana Governor, Jimmie Davis (right) was another pioneer, first in blues, later in country music, especially in sacred recordings. Innovator in bringing classical music to the masses, Arthur Fiedler (circle) fought until he could present open air classical concerts in the '20s when only band music was presented that way and was an instant success. Operatic trained Vaughn Monroe, who styled his rich baritone voice for the swing band market instead with Dick Maltby (right).



Popularly used photograph of Dr. Peter C. Goldmark Columbia used to dramatize size of handful of LPs in 1948 with equivalent stack of 78s. Russian born, once song plugger and Chinatown singing waiter, vaudeville performer in 1910, Broadway star, World War I army sargent, theater builder and on and on—an immortal in popular music: Irving Berlin (seen here in a movie role).

MAY 21, 1977, BILLBOARD

Stars of "Oklahoma," one of biggest Broadway album sellers. "Girl Crazy" in 1930 shot her into musical comedy prominence, but what would have been Ethel Merman's (below) popularity had she elected to



tour? She remained on Broadway often in long runs (1950 "Call Me Madame" 644 runs; 1959 "Gypsy" 702; 1946 "Annie Get Your Gun" 1,147). Here she is recording "Annie" for RCA.

Already synonymous with excellence in classical music conducting in the '40s, Arturo Toscanini is circled here by an apparent adoring orchestra (then in his 70s and still touring South America where he won world acclaim at age 19 substituting, without notice, to conduct "Aida" in Rio de Janeiro).

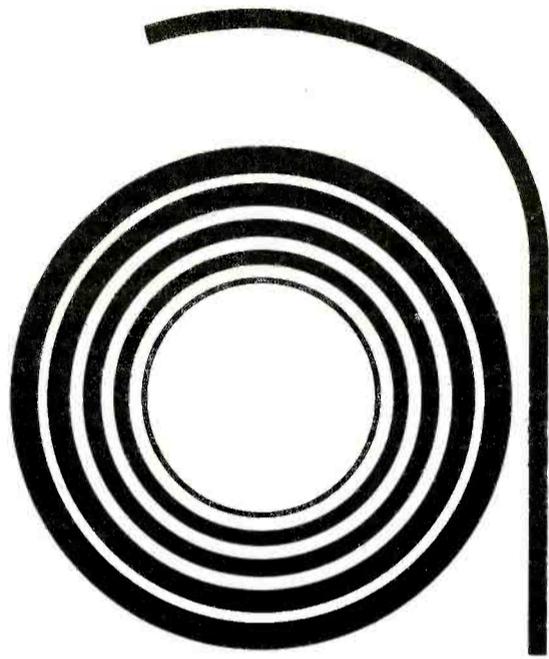


Renowned as the "King of Swing," Benny Goodman (left) was at age 12 a featured clarinetist soloist with Ben Pollack.

At one point Woody Herman's (right) orchestra was one of the most popular in the world. Those '40s hits—"Laura," "Apple Honey," "Caldonia," "Northwest Passage" and many more were with personnel such as Ray Wetzel, Pete Candoli, Neil Hefti, Sonny Berman (trumpets); Bill Harris (trombone); Sam Marowitz, John LaPorta, Flip Phillips, Sam Rubinwitch (saxes); Davey Tough, Don Lamond (drums); Ralph Burns and Tony Ales (piano); Billy Bauer (guitar); Chubby Jackson and Joe Mondragon (basses). As Columbia fought for the LP (top of page) RCA fought just as vigorously for the 45 (the popular player is seen below).



# Philadelphia is no longer a one studio town. Now there's



## Alpha International Recording Studios, Inc. When you come to Philadelphia, we'll give you The Sound

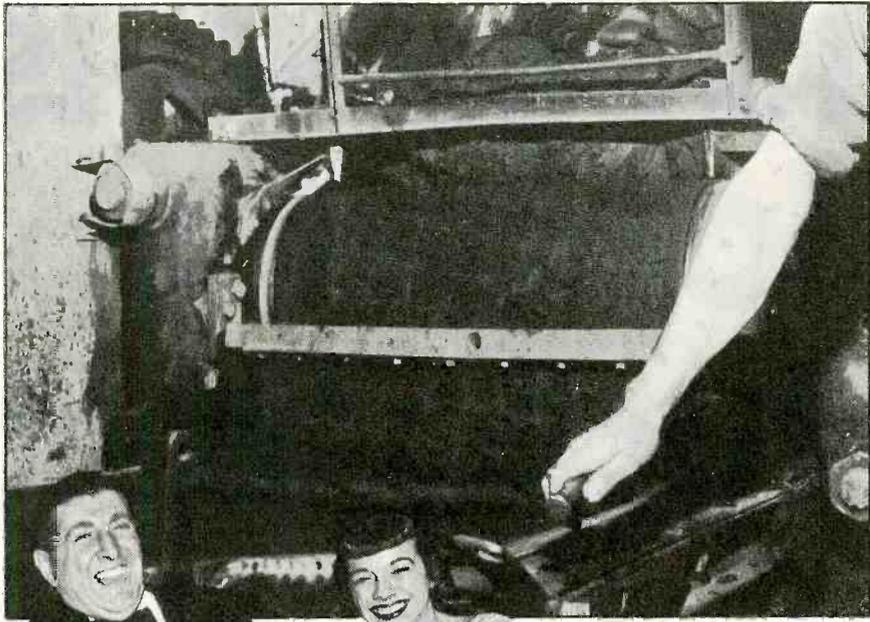
Alpha International Recording Studios is among the largest and most sophisticated on the East Coast. The studio complex, which was planned and engineered to achieve the right sound, is divided into two studios. Studio A boasts a spaciouly sized room, approximately one thousand two hundred and fifty square feet. It consists of spring-suspended ceilings, floating floors, acoustical baffled walls and isolation booths. The east wall is covered with one inch solid oak, constructed with four accordion baffled screens, covered with carpet, that can be

moved for the desired effect. Studio B is approximately seven hundred square feet, including the control room. It has the same floating floors and suspended ceilings. Both studios are equipped with 24 track machines by 3M. The console in Studio A is the largest state-of-the-art 40/32 available today and the console in Studio B is a Spectrasonic. The noise reduction system is DBX. Chief engineer is Boris Midney, who formerly owned and operated Midney International Recording Studios in Princeton, New Jersey.



For further information please contact Peter S. Pelullo, President  
**Alpha International Recording Studios, Inc. 2001 West Moyamensing Avenue**  
**Philadelphia, Pennsylvania 19145 215-271-7333**

Goopy, lava-like raw record material flows from a Banburg mixer at Columbia's Bridgeport plant in the early '50s. In the late '40s you could still make it performing for radio stations as did Rosemary and Betty Clooney, seen here with Tony Pastor. Rosemary went on to record huge hits such as "Come On a My House" and "This Old House." Opposite top: Louis Jordan, who often dominated the soul charts; Dick Clark, whose "American Bandstand" led the rock'n'roll vanguard.



Last vestige of 78s are seen in this children's RCA ad in the '50s. Perhaps one of the hardest working performers in soul, James Brown (below), though it's said every grimace and sweatdrop is carefully choreographed in advance. Kay Starr (second from left, opposite page), who in one memorable session was backed by Hawkins, Benny Carter, Bill Coleman, John Kirby, Oscar Moore, Buster Bailey, Max Roach and Nat Cole—"If I Could be You With One Hour Tonight" and "Stormy Weather" were two of the tunes. Yet another of the vocal stars who excited tremendous crowds of adoring youngsters in the '50s, Johnny Ray (left, opposite page).



Rock's first international hit is the way some describe Bill Haley's "Rock Around The Clock," the Jimmy DeKnight's 1954 song that turkeyed for a whole year until it was featured as the genesis of youthful rebellion in the film "Blackboard Jungle." Though not intended for what it ultimately represented, the song epitomized what others were moving toward.



# 1950s

America is at war again, this time in Korea. As for the music business, there is a generally bland scene and the situation is ripe for the Weavers to discover that ancient folk songs together with slick Gordon Jenkins arrangements will top the charts. In February 1950, RCA releases its first LP; a year later, Columbia releases its first 45. There is more folk music as the Kingston Trio scores with songs such as "Tom Dooley," borrowed from the Appalachian mountains. Groups such as the Crew Cuts have a sound called rock 'n' roll. But more than this, Bill Haley is discovering that he is one of the few whites in what is still a predominantly black r&b scene; but then "Blackboard Jungle" sets a new teenage consciousness. Meanwhile in Memphis, Sam Phillips is looking at a young singer with Bo Diddley hip moves and suddenly the world is aware of Elvis Presley. At the same time, merchandising moves are at hand; U.S. companies cut the price of LPs. Columbia starts a record club, much to the dismay of many retailers. There are more and more home tape recorders. Then another blockbuster—Columbia bows the stereo disk. Elsewhere in the world, the awesome hydrogen bomb is detonated in the Marshall Islands, far more fearsome than the atomic ones which flattened Hiroshima Aug. 6, 1945 and Nagasaki three days later—man now has the power to destroy his entire planet. More to home, the Supreme Court rules that schools cannot be segregated, a point the recording business has long resolved, but a point that will give rise to a whole new spirit of black music consciousness in the decade ahead.

Better See Motorola **FIRST IN RADIO SALES**

AGAIN—Motorola Leads the Way with  
The **Hi-Fi** Radio-Phonograph System  
for **LESS THAN \$100!**

REVOLUTIONARY **Motorola Hi-Fidelity System**

Puts Hi-Fi within the Reach of All!

**\$99<sup>95</sup>**

Now this completely different, new High Fidelity Radio-Phonograph with 3-speed automatic record changer—MOTOROLA... **\$99<sup>95</sup>**

**Motorola Hi-Fi**  
From the world's largest electronic company

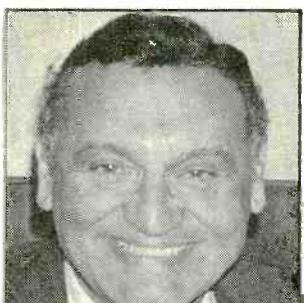
Hi-Fi within reach of all!—says the Motorola ad plugging a \$100 system.



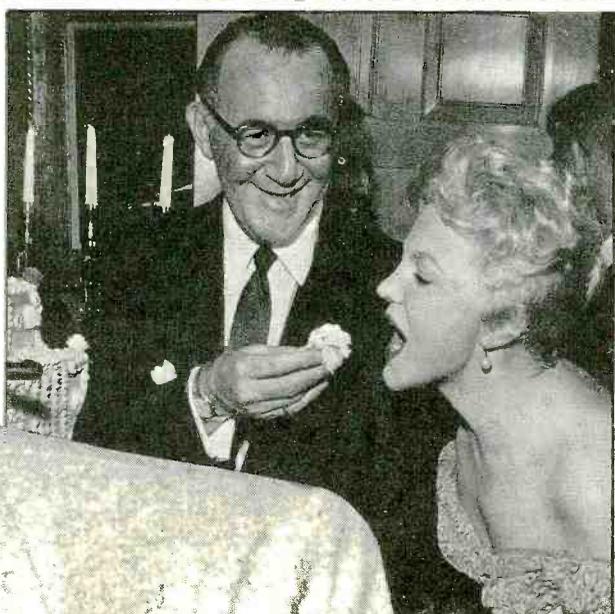
Which of the dozens of '50s hits they turned out are Tony Bennett, Mitch Miller and Percy Faith (from left) listening to? "Rags To Riches," "Stranger In Paradise," "Because Of You," "Cold, Cold Heart" all were monsters. One of many artists toppled by the rock'n'roll boom, Bennett came back in the early '60s with his famous "I Left My Heart In San Francisco." William Christopher Handy (below), often described as "father of the blues." At his peak, Eddie Fisher's (right below), "Coke Time" show appeared on 707 tv and radio stations, perhaps an all-time '50s high for that kind of exposure for an entertainer.



Hank Snow (left), whose contract RCA extended reportedly so that it will involve a total of 50 years with the label. Frankie Laine (below Snow) adopted an individual style and became after "That's My Desire" in 1946 one of the most successful pop artists. Roy Eldridge (left, below), regarded along with Louis Armstrong, Jabbo Smith and Dizzy Gillespie and one of the fastest trumpets in jazz, and Billy Eckstine, who also played trumpet when he fronted a '44 big band. Stan Kenton (right below) whose showmanship and excellent musicians still found people unable to relate to his music at first.



Early tv talk show host and prolific song writer, Steve Allen constantly boosted the careers of countless recording artists (for example the "Jazz Scene, U.S.A." coproduced with Jimmie Baker brought jazz to 14 countries in the early '60s). Peggy Lee and Benny Goodman, who discovered her in a small Chicago club in '41 and helped shape her into her first big hit a year later, "Why Don't You Do Right?" Vocalist experts such as Henry Pleasants suggest that her tremendous interpretive scope derives from realizing a relatively limited range and making the most of it.



Como and Cole. Aside from both being immensely popular baritone pop singers, they have career highlights in common too. Both signed important recording contracts in 1943; Como with RCA where a year later he was the first popular singer to have a pair of million sellers at the same time; Cole with Capitol, where his "All For You" sold 100,000. The same mothers who expressed shock when Elvis Presley went into those Bo Diddley hip moves in the early '50s are today queuing up for his performances and complaining they are all too infrequent. To say that he revolutionized a musical generation is to say too little, because as a white man with the music and moves of the black performer, he took r&b to still another level of acceptance, to say nothing of opening up the whole rock field to a flood of innovation that has really never ceased.

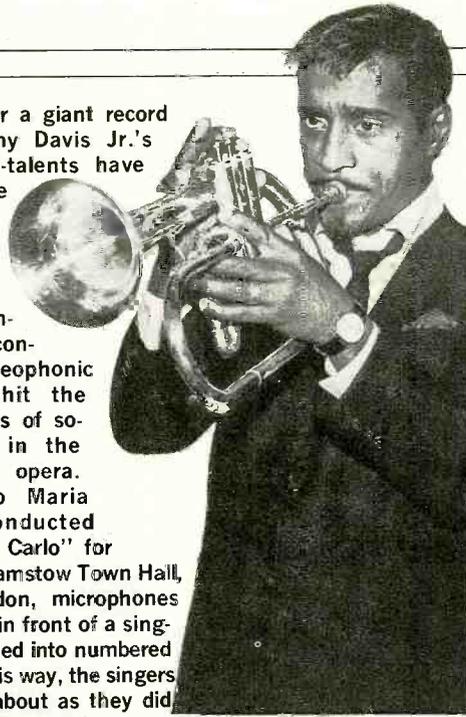


# 1950s

It is the proud claim of the Goemaere brothers of Inelco that they were the only foreign licensees ever visited by David Sarnoff, RCA founder (left chatting with Pierre-Jean Goemaere). For his constant series of one-nighters in the '50s Fats Domino took along a rumored 200 pair of shoes and 30 suits. He epitomizes '50s r&b nostalgia but his roots go to New Orleans blues (he was born there in 1928). Eulogized by the Beatles "Lady Madonna," Fats later recorded this tribute to himself on a late '60s LP.



Though never a giant record seller, Sammy Davis Jr.'s (right) multi-talents have made him one of the greatest musical ambassadors. As far as the U.K. industry was concerned, stereophonic techniques hit the highest points of sophistication in the recording of opera. When Carlo Maria Giulini conducted Verdi's "Don Carlo" for EMI at Welthamstow Town Hall, in East London, microphones were ranged in front of a singers' area divided into numbered squares. In this way, the singers could move about as they did on the operatic stages.



Just as the folk revival uncovered many root figures the blues part of the revival led to a late recognition for Blind Gary Davis, born in 1896, making his earliest records in 1935 (mainly religious with Blind Boy Fuller) and finally "discovered" playing on trains and street corners in Harlem in the '50s. Below: Don and Phil Everly who shaped so much of early rock.



Famous pop greats Steve Lawrence and Eydie Gorme in a happy moment at the Grammy awards (at right manager Kenny Greenglass).



The pop arranging genius of Gordon Jenkins and material such as Leadbelly's 1933 "Goodnight Irene" propelled the Weavers into too-early perhaps folk revival prominence; yet their chart successes (Woody Guthrie's "So Long It's Been Good To Know You" and "On Top Of Old Smokey") paved the way for the entire folk music revival that started in the mid '50s. Lost sometimes in the powerful drive of his full band, is Count Basie's (circled below) immense two-handed intensity on such cuts as "Toby" and "Prince Of Wales."



Perhaps the leading exponent of calypso, Harry Belafonte. His unusual styling (open hands for gesturing and use of an accompanist) saw him soar meteorically from the Village Vanguard in 1951 to international fame (25,000 saw his June 28, 1956, Lewisohn Stadium concert in New York).



A pioneering influence for female opportunity in country music, Kitty Wells' "It Wasn't God That Made Honky-Tonk Angels" evoked lyrical reflections of moral themes that bothered post-War America. Wells' (real name Muriel Deason) sorrowfully soft style differed greatly from contemporaries such as Molly O'Day and Wilma Lee Cooper or those who preceded her such as Louise Massey and Patsy Montana—Wells became "Queen of Country Music."



Ella Fitzgerald (right) and Billie Holiday, of whom someone once wrote, "She died of everything." Ella, already a star at 16 with Chick Webb and along with Ellington and Armstrong is a worldwide music ambassador.



A Billboard Spotlight

MAY 21, 1977, BILLBOARD

**WEA INTERNATIONAL  
IS PROUD  
TO SALUTE AND  
BE A DYNAMIC PART  
OF THIS  
100 YEAR HISTORY**



# 1950s



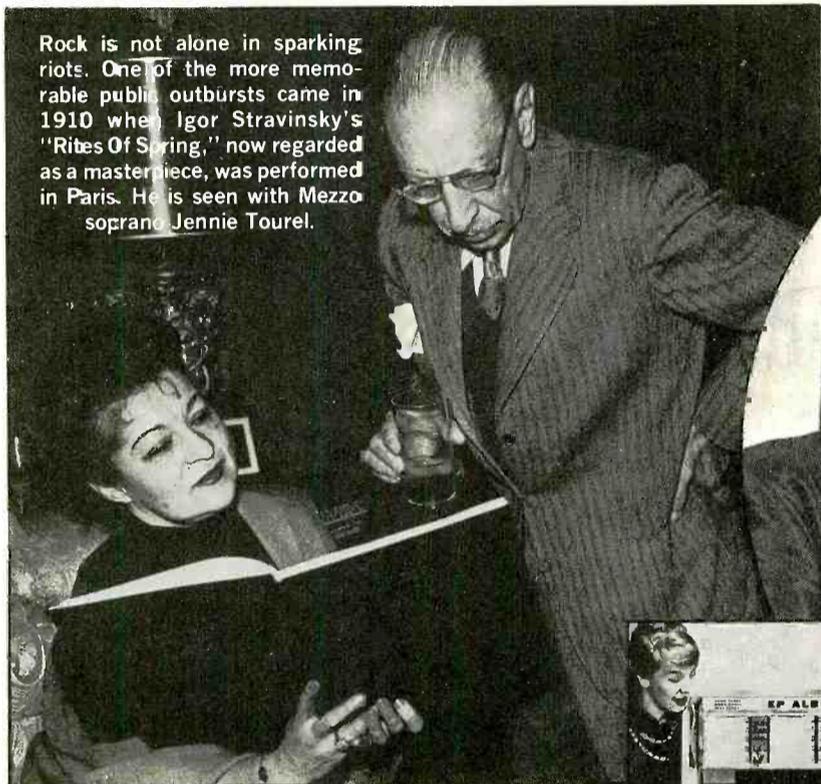
Often mystifying experts trying to understand his popularity, Lawrence Welk's band was the first ever signed for a full-hour-every-week network stint (doubts when he was booked as a summer 1955 replacement quickly faded when his Nielsen shot from 7.1-32.5 in a year). At 74 (his first band was formed in '27), he is still on tv. New speed of the '50s, 16 2/3 r.p.m. was included in this Zenith. Gene Austin's "My Blue Heaven" was an all-time '20s bestseller. He is shown here in 1950 with Steve Sholes (right) RCA's great talent discoverer.



ONLY ZENITH HAS THIS

A Billboard Spotlight

Rock is not alone in sparking riots. One of the more memorable public outbursts came in 1910 when Igor Stravinsky's "Rites Of Spring," now regarded as a masterpiece, was performed in Paris. He is seen with Mezzo soprano Jennie Tourel.



Already a celebrity at 25 in the '20s and destined to be perhaps America's greatest ambassador of music, Louis "Satchmo" Armstrong (left) and Duke Ellington, also world renowned. Until his death on July 6, 1971, "Rev. Satchelmouth," as Crosby once called him had perhaps the most distinctive singing voice of any renowned singer (attributed to by his work in the '20s with blues singers Bessie Smith, Ma Rainey, Chippie Hill, Clara Smith). Ellington's immense talents were also molded in the '20s.

MAY 21, 1977, BILLBOARD

Efforts by the jukebox industry to fill the public's hunger for LPs developed a new configuration, the jukebox 33 1/3 LP. Classical greats Jascha Heifetz, Arthur Rubinstein, producer Richard Mohr and Gregor Piatgorsky (from left). Perhaps the greatest Chopin interpreter, Rubinstein once amazed His Master's Voice 1930s studio technicians in London when he recorded the 57 Chopin mazurkas in one sitting. Rubinstein may have produced more records than any pianist in history. Child prodigy Heifetz, born 1901 in Russia, won immediate world acclaim following his New York Carnegie Hall U.S. debut Oct. 27, 1917 (at age 17).



Strike up a band. From left: Art Mooney, Jerry Colona, Frankie Carle, Tony Pastor, Jimmy Lytel, Skitch Henderson, Ray Anthony, Percy Faith and Johnny Desmond. The Decca Franklin Deluxe, an early (1958) full stereo model with external speaker. Included a four speed changer and 20-20,000 c.p.s. 20 watt high fidelity amplifier.



A SELECTION OF SUCCESSFUL  
ITALIAN ARTISTS  
READY TO JUMP ON  
THE MUSIC MARKET  
WORLD WIDE...

AND SURELY TO APPEAR  
IN THE HISTORY OF  
THE FORTHCOMING MUSIC CENTURY

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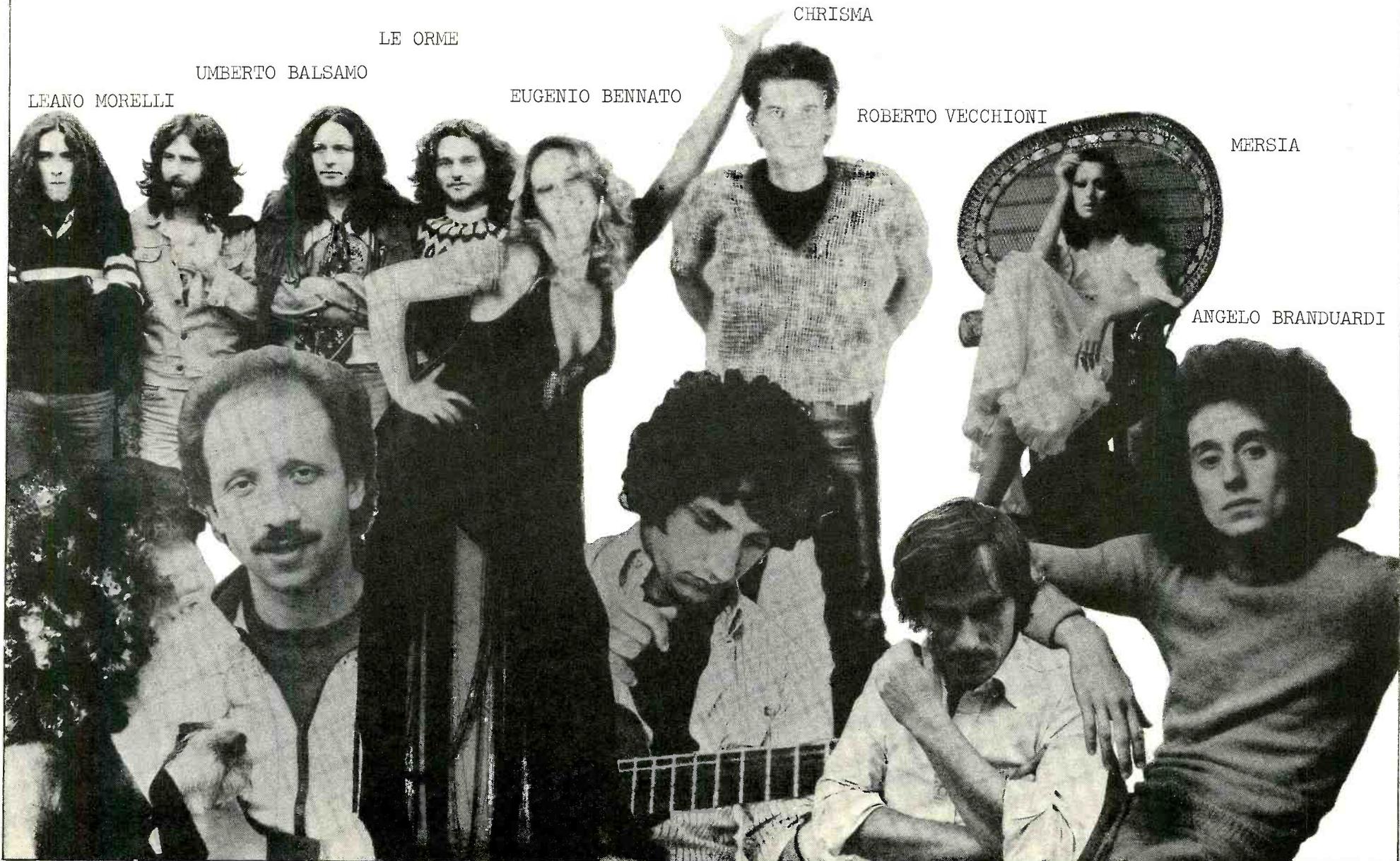
EUGENIO BENNATO

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MERSIA

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Perhaps few singers have embraced so many musical styles as Ray Charles from early Nat Cole to urban blues then Hank Williams.

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**STEREO RECORDS NOW SAME PRICE AS MONO!**

Additional costs involved in the production of stereo records have been almost completely offset. If it is now a known fact that only a nominal difference exists between production costs of mono and stereo records. We are pleased, therefore, to reduce our \$2.99 stereo list price to the current mono list price of \$1.99.

This price equalization policy will also affect our subsidiary label, Downbeat Records. All Downbeat LPs, mono and stereo, will now list at \$1.99.

An **INVENTORY ADJUSTMENT PLAN** is offered for a limited time only, from Aug. 1 to Aug. 31, 1967, allowing the Audio Fidelity dealer to adjust the value of his inventory so that stereo LPs can be sold at the new low price with no loss and full normal profit.

**CHECK YOUR INVENTORY NOW!**

**THIS SPECIAL INVENTORY ADJUSTMENT PLAN WILL APPLY TO ALL AUDIO FIDELITY AND DOWNBEAT RECORDS. THERE WILL BE NO PROTECTION AFTER THAT TIME!**

**CALL YOUR DISTRIBUTOR FOR FULL DETAILS**

**STREET DISTRIBUTORS:** (List of distributors follows)

A Billboard Spotlight



Stereo's final takeover—an ad announcing stereo at mono prices. Roy Acuff (left) cuts up with country comedienne Minnie Pearl (above). A country pioneer (Acuff joined the Grand Ole Opry in '39), he and Fred Rose recognized Nashville's potential and formed the great Acuff-Rose publishing empire. Left:

One of the few rock instrumental groups, the Ventures popularized the electrified guitar and remain immense successes in Japan even today. Herb Alpert receives the first gold cartridge award from tape pioneer Larry Finley (left below) who was head of ITCC at the time.



Emerging with folk-protest songs and paying homage to Woody Guthrie, Bob Dylan (circle) went

on to become the leading spokesman for a musical generation, and something of a poet-laureate.

Today, still touring, his name is almost synonymous with early rock'n'roll. Few bands have not had a Chuck Berry (below) tone in their repertoires at one time or another. A pop MOR smoothness characterized Dionne Warwick's '60s stylings of Burt Bacharach hits.



A folk pioneer in the sense of becoming the first instrumental virtuoso of the urban folk revival; Pete Seeger's (right below) personal banjo style and other musical accomplishments rank him as a catalyst of the modern folk period.



They project a surfing sunny California lifestyle in the early '60s that ultimately grew more inward with "Pet Sounds" as the Beach Boys composer-producer Brian Wilson stopped touring and entered a phase of introspection. Few other groups match their long span of holding together, long before the advent of tape pirates who skimmed off millions before laws shut them down.

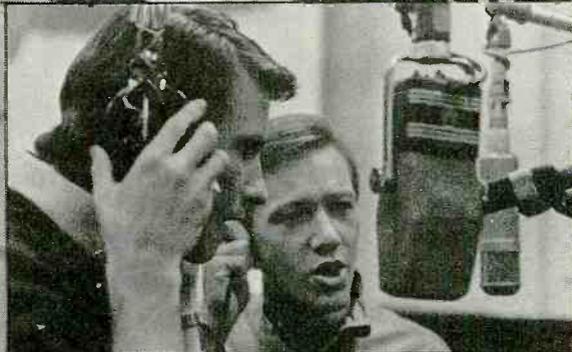


Peter Yarrow, Paul Stookey, Mary Ellin Travers, otherwise Peter, Paul & Mary. At the time of their big build-up at The Bitter End, only the Kingston Trio was making it in folk. Even the Bitter End was eclipsed by Gerdes' Folk City and the Folklore Centre of Izzy Young's. But manager Albert Grossman proved he was right—the trio happened with hit after hit; the folk revival was in full sway.

Few groups could hit the charts or draw a crowd in the early '60s with the ease of the Righteous Brothers, also significant for a "blue eyed" soul appeal.

# 1960s

In quick succession, the world is stunned by three assassinations, John F. Kennedy, Nov. 22, 1963 in Dallas; black leader Martin Luther King Jr. in Memphis, April 4, 1968, and two months later in Los Angeles JFK's brother Bobby Kennedy. The violent '60s remain violent. At the same time, the recording industry is having upheavals. Four young men who have taken over Liverpool's music scene arrive and a new phrase is born, Beatlemania. Whereas there have been folk revivals, there is now a blues revival because it's recognized that the Beatles borrow unabashingly from early American blacks. Other British acts arrive; but American acts are suddenly unleashed to do more creative music. Meanwhile another challenge to the disk looms as George Eash and Earl Muntz show off a 4-track car stereo machine in Detroit. Philips is introducing the cassette. Then a consortium of RCA, Motorola and Ford push for the 8-track and car stereo is off and rolling. There are more merchandising moves. The rackjobbing concept is catching on, full service from a single supplier which even takes inventory. The U.S. excise tax on recordings is rescinded. The industry moves toward an all-stereo market, as FM stereo broadcasting, approved earlier in 1961, grows steadily and jukeboxes push the stereo idea. A maturation of music finds the Beatles into "Sgt. Pepper" and there are terms such as counterculture and flower children from Haight Asbury and MOR music is a tough way to go. The Woodstock generation is born, amid a fantastic technology that is breeding "Switched-On Bach" with music synthesizers.



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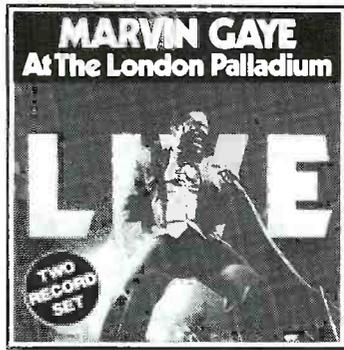
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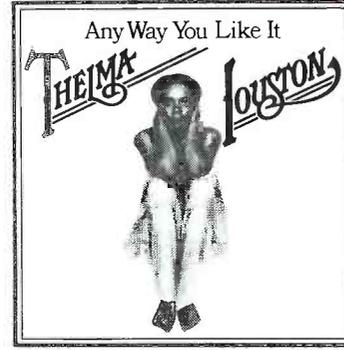
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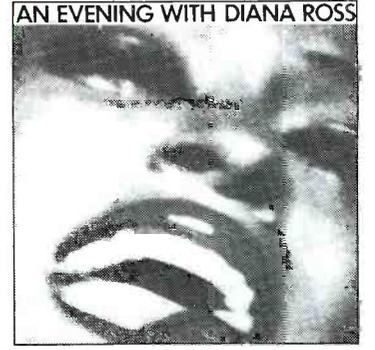
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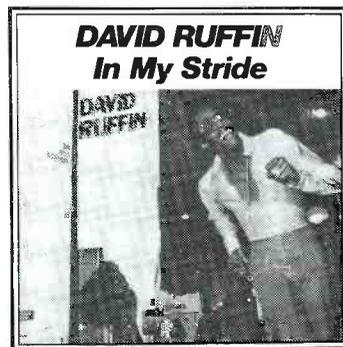
M7-884R1



T6-345S1



M7-877R2



M6-885S1



M6-879S1

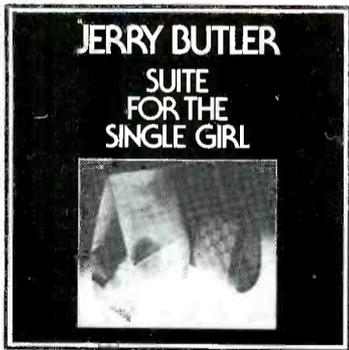


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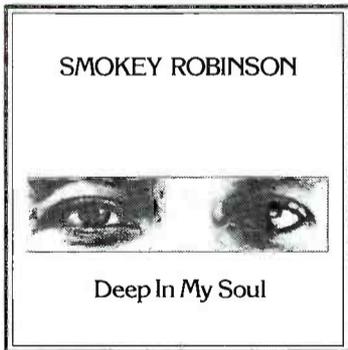


**On Motown**

# Young America



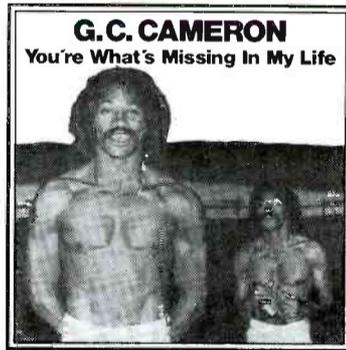
M6-878S1



T6-350S1



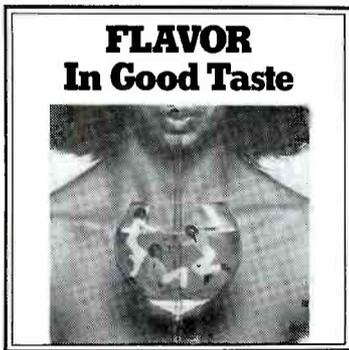
M6-886S1



M6-880S1



M6-887S1



JP6 -1002S1



P6-10018S1



T6-35351

## Records & Tapes!

# 1960s

A Billboard Spotlight



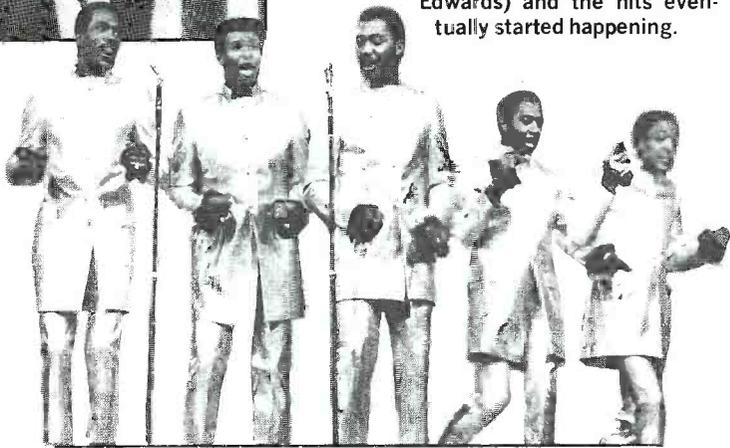
Born of gospel, Aretha Franklin, whose Detroit pastor father's in dozen's of LP sermons, must surely attest to her upbringing. But it wasn't all a voice some say spans four octaves (others rate it nearly three). Shrewd production by Atlantic's Tom Dowd and Jerry Wexler (seen here) and Arif Mardin arranging turned her around after she left Columbia for Atlantic in 1966.



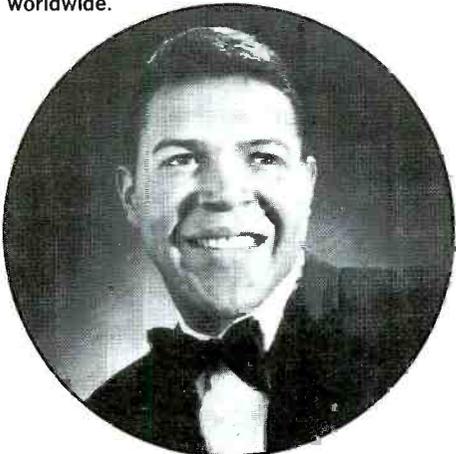
Motown already had a super group in 1960 in the Four Tops when Berry Gordy signed Mel Franklin, Otis Williams, Eddie Kendricks, Paul Williams and David Ruffin as the Temptations (Ruffin left to be replaced by Dennis Edwards) and the hits eventually started happening.



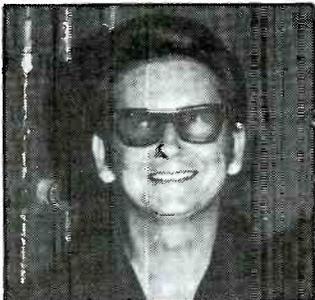
Diana Ross, (center), who has overshadowed the Supremes she grew up with musically, with Berry Gordy, Motown founder in 1967.



Tape was inevitable and this first widely recognized system by Revere-Wallensak 3M division got a lot of support. Before Ernest Evans knew it the adults were in to the Twist and the name Mrs. Dick Clark gave the 19-year-old (Chubby Checker, circled) was to be known worldwide.



Trend bucker Johnny Mathis, came out of San Francisco's Black Hawk with a mello ballad style when everything else in music seemed to be rock'n'roll. Early plugging by Helen Noga, Black Hawk co-owner, and Columbia following Mathis' signing by George Avakian, paved the way for Mathis (in sunglasses at a Chicago store promotion).



Roy Orbison was touring in 1956 with Elvis Presley when Presley hadn't crossed over pop and seems to have been an integral part of the rock'n'roll explosion yet going his own way always with the respect of many fellow artists. Brook Benton's (above) individual styling found his topping charts in the early '60s with songs such as "Kiddo," "It's Just A Matter Of Time" and "Thank You Pretty Baby."



Tape's inevitable development include this early RCA cartridge system. Right: Her funeral received worldwide coverage and it seems that all through her long life Mahalia Jackson overshadowed almost every figure in black gospel if not all gospel and religious music. Henry Pleasants notes that nearly as many people attended Roberta Martin's Mount Pisgah Baptist Church funeral also in Chicago, yet Martin like so many were obscured by Mahalia's popularity. At left: His idols were Little Richard and Sam Cooke and the late Otis Redding's (he died at age 26 in 1967) "Shake" at the 1967 Monterey Pop Festival was keyed to that inspiration. Redding inspired dozens of artists.

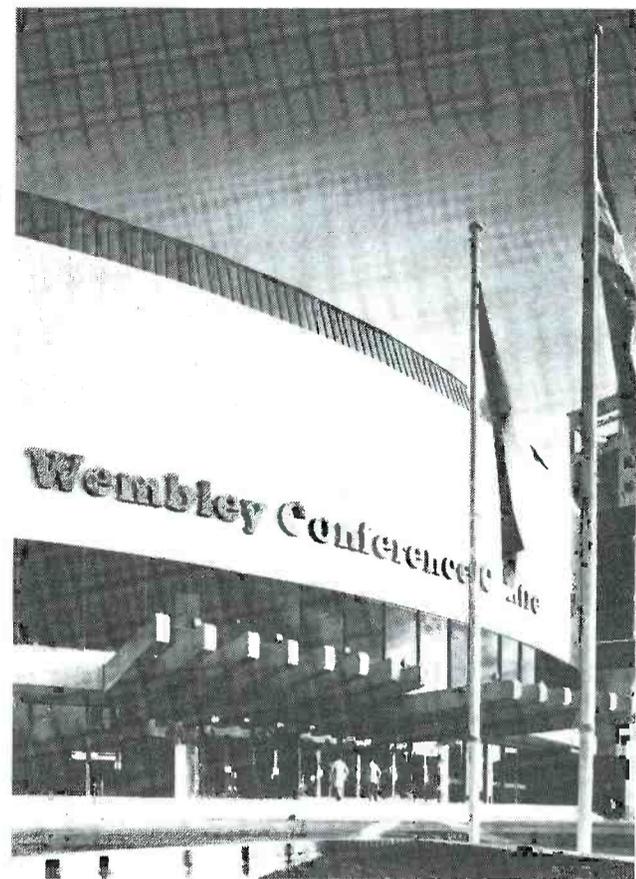


MAY 21, 1977, BILLBOARD

# LONDON'S NEW SHOW-SPOT THAT MADE TV EXEC "PROUD TO BE BRITISH."

The most exciting venue for the really news-making event is London's Wembley Conference Centre. Just opened, the Centre has already proved its versatility by staging the British Academy of Film and Television Arts annual dinner and the BAFTA Award presentations by Princess Anne. This month the Centre has been the scene of Europe's famous Eurovision Song Contest with its massive TV audience in excess of 500 million. The premiere of a new film by the Bolshoi Ballet, appearances by top international Symphony Orchestras and also that arch-underriner of musical pretension, Victor Borge, show further the versatility of the building.

When you book the Centre you can get very much more than its superb auditorium, which seats



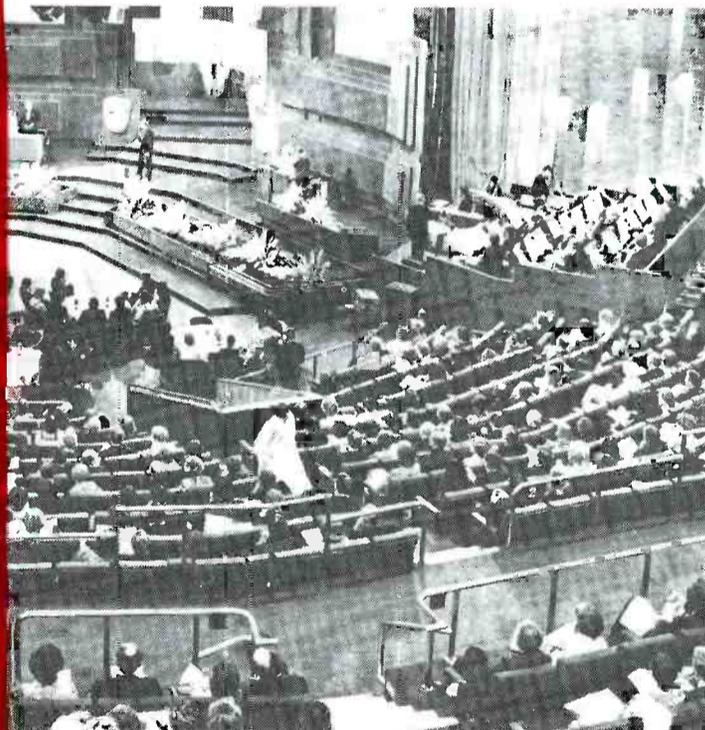
Wembley Conference Centre, London: the new highly praised mixed-media venue which rapidly became familiar to over 500 million television viewers following this month's Eurovision Song Contest.

up to 2,300 with its thrust stage on lifts, and a proscenium stage as big as Covent Garden's. You can also run concurrent events in two adjacent theatres, hold a supporting exhibition and put on a commemorative banquet. There are built-in theatrical lighting facilities (including a memory-bank lighting board) plus excellent projection and recording facilities. It gives a new dimension to London venues – no other building offers such versatility. And no visit to London is complete if you haven't had a look at the Centre's potential.

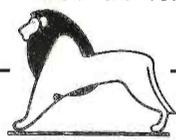
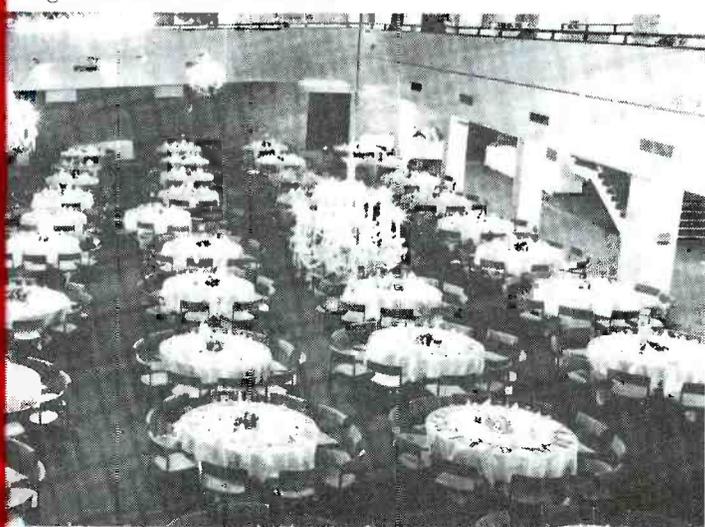
The Centre is owned by Wembley Stadium Ltd, already a famous name for sport and entertainment of all kinds. For example a recent memorable concert was held in the 100,000 capacity stadium with Elton John and the Beach Boys. Concerts in the adjacent indoor arena of the Empire Pool (8,000 capacity) have included the annual Country & Western Festival, Eagles, and Wings – many of which are sold out almost immediately.

So when you are looking at London in your tour schedule, or planning a one-off prestige event, think about Wembley: it could do a lot for you. As one senior executive of a television company said recently of the Centre: "This building makes you proud of being British". We can say no more!

Fill in the coupon below and we will send you complete details of the Centre's facilities (next best thing to a trip to see the Centre for yourself).



The Centre's main auditorium, which seats 2,300, is ideal for spectacular annual awards presentation. You can also mount a spectacular stage show in the main auditorium, and use the Centre's Thames Suite.



Please return to:  
John Lord, **Wembley Conference Centre**,  
Wembley HA9 0DW, London, England.

Name \_\_\_\_\_

Organisation \_\_\_\_\_

Address \_\_\_\_\_

Country \_\_\_\_\_

Telephone number \_\_\_\_\_

# 1960s

A Billboard Spotlight



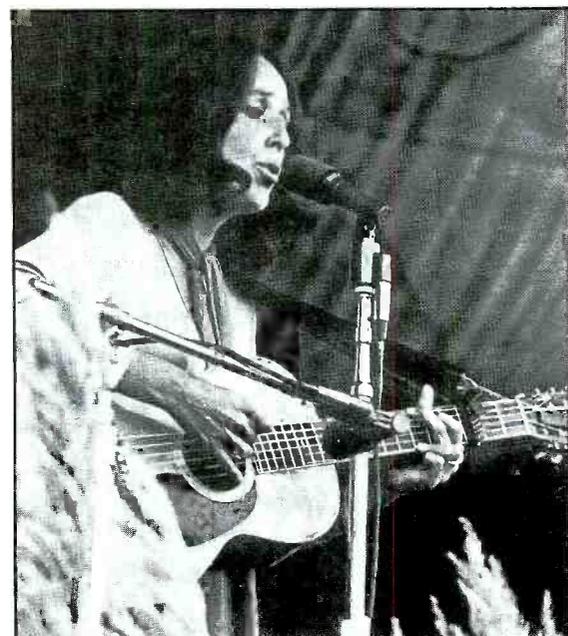
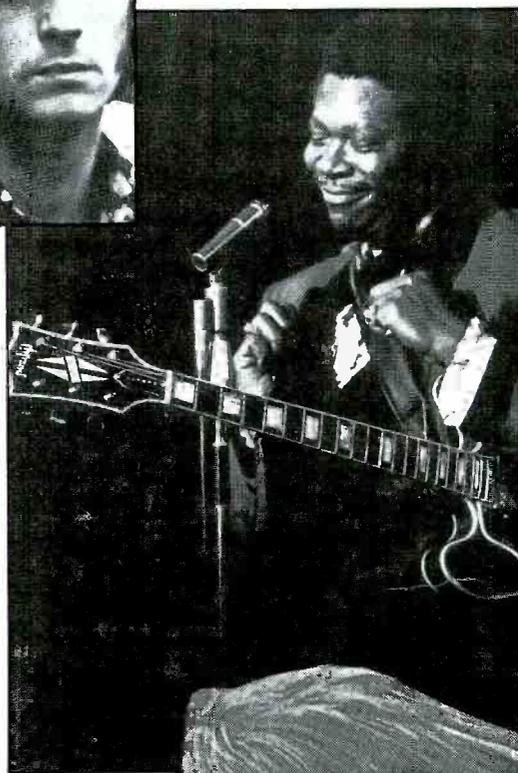
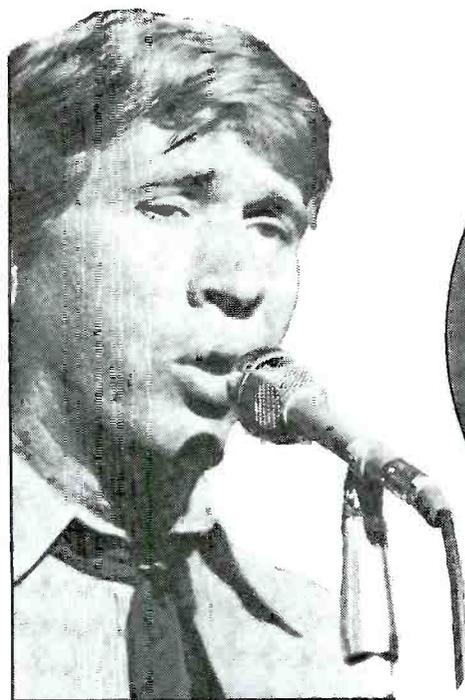
One of the pop leading producers, Phil Spector, with the Ronettes. Cream, an early supergroup, and precursor to the whole genre of power rock, featured (left to right) Ginger Baker, Jack Bruce and Eric Clapton. B.B. King (lower right), "The King of the Blues," brought blues to the Las Vegas stage with songs such as "The Thrill Is Gone." A career of early '60s smashes and LPs such as "Dancing At The Hop" found Bobby Vinton (circled below shown in a recording session) changing his career direction from teenage idol to single performer and in more recent years even to recognition of his Pennsylvania Polish heritage with a big hit record sung in Polish.



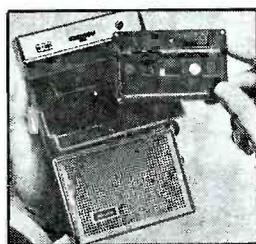
At the 2nd Annual awards dinner of the Songwriters Hall of Fame, the following are pictured: Mitchell Parish, Abe Olman, Hal David, Harold Adamson, Sammy Fain, Sheldon Harnick, Stanley Adams, Burton Lane, Paul Francis Webster, Sammy Cahn, Carl Sigman, Fred Coots, Ned Washington, Joe Meyer, E.Y. Harburg, Harold Arlen, Irving Caesar, Johnny Mercer, Jule Styne, Dorothy Fields, Andy Razaf. Country in the mid-'60s received an infusion of traditionalism with Buck Owens' (below) "Together Again."



It was the rock'n'roll caravans that brought the '60s sound to the masses with shows such as Dick Clark's "Caravan of Stars" that often closed with romantic idols such as Bobby Vee (below Cream) here or Fabian, Gene Pitney and Paul Anka.

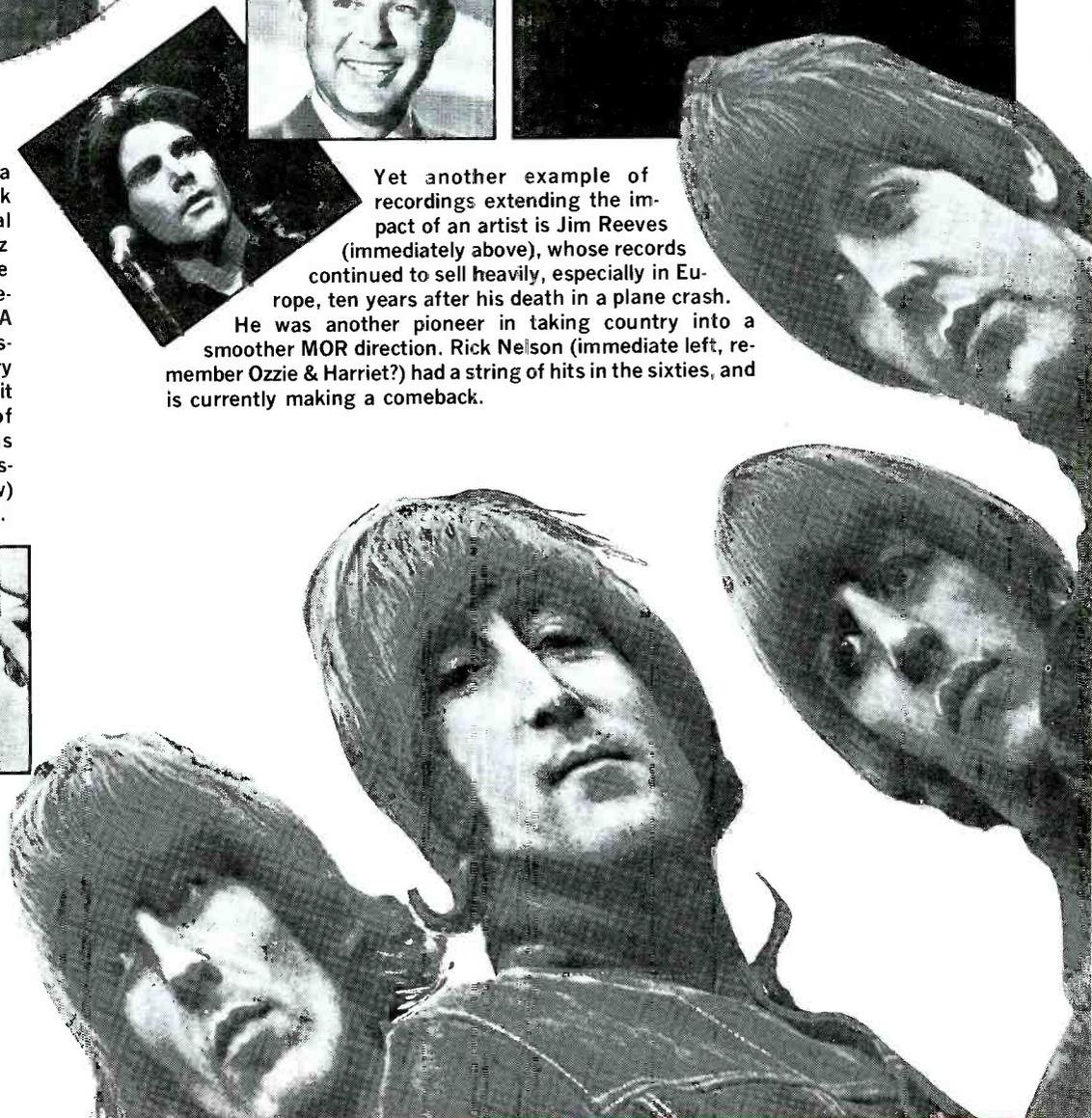


Almost too good as a singer in the early folk revival days of nasal naturalness, Joan Baez (seen left) became one of the genre's chief female exponents. A modest enough system, 1 7/8 i.p.s. and very compact. But would it catch on? Well, of course history has proved the Philips cassette invention (below) has indeed caught on.

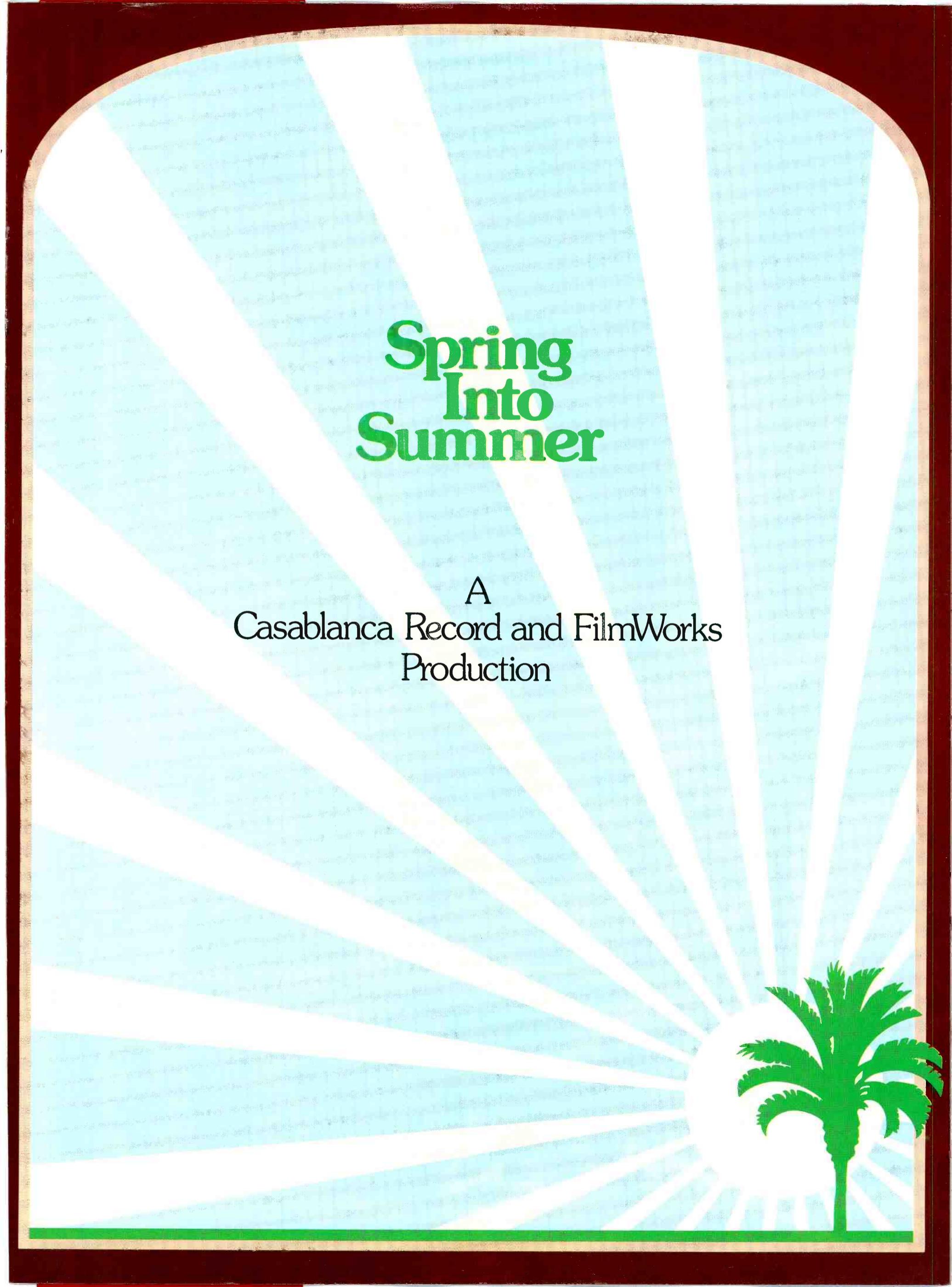


Yet another example of recordings extending the impact of an artist is Jim Reeves (immediately above), whose records continued to sell heavily, especially in Europe, ten years after his death in a plane crash. He was another pioneer in taking country into a smoother MOR direction. Rick Nelson (immediate left, remember Ozzie & Harriet?) had a string of hits in the sixties, and is currently making a comeback.

Probably no one imagined the impact the band from Liverpool would have on the contours of rock'n'roll music, but after John Lennon, Paul McCartney, George Harrison and Ringo Starr went their respective ways, it was clear that the legacy of the Beatles was a body of music that transcended musical boundaries and reached listeners everywhere.



MAY 21, 1977, BILLBOARD

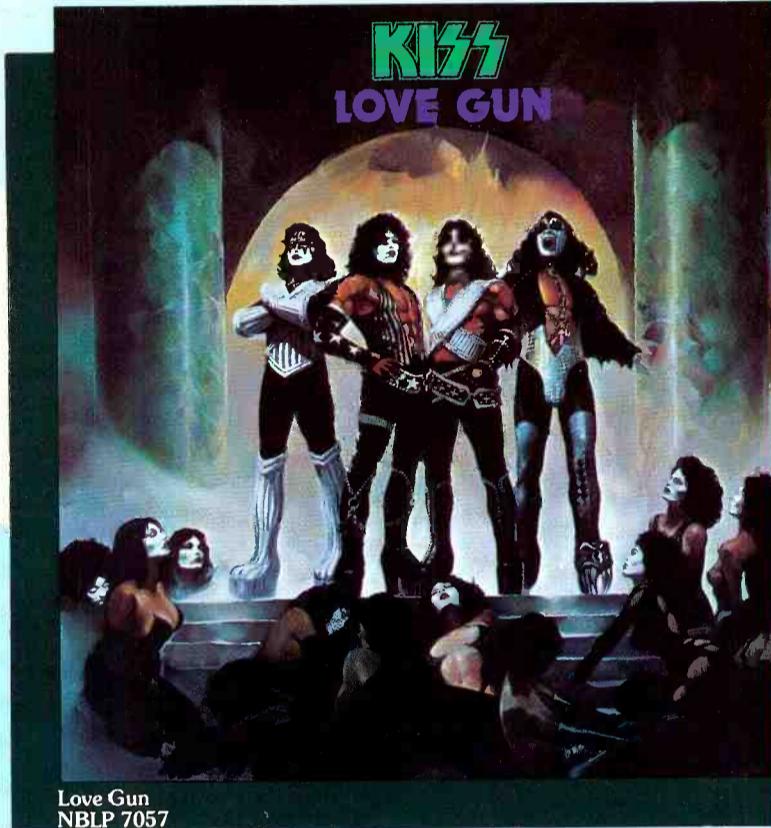


# Spring Into Summer

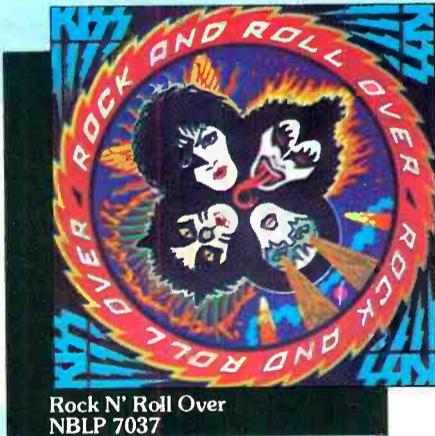
A  
Casablanca Record and FilmWorks  
Production

...all the passion of

# KISS<sup>®</sup>



Love Gun  
NBLP 7057



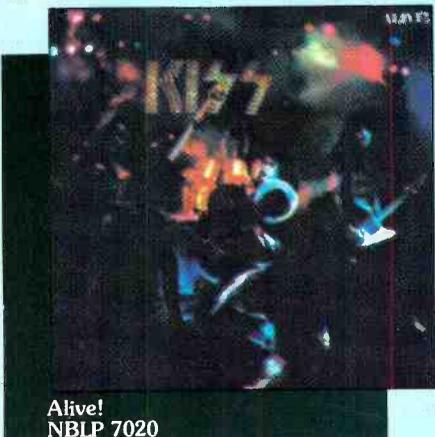
Rock N' Roll Over  
NBLP 7037



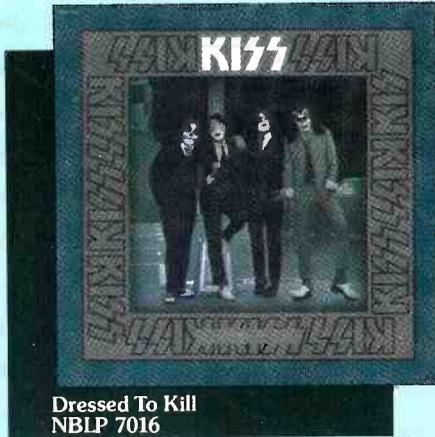
The Originals  
NBLP 7032



Destroyer  
NBLP 7031



Alive!  
NBLP 7020



Dressed To Kill  
NBLP 7016



Hotter Than Hell  
NBLP 7006

...the entire house of

# PARLIAMENT



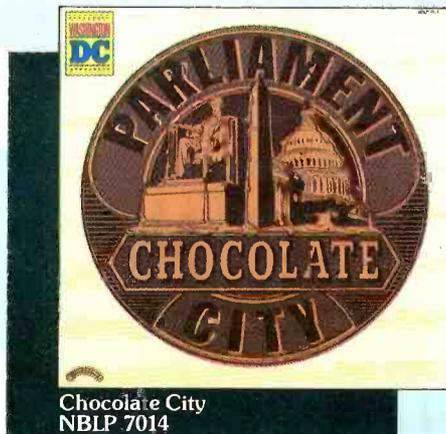
LIVE - P. Funk Earth Tour  
NBLP 7053



The Clones Of Dr. Funkenstein  
NBLP 7034



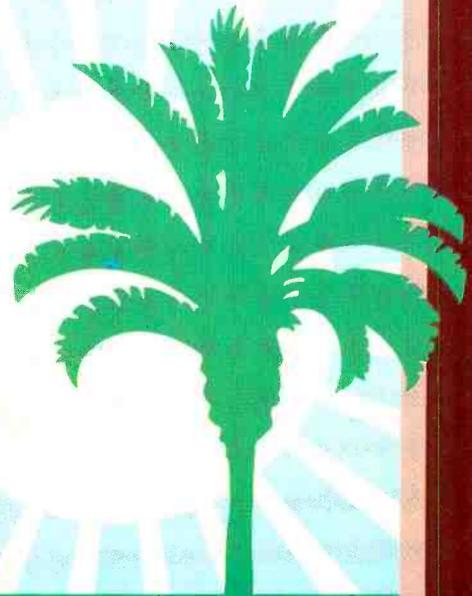
Mothership Connection  
NBLP 7022



Chocolate City  
NBLP 7014

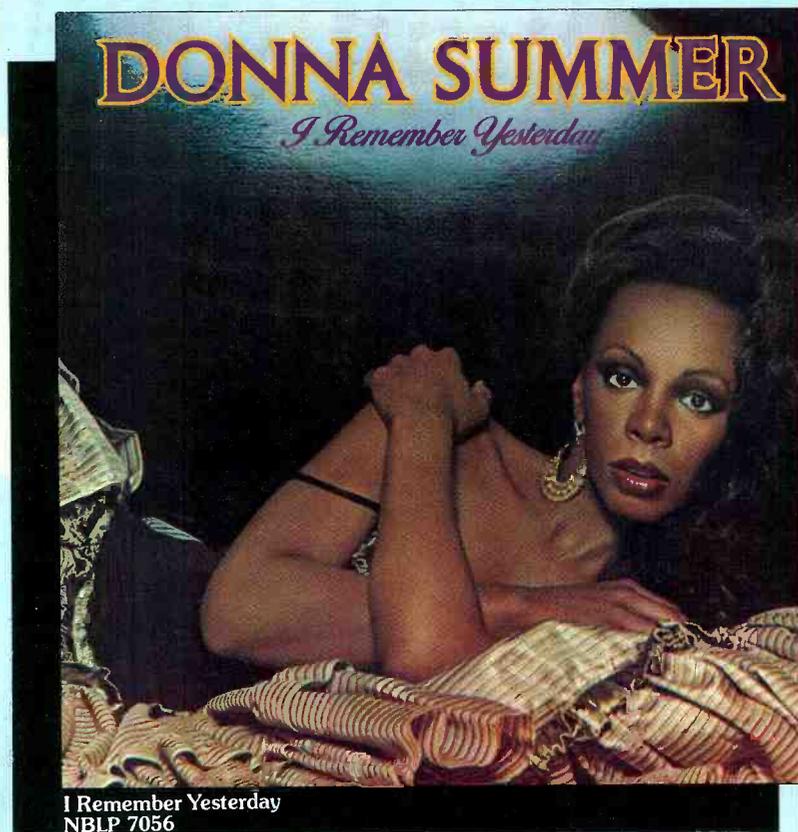


Up For The Down Stroke  
NBLP 7002

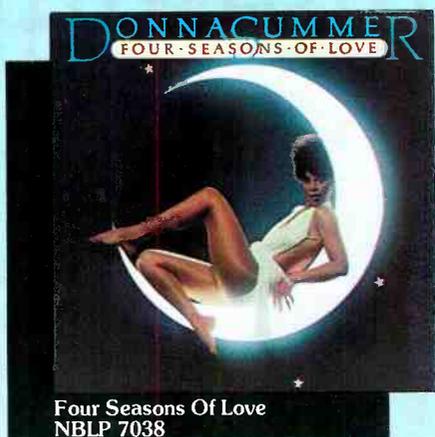


...all the heat of

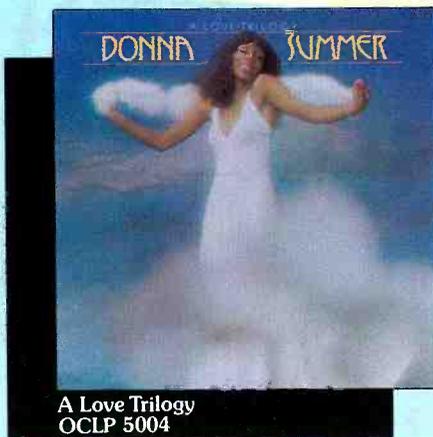
# SUMMER



I Remember Yesterday  
NBLP 7056



Four Seasons Of Love  
NBLP 7038



A Love Trilogy  
OCLP 5004



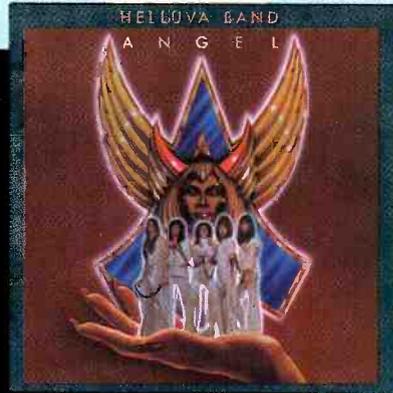
Love  
OCLP

...the glory of a band of

# ZAND GUEZ



Heaven



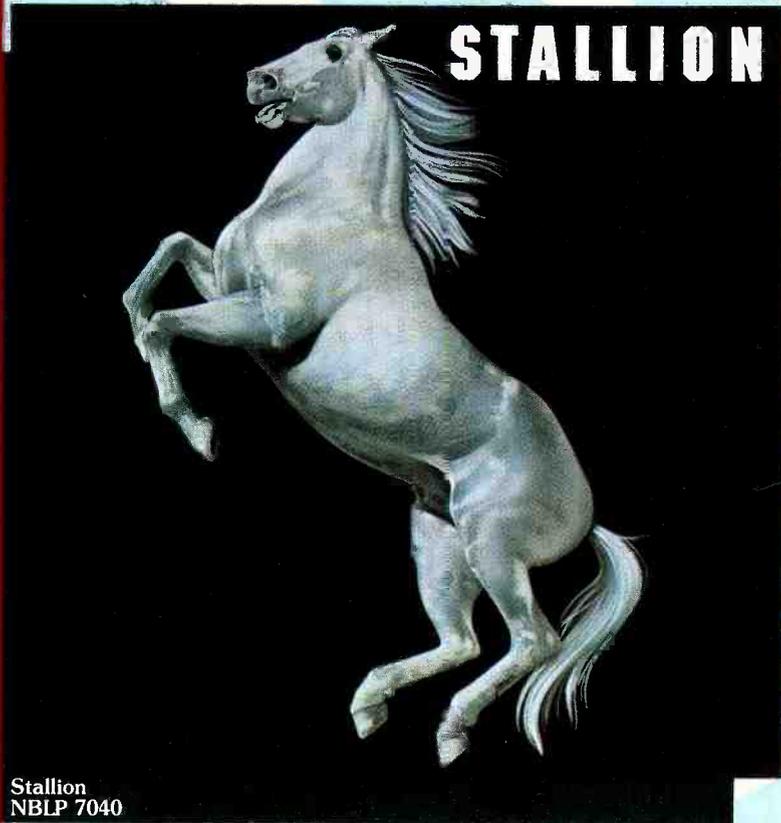
Helluva Band  
NBLP 7028



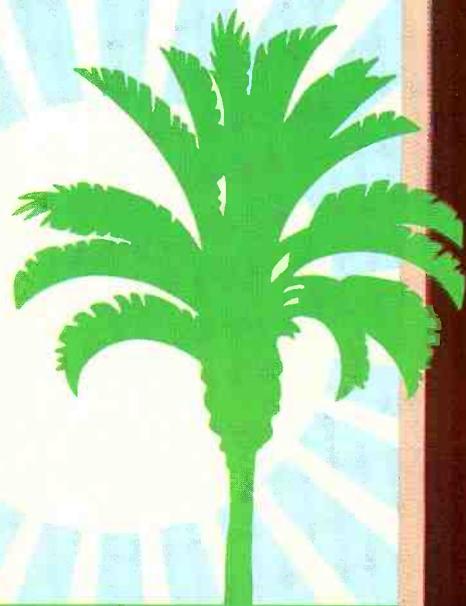
Angel  
NBLP 7021

...the majesty of a mighty

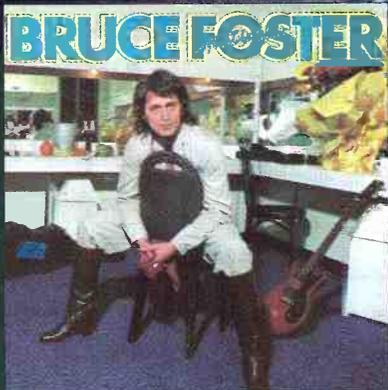
# STALLION



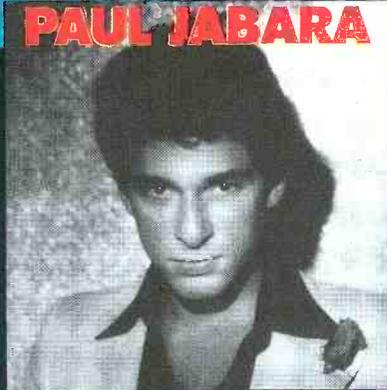
Stallion  
NBLP 7040



...and the sound of  
**THE FUTURE**



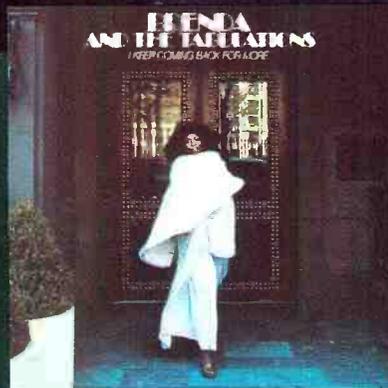
**BRUCE FOSTER**  
 After The Show - MNLP 8000



**PAUL JABARA**  
 Shut Out - NBLP 7055

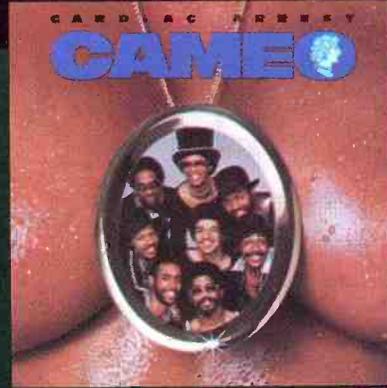


**THE WASHINGTON HILLBILLIES**  
 NBLP 7052



CCLP 2002

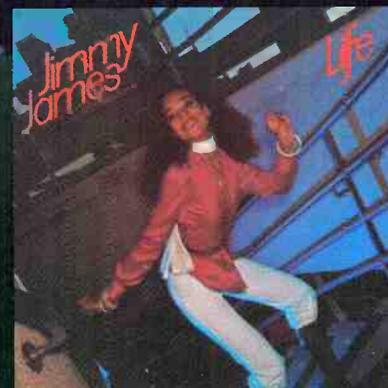
**BRENDA & THE TABULATIONS**  
 I Keep Coming Back For More



**CAMEO**  
 Cardiac Arrest - CCLP 2003



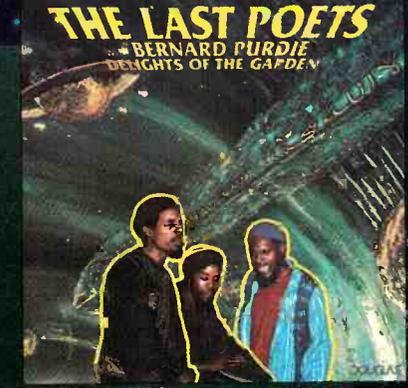
**MUNICH MACHINE**  
 NBLP 7058



**JIMMY JAMES**  
 Life - NBLP 7054



**THE CHARLIE ROUSE BAND**  
 Cinnamon Flower - NBLP 7044



**THE LAST POETS**  
 Delights Of The Garden - NBLP 7051

**SEE IT NOW**  
 from Casablanca Record and FilmWorks, Inc.



# COMING ATTRACTIONS

Millions have read,  
seen or heard  
about it...

and now  
Casablanca  
has it  
on record...



# THE DEEP

## The Total Saturation

It began with Peter Benchley's number one bestselling, critically acclaimed novel captivating over 25 million readers... With a six month-plus run on the hard cover best seller list, and a phenomenal stream of excerpts appearing in a wide range of magazines; it set the stage for an initial paperback printing of 1.5 million!

It continued with a tidal wave of Hollywood excitement... Nearly 15 million visited the location shooting of the film via ABC-TV's "The American Sportsman." Millions more watched and listened to TV talk show coverage on "The Tonight Show," "Merv Griffin," "Mike Douglas," "Dinah Shore," and more!

"The Deep" covered as hard news from the pages of *Time* and *Newsweek* to *Cosmopolitan* and *Playboy*. Not to mention the interest with full color layouts, reaching over 128 million more readers generated on its own terms. The action is tied-in with products advertised by such manufacturers as Revlon cosmetics and Nikon cameras...to the tune of \$1.1 million, "The Deep" pitch pushes further on ABC-TV with a month of national buys culminating with July 4th fireworks...with billboards and local radio buys and one of the biggest, most exciting radio station promotions totally submerging the top 50 markets in "Deep"-mania!

Music From The Original Motion Picture Soundtrack

# THE DEEP

Composed and Conducted by  
**JOHN BARRY**  
including

"DISCO CALYPSO"  
Sung by  
**BECKETT**

"THEME FROM THE DEEP"  
Sung by  
**BECKETT**

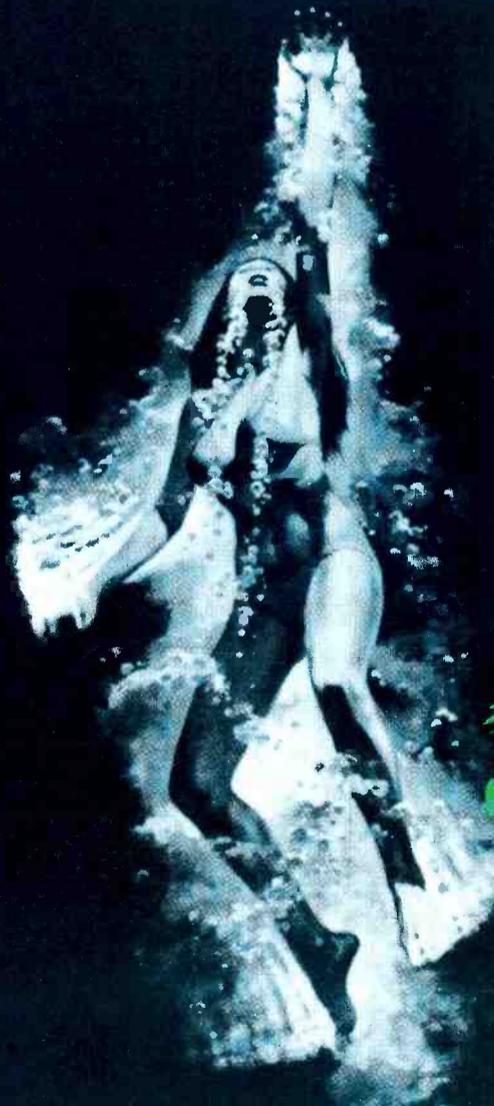


THE DEEP  
SOUNDTRACK

By June 17th, over 200 million people will have read, seen or heard about "The Deep" more than fifteen times... and as 5 billion eyes are flooded with the message, now Casablanca surfaces with the soundtrack.

# THE DEEP

A Columbia EMI Presentation



Take the plunge.  
Fathom  
"Spring Into Summer"  
with us.

The Casablanca Family



millennium

Cecil Holmes  
Chocolate  
City

DOUGLAS®





# Bionic Radio and the Videodisk DJ

By CLAUDE HALL

At WFUT, Johnny Holliday punched into the computer to find out if he was rolling his basics. He was down 3.078% in targeted demographic songs for the 18-20-year-old crowd, but slightly ahead in songs aimed at the 22-24-year-old woman. So he triggered all available songs onto the visual screen in front of him and finally selected that new VD by the youngest, cutest Osmond.

Wasn't it amazing that an Osmond was always coming along after all these years? Not only had their children become musicians, but their grandchildren and now here was a great grandchild up there on the screen with a Fender trimatic pushbutton guitar in his hands.

Johnny Holliday cued the VD and over a musical jingle yelled: "Radiovision station W-Future!" then rolled the Osmond and while it was playing in ultra four-channel acoustics to thousands upon thousands of home walls this Saturday afternoon of July 2128, leaned back and addressed an aircheck that he was sending to a radiovision station in a larger market. You always had to keep trying to move up to a bigger station. And a record-video promotion person with a cute smile and long blonde hair had offered to lay in a good word for him in Boston.

Then he asked the computer for the current weather, announced that as the Osmond ended, triggered a spot on a new toothpaste that ultra absolutely guaranteed to improve your sex life, back-tagged a spot (the words for him to read flashed on his information screen) about the latest Mini-Ford and its electronic drive powered by living cells.

As he punched back to the computer for quarterhour maintenance, the computer was programmed to play two oldies back-to-back over the 13:00-17:02 part of the clock, he stood up as the deejay for the next shift entered the control booth.

"How'dya do?"

"Never noticed," Holliday said, realizing that his remark was slightly egotistical.

"I'll check for you," said Danny Dark. He triggered the computer. "You had a 4.9 share, ARB," he read from the screen. "Not bad."

"Maybe good enough to get me that job in Boston," said Holliday, brandishing his new aircheck as he walked out.

Holliday was a student of radiovision and even radio and

television before that, but mostly a student of ancient radio. He'd stayed in school an extra year and taken a master's degree in audio-visual communications.

To tell the truth, he was a nut about old records and had a collection that dated back to Gene Austin's "My Blue Heaven." He didn't collect the VD as much, but his record collection was almost as extensive as those of Robert Altschuler, Marty Cerf, Steve Resnick, Barry Hansen and Bob Kirsh of the 1960s and 1970s.

Thank god Emile Berliner had come along! That cylinder thing Thomas Edison had invented was okay, to a point, but it took the disk to really make radio begin to happen. Berliner, a German who moved to the United States in 1870, invented the microphone in 1876; that was one of the first steps that led to the disk jockey. Then, in 1887, Berliner invented the disk record, giving him something to play. Berliner also invented the gramophone to play the record and a method of mass production of records via metal stampers. He went on to found one of the first record companies in the world—Deutsche Grammophon Gesellschaft mbH (Polydor), but getting the disk record to become the practical reality wasn't easy. Though Berliner's disk was saluted in 1890 as better than Edison's cylinder phonograph (New York World Newspaper, Feb. 5), it wasn't until 1902 that the great Enrico Caruso agreed to make disk records, thus paving the way for other name artists to also make disk records.

As Holliday had studied in college, however, the old 78



r.p.m. disk wasn't easy for disk jockeys to handle, nor was it practical from a business standpoint to manufacture, distribute and sell. True, the 78 record had done well for radio and the disk jockey. Before television came along, though, to kill old-fashioned radio, the primary way of selling records was in-store play. A record seller would invite people in to hear the newest product and they would sit around and listen and buy what they liked. There were only a few "hits" by this method. Gene Austin, Enrico Caruso, Vernon Dalhart.

The thing that really began to shape the future of radio, the disk jockey and mass record sales began to happen about the turn of 1950. Holliday had read about it in old copies of Billboard that he'd studied for his master's degree thesis. The Jan. 7, 1950, Billboard reported that NBC had slated the "Fibber McGee and Molly" show as the first top radio show to take tv tests. "If successful, an early entry into video is foreseen for the veteran comedy show."

And you could see the other handwriting on the wall of the

(Continued on page RS-71)

Early Los Angeles deejays (top) with Dave Dexter, now Billboard copy editor who worked at KFVB in 1946. Others (from left) Al Jarvis (KFVB), Ira Cook (KMPC), Gene Norman (KLAC) and Peter Potter (KFVB). Circled left is Martin Block, host of the hit-making "Make Believe Ballroom" on WNEW, New York in 1941. Al Jazzbo Collins (below left) and George Shearing talk jazz. Alan Courtney, early WOV, New York deejay (below left) is flanked by Jimmie Lunceford and Billy Eckstine (right). Courtney competed strongly with Block.



Eddy Arnold (left above) in a familiar role of ambassador for country music on the Johnny Carson show. In Arnold's early years, his "Born To Lose" epitomized the anguish and confusion of rural whites transplanted to wartime cities but he shed his "Tennessee Plowboy" image and helped broaden the appeal of the Nashville sound. At left, Alan Freed, pioneer rock'n'roll promoter of the '50s.

## Globetrotting to the Future's Major Venues

By NAT FREEDLAND

By the year 2000, electronic technology will have combined with live musical performance to produce effects unsurpassed in excitement and power. The hardware for these developments is already largely available and the first indications of its use can be seen in the live entertainment industry today.

It can be taken for granted that most homes will have wall-sized color television sets hooked up with fine sound systems. The viewing screens will be at least as large as today's 3x5-foot Advent tv projector screen systems. And cable pay-tv will also be in universal use.

So with this sort of excellent sight and sound equipment available to every home and coupled with low-cost videotape or videodisk programs, why would anybody want to go out to a concert or nightclub?

The answer is that by 2000, in a world of perfected home

entertainment, the public performance will have to be a multimedia extravaganza in order to compete.

Joe Cohen, vice president of Madison Square Garden, says, "The concert hall of tomorrow will have fantastic visual capabilities. Many images of the concert onstage, in all sorts of size scales, will be projected on viewing screens. At the same time there may well be a filmed or videotaped presentation back-dropping the stage."

On a more practical level, most large arenas built for the year 2000 will have sliding roofs so they can be indoor or outdoor venues, says Cohen.

And both walls and seating will be able to be changed automatically, in the venues of tomorrow. Cohen says, "The next generation of 20,000 capacity arenas will be able to be converted into four 5,000-seaters or two 10,000-seaters by pushing buttons."

(Continued on page RS-83)



One Stop Poster Co. proudly introduces its new poster display unit for posters measuring 23" x 35". This attractive unit holds a dozen copies each of 12 different rock posters, a grand total of 144 brilliant posters, featuring such stars as Kiss, Peter Frampton, Led Zeppelin, Aerosmith and many more.



This beautiful poster unit contains 8 dozen giant posters (42" x 58") with such super stars as Kiss, Led Zeppelin, Peter Frampton and many others.

This unit was designed for the retailer who wants to conserve space and at the same time increase profit. The rock star unit requires an area of only 12" x 18".

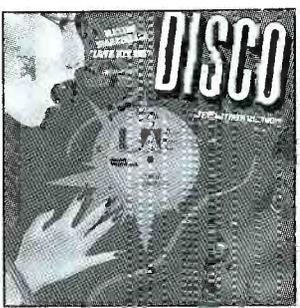
**TOLL FREE # 800 421-4199**

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(213) 733-2101

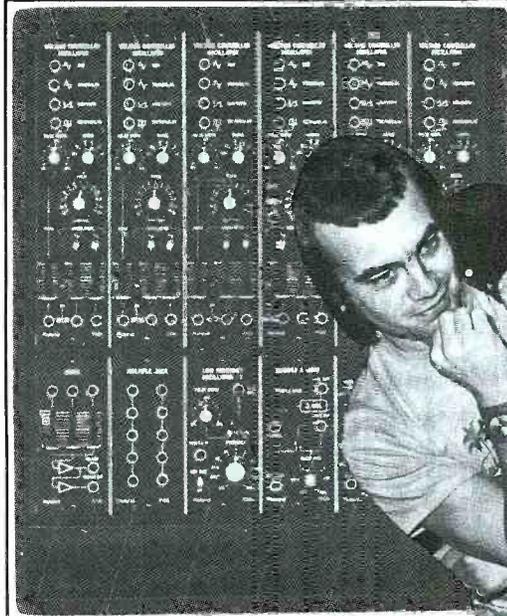
Bruce Lundvall, (right) CBS Records president, is joined by Columbia artist Phoebe Snow and Snow's producer David Rubinson at a reception in Los Angeles where 700 people celebrated a record breaking 1976 sales year.



Elton John rocked the '70s, both in life style and in music. He's seen here with Bernie Taupin (left), and Mike Maitland (right), MCA Records chief. Until he commenced touring, David Bowie's (right) records on Mercury went largely unnoticed in America. Suddenly everything came together for this immense glitter star. Pau Williams (below), influential pop composer and film scorer and also a performer in tv and movies.



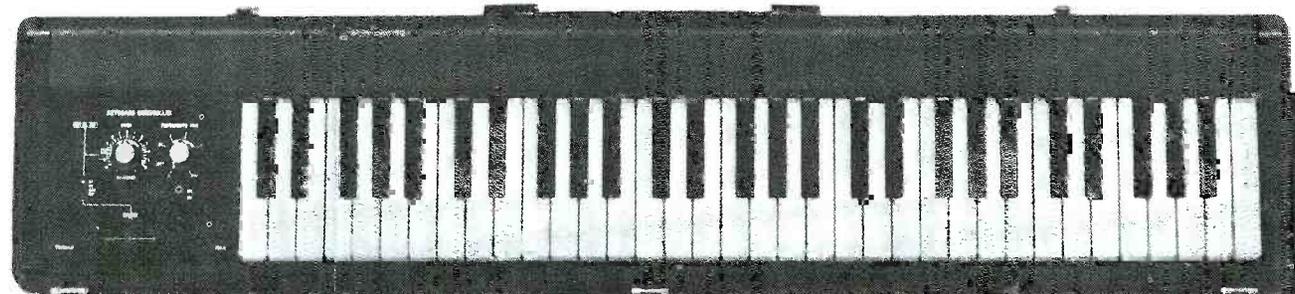
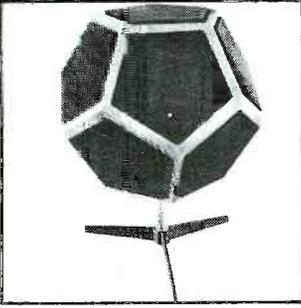
History repeats: after 100 years, singles are back to 12-inch diameter (as with the new disco producer, left).



Hugely successful gospel artist, Andre Crouch, was more well known among almost exclusive white audiences; his following is now considerably broader. Speakers come in all shapes and designs.



Imported from France 10 years earlier, it took the special sociological factors of the 70s plus improved equipment and new pressures to get product exposed to bring on the disco phenomena.



One of the marvels of the hundred years of recorded sound, the synthesizer, seen by many as projecting entirely new musical horizons for the following 100 years.

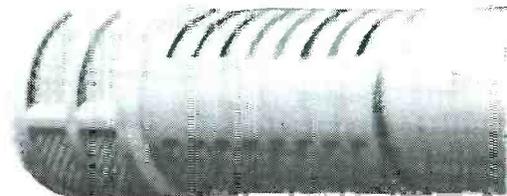


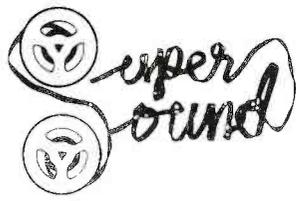
# 1970s

The industry is into another battle of configurations, this time a new form of "double stereo" called quadraphonic. This time, CBS is championing an SQ system and RCA a discrete format; they are incompatible essentially. And Sansui, representing the thrust of Japanese technology in consumer electronics, has yet another system and there are other systems besides these three major ones. On the social front, four students are killed by National Guardsmen at Kent State May 4, 1970 and four days later a band of New York city construction workers in hard hats attack an anti-Viet Nam war demonstrator group as America is embroiled in another intervention that is greeted with vast concern. On June 24, 1970, the U.S. Congress repeals the Gulf of Tonkin Resolution, a major factor in America's Vietnamese involvement. Tape continues to challenge disk but its thrust is blunted by major activity of "tape pirates," who duplicate music without remuneration to the copyright holders. New laws are being passed and state after state adopts legislation to stop tape piracy. In Washington, a vast scandal is unfolding that will unseat a U.S. President and there is, of course, a Watergate comedy LP on the market almost immediately. Spiralling inflation grips the recording business and the \$7.98 LP is evolving. There is more and more artist and artist manager control of the recording process and some labels hint of superstar premium-price LPs. It is, of course, a decade that is far from completed.



Paul Simon said it, accepting a Grammy he thanked Stevie Wonder for not making an album during the year, so great is the creative competition of this blind soul genius who rose from the Detroit slums.





PRESENTS . . .

**JEAN McCLAIN**

**"When You Got Love"**

ON THE SOUND SHEET

Written and sung by: Jean McClain  
 Produced by: Iris Dean Sontag  
 Engineered by: Richard Sontag  
 Recorded and remixed at: SuperSound, Monterey, California  
 Tenor Sax: Johnny Almond (Courtesy of ABC Records)  
 Acoustic Piano and Synthesizer: Phil Aaberg  
 Drums: Scott Mathews  
 Electric Bass: Mac Crindlin and John Leftwich  
 Electric Guitar: Amos Garrett  
 Lead Trumpet: Bill Armstrong  
 Trombone: Darrell Anderson  
 Saxophone: Roger Eddy  
 Trumpet: Brian Stock  
 Horn Arrangement: Martin Slavin  
 Thanks to Kenny Lopez of Gospel Music, Monterey

**NOW IN PRODUCTION**

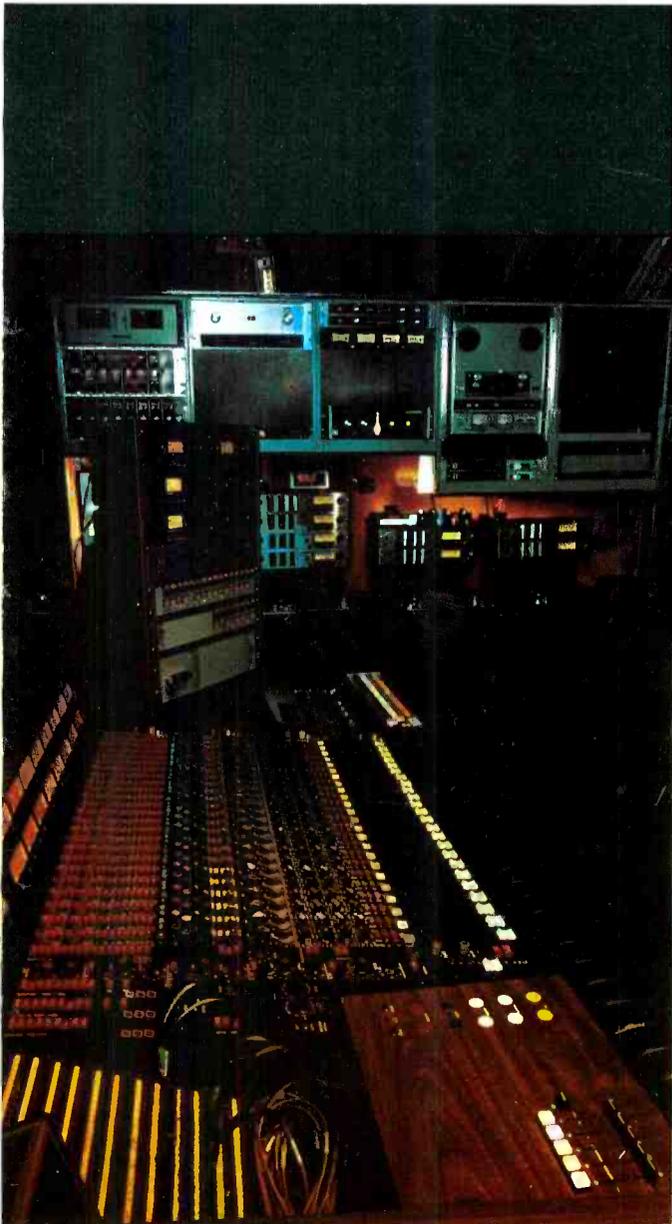
Jana Heller, George Keller "AAAHS"  
 "Sweetheart of the Radio"  
 "I Need Loving Too"  
 Words and music by Jana Heller  
 Jana Heller, Singer/Songwriter, Guitar & Keyboards  
 George Keller, Guitarist and Specialist on many stringed instruments



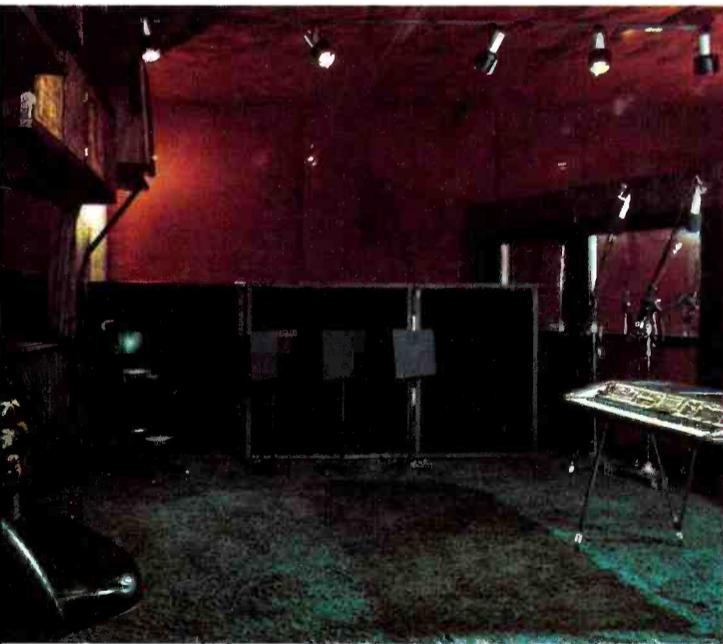
Jean McClain Photo, Iris Sontag



George Keller and Jana Heller Photo, Iris Sontag



Photo, Jim Hall, Filmcraft



Photo, Jim Hall, Filmcraft



Top row: left to right, Chuck, Barbara, Iris, Raindance, Sam, Steve  
 bottom: Paul, Bud, Dick, Renee Photo, Kathleen Elvin-Greer

SUPERSOUND INC.  
 600 E. Franklin, Suite E  
 Monterey, California 93940  
 (408) 649-4100

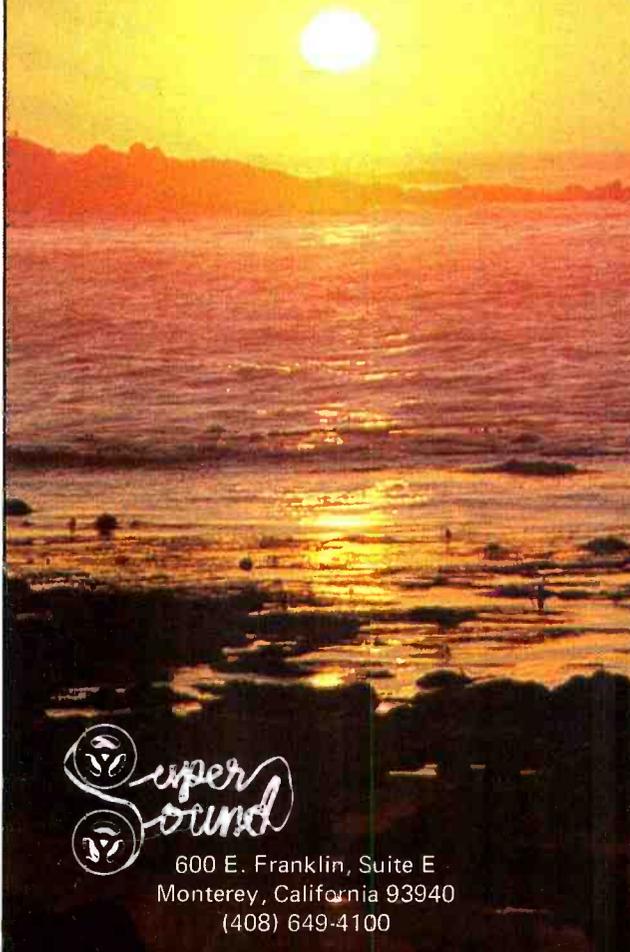
. . . he that makes a SuperSound decision shall profit . . .  
 s.s. 6:17

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Advertising and Public Relations  
 Shirley Stevens

# 1970s

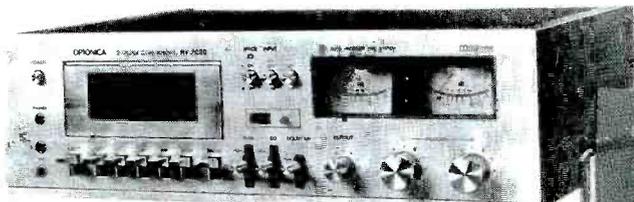
Fitting together easily on stage at Caesars Palace, Paul Anka and Tom Jones (left). Anka's "Diana" launched his amazing career in 1957 (he borrowed \$100 from his father to make a trip to ABC in New York). He went from teen idol into a maturation that has rocketed him back to the chart tops in recent years. Jones, on the other hand, electrified American women when he hit the Copacabana in 1967 and was the first British entertainer to star in a regular tv show ("This Is Tom Jones" ABC-TV in 1969).



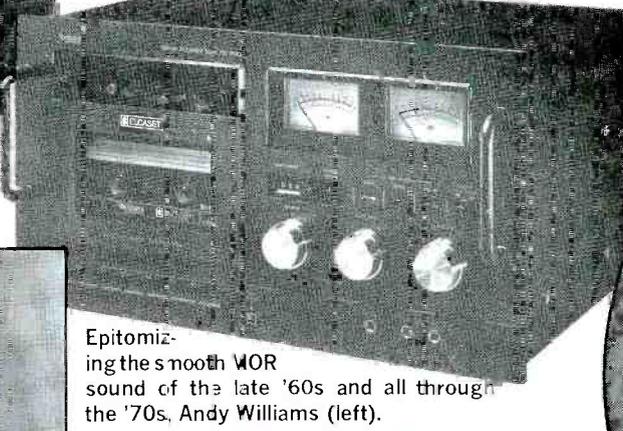
A Billboard Spotlight



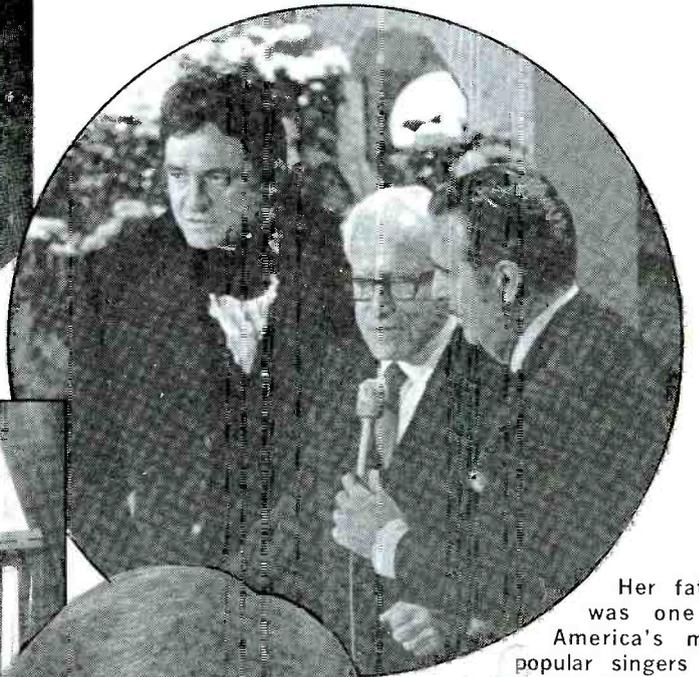
Bill Graham, whose name has been synonymous with rock of the '70s (center) as a pioneering promoter of concerts. He's flanked by Atlantic luminaries Ahmet Ertegun (left) and Jerry Wexler. Perhaps the first of the soul psychedelic groups, Sly & the Family Stone (top right), found ready '70s acceptance for their puns and weird singing antics; a group mixing black and white, male and female. Grammy togetherness. For Chet Atkins (left) and Les Paul (right) it was a moment that spanned decades in country music. Dolly Parton and Freddy Fender are right out of contemporary country, though Fender represents the interesting Latin influence that has come into modern country music. One of the most phenomenally successful family acts, the Jackson Five, carefully nurtured by Motown but with roots in Gary, Ind., that allowed them to commu- cate with the young masses who wanted the love song of soul.



Tape's gradual rise extends to the new recorders that allow you to pick out automatically individual selections on a cassette as in the Optronica (above). A new revolutionary tape concept, the Elcaset, stands as a potential challenge to the cassette. Below, Tex Ritter and a CMA contingent welcomed to Japan.



Epitomizing the smooth MOR sound of the late '60s and all through the '70s, Andy Williams (left).



Her father was one of America's most popular singers but Natalie Cole (daughter of Nat Cole) is making her own way with several unusual vocal styling attributes.



MAY 21, 1977, BILLBOARD



Complex consoles of today at Warner Brothers studios. In circle far right: Trio of country immortals: Johnny Cash, Art Satherley and Tennessee Ernie Ford. Of the two, Ford and Cash, Henry Pleasants suggests a commonality of richly and often neglected full bass voices. Satherley, of course, has made it his life long work as a producer to seek out such talent; nor did Satherley seek just country talent (many do not realize that he discovered blues greats Ma Rainey and Blind Lemon Jefferson). Ford's career broke open when Merle Travis gave him "Sixteen Tons" to record in 1955 (three million copies sold in a little over two months). One could suggest that Ford and Cash have in common as well, interests in gospel (in fact Cash first told Sam Phillips of Sun that he was a gospel singer but Phillips saw the pop potential). Of course Cash married into the gospel Carter family.



# The Bionic Radio

• Continued from page RS-64

headquarters of the National Assn. of Broadcasters. In 1949, the NAB lost 88 AM stations and 137 FM stations, while gaining 33 tv stations. The NAB that year had only 1,152 AM stations, 497 FM stations, and 37 tv stations.

Already, the disk jockey had been invented, if you can call it that. Al Jarvis, a Canadian, had moved to Los Angeles and become a bank teller until he talked his way into a job as an announcer at KFVB. He liked music and enjoyed records and from the start talked about them on his show. His "Make Believe Ballroom" was later copied by a KFVB library assistant named Martin Block who moved to New York and started a similar show. In a 1942 Billboard, Block spelled out what was to become the future of the record business: "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."

But most of radio was still "shows" such as those by Red Skelton, Fibber McGee and Molly, George Burns and Gracie Allen. Music shows such as "The Lucky Strike Hit Parade" were not all that many.

And as tv came along, one of the cover stories in the April 26, 1949, issue of Look Magazine proclaimed: "Radio Is Doomed." It was written by Merlin H. (Deac) Aylesworth, who'd been president of NBC for more than 10 years. "I predict that within three years the broadcast of sound, or ear radio, over giant networks will be wiped out. Powerful network television will take its place, completely overshadowing the few weather reports and recorded programs left to the remaining single, independent stations."

To a great extent, he was right. Two things prevented the demise of radio, however—the invention of the 45 r.p.m. single (as well as the 33 r.p.m. album) and a couple of radio men named Todd Storz and Gordon McLendon who thought radio was great and who refused to roll over and play dead.

But until that point, it should be noted that the "wedding" between records and radio had not been all that happy. Not everyone was pleased to have his records played on radio. Early records, in fact, carried the admonition: "For home use only." Record artists wanted to sell their talents to radio for live shows and felt that the airplay of their records would be competition—bringing them little reward. Holliday's master's thesis had specifically covered this "battle," especially concentrating on the front line conflicts engaged in by such as bandleader Fred Waring and even later by Stan Kenton who led a group to gain airplay pay. The name bandleaders and top vocalists were featured regularly in early days on live, top-rated, nationally-sponsored programs and they were paid handsomely. A record artist such as Bing Crosby was among the highest priced earners on radio when he was featured on the "Kraft Music Hall." In addition, bands were eager to maintain their elaborate radio remotes from various ballrooms in fancy hotels coast-to-coast; these were for a while the primary promotional tool for records, especially the plugging of songs from music publishers.

It should be noted that Martin Block's version of "Make Believe Ballroom" imitated a live band show. The announcer would carry on a bit of patter as if he were talking to the artist or bandleader, then play the record. As early as the late 1930s and through the first years of the war, an association known as the National Assn. of Performing

Artists headed by Fred Waring, Paul Whiteman and others, fought radio's use of records. The NAPA eventually took a radio station in Philadelphia to court and won the lawsuit, establishing the fact that the artist holds a property right in his recording. NAPA issued a special license to a Philly radio station allowing it to play records for a fee.

But the whole cause crumbled when RCA became involved and argued that if the artist had a property right in the recording, so does the record company that created it. NAPA, faced with having to sue radio stations in all the then 48 states, lost steam from its supporters. Interesting enough, Jimmy Petrillo, former head of the American Federation of Musicians, was reportedly involved behind the scenes in supporting NAPA; the

musicians union did not want to see canned music replacing live orchestras that radio stations had been maintaining (WGN, Chicago, didn't give up its orchestra until the 1970s, but it was the last holdout).

For a while and through the early 1950s, record companies maintained record subscription services; these still existed through the 1970s as smaller stations had to buy records. Before that, the old "transcription libraries" operated

by record companies featured "live" versions of radio shows. Local stations were able to sell local advertising for the shows. RCA Records had the Thesaurus Library and other music libraries included Langworth, World, AMC owned by Muzak, and MacGregor Productions on the West Coast. These shows were provided on 16-inch disks called ETs (electrical transcriptions).

But in the late 1940s and the  
(Continued on page RS-95)

## The Very First DIRECT-TO-DISC Of a Full Orchestral Production



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from an incredible performance of  
Berlioz, Bizet, Falla and Tchaikovsky.

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# 1970s

Soul superstar of the '60s and '70s, Al Green.



Popular record company president Joe Smith (right) chats with one of rock's original stars, Alice Cooper. Right: Her Oscar for performing in "Funny Girl" is just one of what is probably more awards earned by any contemporary female singer; perhaps more than any in recorded sound's century. Here she receives a Grammy (along with jazz great George Benson (right) and producer Tony Lipuma. Movies have attracted her away from recordings at times (consider the hiatus between the Central Park television landmark in summer 1967 with a crowd around 135,000 and her Forum appearance for Presidential candidate George McGovern in 1972) but Barbra Streisand continues to be one of the most talked about pop singers. Blessed with a tremendous range, her voice is in addition adaptable to delicate shadings of color and nuance.



Fleetwood Mac: (shown at right) English blues styled for a mass audience with enough repertoire scope to go well beyond the John Mayall and Eric Clapton influences the group reflects; perhaps unusual as a modern rock-blues group in that they feature three lead guitarists. Early '70s NARM panel with industry leaders Stan Gortikov, head of RIAA (second from left) and retailing giants James Schwartz and Amos Heilicher (second and third from right).



Helen Reddy, she heralded the women's movement with her song "I Am Woman." Combining elements of big band instrumentation with rock, Chicago has developed a unique sound with numerous steady selling albums over a long time since they were based in the city of their name as Chicago Transit Authority.



A hundred years later, speakers "talk" to you to warn of overload and other important settings as in this BIC speakers (below).



Publishing panel at '70s NAB (from left) Milton Herson, Music Makers Group; Sidney Guber, SESAC; Herman Finkelstein, ASCAP; Edward Cramer, BMI; and Marvin Kempner, Mark Century. Not certainly the only black country performer but probably the most prominent, Charlie Pride (below right), who would prefer to be known as a country singer who just happens to be black. Though Clive Davis had many superstars in his controversial reign at Columbia Records, he was rarely associated with this one, John Denver (left). Denver grew out of the folk revival (four years with the Chad Mitchell trio, having beat out 250 aspirants for the spot when Mitchell left in '65). Davis now heads Arista.



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# A Century Of Sound

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*names such as Toscanini, Rachmaninov, Horowitz, Heifetz, and Stokowski. The list is seemingly endless!*

*A Century of Sound gives an insight into musical taste since the early years, and chronicles RCA's magnificent contribution to the history of the recording industry.*

*A definitive collectors item from RCA. London.*

**It will be one hundred years to the next one!**

**RCA**

# 1970s

A Billboard Spotlight



New super soul groups came into prominence in the '70s. Here's an example, Earth, Wind and Fire. Church singing formed the basis of his training, on to the Moonglows and then to Motown as one of the leading '70s soul singers—Marvin Gaye (outlined). Perhaps no figure in a&r has more respect and admiration than is shown John Hammond of Columbia, seen top right here on a Grammy night. Irwin Tarr (left) and Oscar Kusisto, two pioneers in 8-track, do it again at Billboard's IMIC with an introduction of quad for cars.



The '70s heralded the birth (actually it had been around a while) of Latin Salsa and Eddie Palmieri (below center) had been waiting for it all this time. In Russia's own ballpark, pianist Van Cliburn (Harvey Lavan Jr.) took top Tchaikovsky competition honors in 1958 when America was still suffering shock from the Soviet's successful launching of Sputnik. In fact, they said of Cliburn he was 'America's Sputnik.' As for Leontyne Price, her reign as an opera luminary is no less auspicious and one enduring over a long period (she won critical acclaim in the difficult Countess Leonora role in "Il Trovatore" in 1961) that has included many and varied roles reflecting long study.



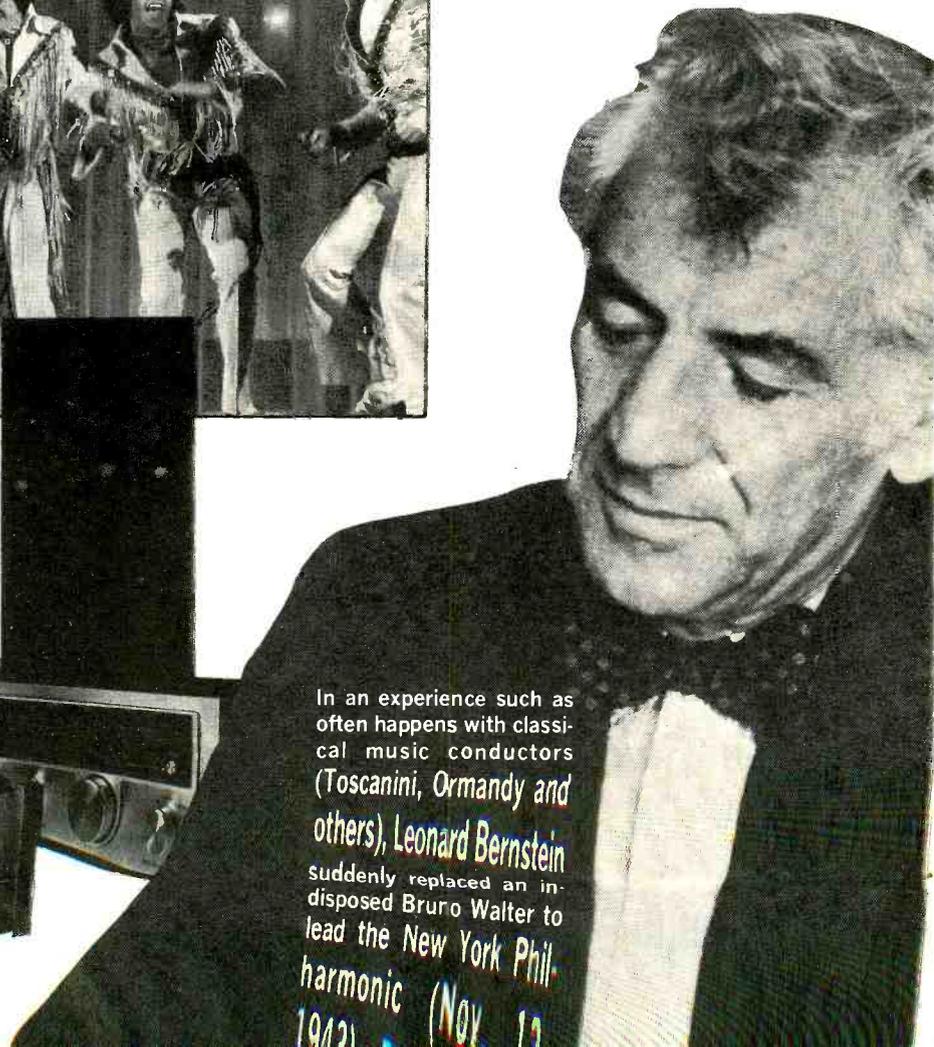
One of the '70s pop influences has been the infusion of steel guitar country spice with rock flavored styling, particularly noted in the music of the Eagles (seen here with Jackson Browne and Linda Ronstadt). The Osmonds (right), one of the most successful of all family acts. Hi fi is now fed into your tv set in this Atari system (center below) for an array of special effects.

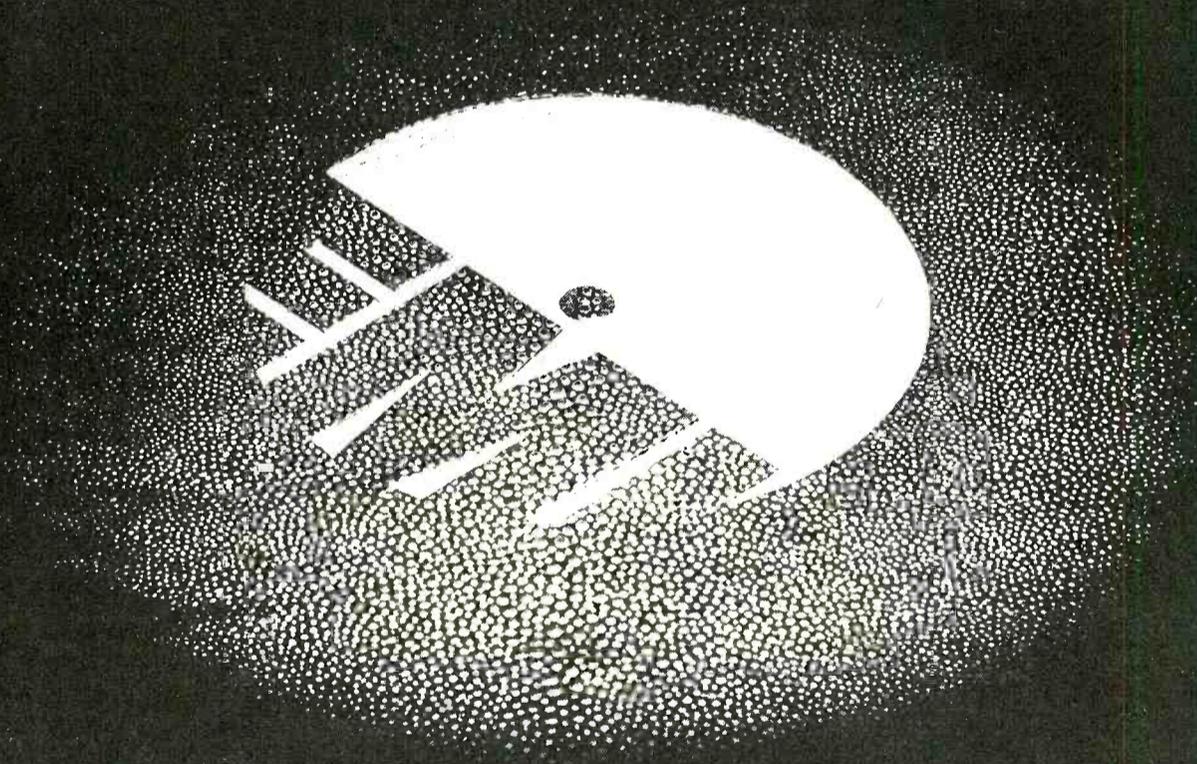


MAY 21, 1977, BILLBOARD



In an experience such as often happens with classical music conductors (Toscanini, Ormandy and others), Leonard Bernstein suddenly replaced an indisposed Bruno Walter to lead the New York Philharmonic (Nov 1942)





# CRITICAL ACCLAIM!

## U.S.



**Chris Albertson:** Record producer and jazz writer for 25 years; contributing editor, Stereo Review; author of "Bessie" and currently completing a biography of Louis Armstrong (Macmillan 1978).

### JAZZ

1. BODY AND SOUL—Coleman Hawkins—Bluebird
  2. WEST END BLUES—Louis Armstrong—Okeh
  3. KO KO—Duke Ellington Orchestra—Victor
  4. WHAT A LITTLE MOONLIGHT CAN DO—Teddy Wilson/Billie Holiday—Brunswick
  5. KO KO—Charlie Parker—Savoy
- ### FOLK/ETHNIC
1. AIN'T NO GRAVE CAN HOLD MY BODY DOWN—Bozie Sturdivant—Library of Congress
  2. ST. LOUIS BLUES—Bessie Smith/Louis Armstrong—Columbia
  3. THE LAST MILE OF THE WAY—Mahalia Jackson—Apollo



**William Anderson:** Editor, Stereo Review, since 1963.

1. SYMPHONY NO. 40 (78)—Mozart—Arturo Toscanini
2. CELESTE AIDA (78)—Che Gelida Marina—Verdi—Puccini—Jussi Bjoerling
3. APERITE MIHI PORTAS JUSTITIAE (78)—Buxtehude—Schitz et al.
4. DICHTERLIEBE — Schumann — Axel Schitz, Charles Panzera—RCA
5. NILSSON SINGS NEWMAN—Harry Nilsson—RCA

**Lester Bangs:** Contributor to various publications such as Stereo Review and High Fidelity; formerly music critic of Creem magazine.

1. THE BLACK SAINT & THE SINNER LADY—Charles Mingus—Impulse
2. ASTRAL WEEKS—Van Morrison—Warner Brothers
3. SKETCHES OF SPAIN—Miles Davis—Columbia
4. THE GENIUS OF RAY CHARLES—Atlantic
5. JAMES BROWN LIVE AT THE APOLLO (Vol. 1)—King
6. WHITE LIGHT/WHITE HEAT—Velvet Underground—Verve
7. THE ROLLING STONES, NOW!—London
8. RAW POWER—Iggy & The Stooges—Columbia

The audacity of attempting to pick one's favorite, let alone favorites, of the world's recordings spanning 100 years was repeatedly mentioned as critics for his survey were solicited. Nevertheless, once the panel plunged into it, many found it highly intriguing. The logistics alone of contacting scores of critics in numerous countries means, unfortunately, that some entries were received too late for processing. But the ones here make for some of the most fascinating reading ever to grace our pages.

9. FREE JAZZ—Ornette Coleman—Atlantic
10. HORSES—Patti Smith—Arista
11. METAL MACHINE MUSIC—Lou Reed—RCA



**Ken Barnes:** Currently co-editor, Phonograph Record Magazine and associate editor, Radio & Records; has written for Rolling Stone, Playboy, Creem, among others.

## ROCK

1. MY GENERATION (LP)—the Who—Decca
2. PET SOUNDS (LP)—Beach Boys—Capitol
3. THEN HE KISSED ME (45)—Crystals—Philles
4. BETWEEN THE BUTTONS (LP)—Rolling Stones—London
5. NOTORIOUS BYRD BROTHERS (LP)—Byrds—Columbia

(Continued on page RS-78)

Miles Davis (right), never evidencing any enthusiasm for his music—"unsmiling, unemotional, unshowmanly," as Dave Dexter puts it. Nevertheless, he drew the great names in jazz to him and became one of the greatest in the process.



An airplane crash Feb. 3, 1959 in Mason City, Iowa took with it one of the most renowned figures in rock, Buddy Holly (Richie Valens and Big Bopper also perished). Originally country, he evolved into rock'n'roll along with Bill Haley, Elvis Presley, Carl Perkins and Jerry Lee Lewis.



In pre-glitter rock, clothes were still important and Peter Townshend's Union Jack-English Flag jacket stood out; in fact, the entire Who (above) stood out (others being Keith Moon, drums; Roger Daltrey, lead vocals; and John Entwistle, bass). The band had a faltering start in its American invasion getting little exposure for "My Generation" (already a teen anthem in homeland England) but by 1967 the guitar-smashing and amplifier smoke scene caught on and never really overshadowed the real artistry and musicianship either. "You Send Me," Sam Cooke's (left) very first release, was a huge hit and huge has been his influence ever since his tragic death Dec. 16, 1964, when he was shot in a motel. Glen Campbell (right) spent years as a studio musician (once with the Beach Boys) but broke into the country and then pop scene in the late '60s with monsters such as "By The Time I Get To Phoenix" and "Wichita Lineman." His recent "Rhinstone Cowboy" brought him back to pop chart success.

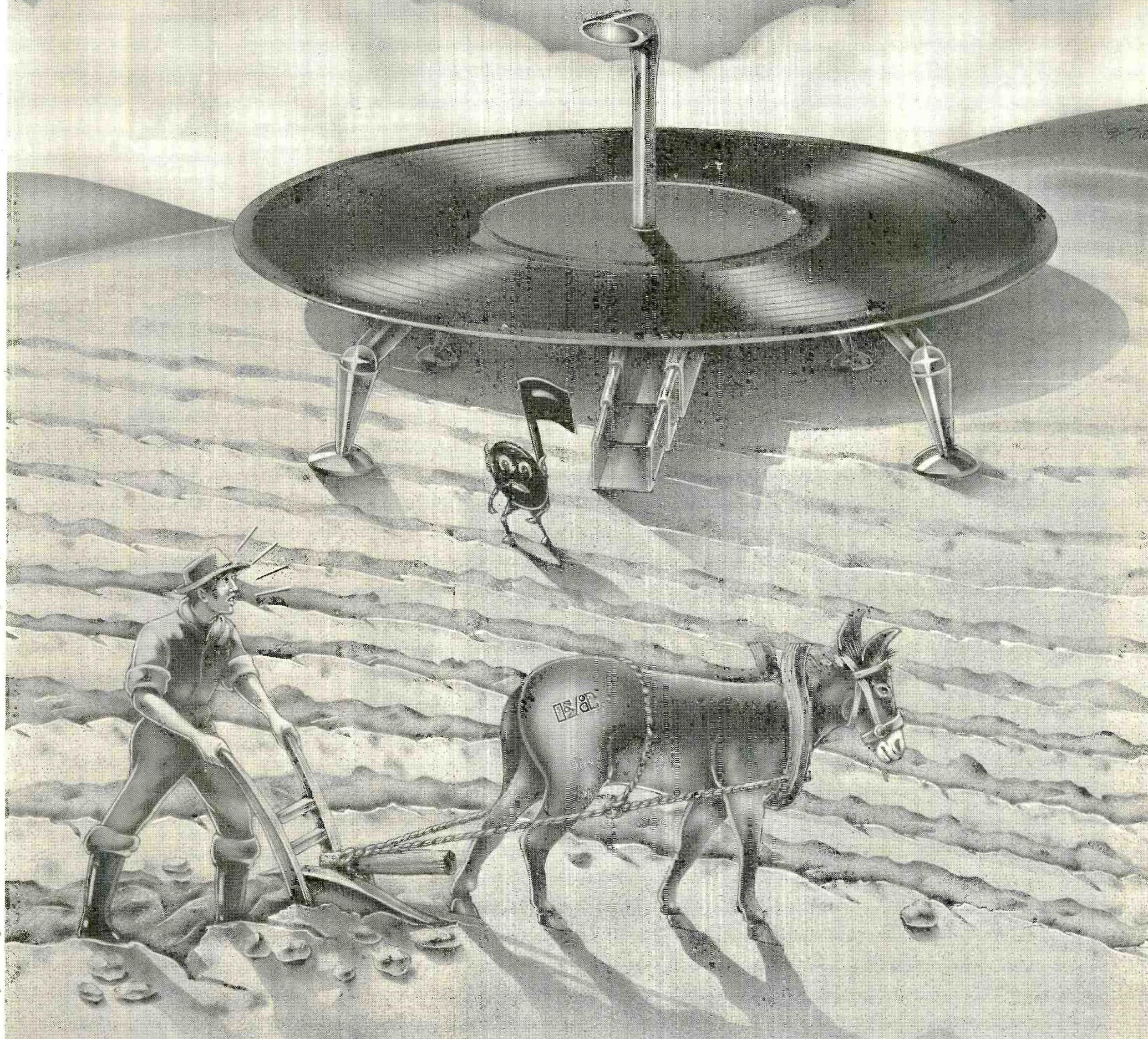
Pioneers in rock, Led Zeppelin (right). Lead guitarist Jimmy Page is the main connection to the former Yardbirds, a group that broke up in 1968, and he had followed Jeff Beck who had followed Eric Clapton. One of the longest and most glorious careers in classical music is that of Eugene Ormandy (seen left with his wife and Mexican composer Carlos Chavez).



Paul Simon (left bottom) and Art Garfunkel, now separate acts after over a decade of hit togetherness. Patsy Cline (left) fulfilled her award presented here in 1957 by Decca's Harry Silverstein as most promising country female vocalist. Maria Callas (below). Dressed as Madame Butterfly she once turned on process servers back-stage and let them have it in both Italian and English.



We weren't there  
but we heard about it.



Thanks to Recorded Sound.

Elektra/Asylum/Nonesuch

# Critical Acclaim!

Continued from page RS-76



**Harper Barnes:** Jazz, rock and blues writer for the St. Louis Post-Dispatch since 1968; editor of the Phoenix in Boston, 1970-72; contributor to Rolling Stone, the Phoenix, and Boston's Real Paper.

## SOUL/R&B

1. **HOUD DOG**—Big Mama Thornton—Duke/Peacock
2. **SMOKESTACK LIGHTNIN'**—Howling Wolf—Chess
3. **ONE MINT JULEP**—Clovers—Atlantic
4. **YAKETY YAK**—Coasters—Atlantic
5. **PAPA WAS A ROLLING STONE**—Tempations—Motown

## JAZZ

1. **WEST END BLUES**—Louis Armstrong—Okeh
2. **AT HIS VERY BEST**—Duke Ellington—RCA
3. **PARKER'S MOOD**—Charlie Parker—Savoy
4. **STRANGE FRUIT**—Billie Holiday—Atlantic
5. **KIND OF BLUE**—Davis/Coltrane—Columbia



**Norm Cohen:** Executive secretary, John Edwards Memorial Foundation; editor JEMF Quarterly; reviews for JEMF Quarterly, Journal of American Folklore.

## COUNTRY

1. **LITTLE OLD LOG CABIN IN THE LANE**—Fiddlin' John Carson—Okeh (1923)
2. **THE PRISONER'S SONG/WRECK OF THE OLD '97**—Vernon Dalhart—Victor (1924)
3. **T FOR TEXAS (Blue Yodel No. 1)**—Jimmie Rodgers—Victor, 1928
4. **WILDWOOD FLOWER**—Carter Family—Victor, 1928
5. **NEW SAN ANTONIO ROSE**—Bill Wills' Texas Playboys—Columbia 1040



**William Como:** Editor-in-chief of both Dance Magazine and After Dark; staff of Dance Magazine since 1954; author of several books.

## CLASSICAL

1. **ROMEO ET JULIETTE**—Berlioz—London OSA12108
2. **TURANDOT**—Puccini—London XLLA-36
3. **REQUIEM**—Verdi—RCA LCT 6003

## POP

1. **TAUGHT BY EXPERTS**—Peter Allen—A&M SP4584
2. **COMPANY**—Columbia OS 3550
3. **EASY**—Nancy Wilson—Capitol ST2909



**Noel Coppage:** Popular music critic for Stereo Review since 1970; freelance writer/critic for past six years; editing three suburban weekly newspapers in Massachusetts.

1. **Country—THE BEST OF THE LEGENDARY JIMMIE RODGERS**—RCA
2. **Country—THIS TIME**—Waylon Jennings—RCA
3. **Jazz—BILLIE HOLIDAY—THE GOLDEN YEARS, VOL. I & II**—Columbia
4. **Pop—ABBEY ROAD—Beatles**—Apple
5. **Pop—SUNDOWN**—Gordon Lightfoot—Reprise



**Jim Crockett:** Publisher of Guitar Player and Contemporary Keyboard; vice-president, GPI Publications; executive director, Guitar Player Books/Records.

## CLASSICAL

1. **THE GUITAR & I**—Andres Segovia—Decca

2. **CREATION OF THE WORLD**—Darius Milhaud—RCA

## JAZZ

1. **SING A SONG OF BASIE**—Lambert, Hendricks, Ross—ABC
2. **VIRTUOSO**—Joe Pass—Pablo
3. **LIVE AT VILLAGE VANGUARD**—John Coltrane—Impulse
4. **All selections**—Billie Holiday



**Stanley Dance:** Internationally active as jazz critic for 40 years (Jazz Hot, Jazz Journal, Down Beat, Metronome, N.Y. Herald-Tribune, Saturday Review, Music Journal).

## JAZZ

1. **WEATHER BIRD**—Louis Armstrong, Earl Hines—Okeh
2. **SENT FOR YOU YESTERDAY & HERE YOU COME TODAY**—Count Basie—Decca
3. **THE GAL FROM JOE'S**—Duke Ellington—Brunswick
4. **BIRD OF PREY BLUES**—Coleman Hawkins—Master Jazz
5. **BETWEEN DEVIL AND THE DEEP BLUE SEA**—Dickey Wells & Django Reinhardt—Swing

## BLUES

1. **BACK WATER BLUES**—Bessie Smith—Columbia
2. **ROLL 'EM PETE**—Joe Turner, PeZte Johnson, Vocalion
3. **COLD COLD FEELING**—T. Bone Walker—Imperial
4. **OFF THE WALL**—Little Walter—Checker
5. **CAN'T GET NO GRINDIN'**—Muddy Waters—Chess



**Jerry De Muth:** Member of Chicago Sun-Times staff for 11 years; has written on a variety of music for the Sun-Times, Down Beat, Rolling Stone, Jazz and others.

## CLASSICAL

1. **DEATH & THE MAIDEN & OTHER SONGS**—Schubert—Dietrich Fischer-Dieskau—Angel S36342
2. **CHILDREN'S CORNER**—Debussy—Arturo Benedetti Michelangeli—DGG 2530196

3. **MASS IN B MINOR**—Bach—Nicholas Harnoncourt—Telefunken 3635060
4. **SUNTREADER**—Ruggles—Michael Tilson Thomas, Boston Symphony—DGG 2530048
5. **SONATA IN B FLAT**—Schubert—Michele Boegner—Musical Heritage Society (from Erato)

## JAZZ

1. **KING OLIVER AND HIS DIXIE SYNCOPATORS**—King Oliver—Decca DL79246
2. **BODY AND SOUL**—Coleman Hawkins—RCA
3. **SOLO PIANO**—Art Tatum—Capitol M11028
4. **KO KO**—Charlie Parker—Savoy 12079
5. **KING OF NEW ORLEANS JAZZ**—Jelly Roll Morton—RCA LPM1649



**Ron Denisoff:** Publisher and editor of "Popular Music and Society"; author of "Solid Gold: The Popular Record Industry"; contributor to Hi Fi Stereo Review and other music publications.

## COUNTRY/FOLK

1. **CARNEGIE HALL CONCERTS 1956**—Weavers—Vanguard
2. **BRINGING IT ALL BACK HOME**—Bob Dylan—CBS
3. **MORNING AGAIN**—Tom Paxton—Elektra
4. **GREATEST HITS**—Tammy Wynette—CBS
5. **HONKY TONK HEROES**—Waylon Jennings—RCA



**Roger C. Dettmer:** Theatre and music critic; Theatre critic, Chicago Tribune, 1974-76; music and theatre critic, Chicago Today, 1953-74; music writer, New York Herald Tribune 1951-53.

## CLASSICAL

1. **SYMPHONY NO. 7**—Beethoven—Toscanini, N.Y. Philharmonic—RCA
2. **SYMPHONY NO. 4**—Schumann—Furtwangler, Berlin Philharmonic—DGG
3. **TOSCA**—Puccini—Callas, Gobbi, De Sabata, La Scala—Angel
4. **LA FAVORITA**—"Spirto gentil"—Donizetti—Caruso—RCA
5. **PIANO CONCERTO IN G**—Ravel—Michelangeli, Ettore Gracis conducting—EMI/Angel



**Sam Di Bonaventura:** Music critic, Baltimore Sun, since 1965; editorial contributions to various professional periodicals.

## CLASSICAL

1. **CONCERTI FOR VIOLIN (6)**—Paganini—Accardo, Dutoit, London Symphony—DGG
2. **FALSTAFF**—Verdi—Toscanini—Victor
3. **PRELUDES & FUGUES: WELL TEMPERED CLAVIER**—Bach—Landowska—Victor
4. **SYMPHONY NO. 1**—Brahms—Walter, N.Y. Philharmonic—Odyssey
5. **SACRE**—Stravinsky—Monteux, Paris Cons.—Victor
6. **SYMPHONY NO. 4**—Tchaikovsky—Mengelberg/Concertgebouw—Philips
7. **MEISTERSINGER**—Wagner—Von Karajan, Bayreuth Festival Orchestra—Seraphim 6030
8. **DAPHNIS & CHLOE**—Ravel—Munch, Boston—Victor
9. **ELEKTRA**—R. Strauss—Mitropolous, Maggio Musicale—Everest
10. **GERMAN REQUIEM**—Brahms—Klemperer, Philharmonic—Angel



**Joe Edwards:** Covers country music for the Associated Press; based in Nashville, has been with the wire service seven years.

## COUNTRY

1. **BLUE YODEL**—Jimmie Rodgers—RCA
2. **SAN ANTONIO ROSE**—Bob Wills—MCA
3. **I CAN'T STOP LOVING YOU**—Don Gibson—RCA
4. **HE'LL HAVE TO GO**—Jim Reeves—RCA
5. **TENNESSEE WALTZ**—Patti Page—Mercury



**Susan Elliott:** Popular music editor of High Fidelity; editor of High Fidelity's "Backbeat" section; council member of AGAC.

## POP

1. **PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC
2. **SONGS IN THE KEY OF LIFE**—Stevie Wonder—Motown/Tamla
3. **HISSING OF SUMMER LAWN**—Joni Mitchell—Asylum
4. **DISGUISES**—Stuart Scharf—Laissez-Faire

## JAZZ

1. **ELLINGTON INDIGOS**—Duke Ellington—Columbia



**Philip Elwood:** Jazz pop critic for San Francisco Examiner; professor of music and jazz history; contributor on music to many other periodicals.

## JAZZ

1. **GENIUS OF LOUIS ARMSTRONG**—Columbia G 30416
2. **SPIRITUALS TO SWING**—Vanguard 8523/4
3. **DUKE ELLINGTON AT HIS VERY BEST**—RCA 1715
4. **BLUE NOTE'S THREE DECADES OF JAZZ, VOL. 1**—Powell, Monk, Silver, Brown, Coltrane, etc.—Blue Note
5. **KIND OF BLUE**—Miles Davis—Columbia CS 8163



**Leonard Feather:** Jazz critic since 1930s; active as History of Jazz professor at Cal State; regular columnist since 1965 for L.A. Times, syndicated worldwide by Times-Washington Post News Service.

## JAZZ

1. **BLACK, BROWN & BEIGE**—Duke Ellington—RCA
2. **WEST END BLUES**—Louis Armstrong, Earl Hines—Columbia
3. **IN THE BEGINNING**—Dizzy Gillespie, Charlie Parker—Prestige
4. **MASTERPIECES**—Art Tatum—MCA
5. **BIRTH OF THE COOL**—Miles Davis—Capitol



**Chet Flippo:** New York bureau chief for Rolling Stone since 1974; previously taught freshman journalism at the Univ. of Texas.

## ROCK/POP

1. **ASTRAL WEEKS**—Van Morrison—Warner Bros.
2. **OUT OF OUR HEADS**—Rolling Stones—London
3. **LEGEND**—Buddy Holly—MCA (England)
4. **ABBEY ROAD**—Beatles—Apple
5. **BORN TO RUN**—Bruce Springsteen—CBS

## COUNTRY

1. **24 GREAT HITS**—Bob Wills—MGM
2. **LONESOME, ON'RY & MEAN**—Waylon Jennings—RCA
3. **COAL MINER'S DAUGHTER**—Loretta Lynn—MCA
4. **RED HEADED STRANGER**—Willie Nelson—CBS
5. **I SAW THE LIGHT**—Hank Williams Sr.—MGM



**John W. Freeman:** Associate editor of Opera News since 1960; regular record reviewer for Opera News; has written feature articles for Opera News and publications such as Saturday Review and Esquire.

## CLASSICAL

1. **OTELLO**—Verdi—Toscanini—RCA
2. **TRISTAN & ISOLDE**—Wagner—Furtwangler—Angel
3. **DIE WALKURE ACT I**—Wagner—Bruno Walter—Seraphim
4. **DAS RHEINGOLD**—Wagner—Solti—London
5. **TOSCA**—Puccini—De Sabata—Angel

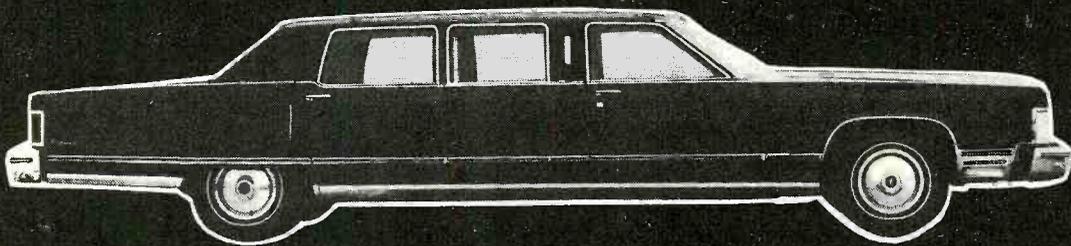
(Continued on page RS-88)



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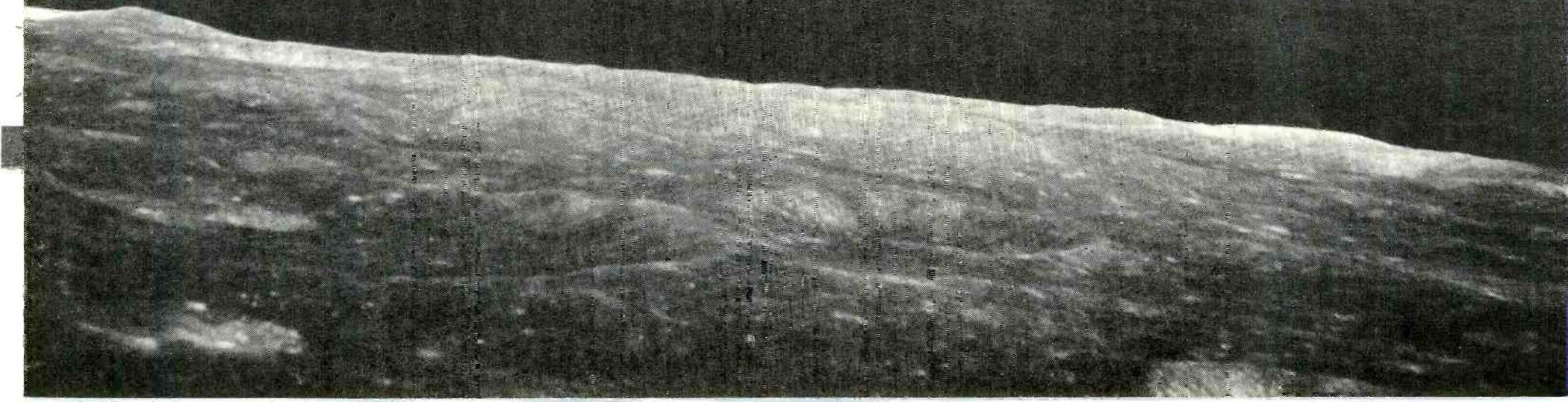
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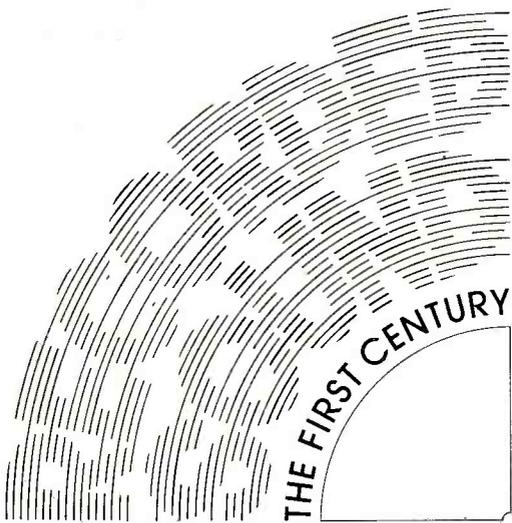
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# THE NEXT CENTURY

In attempting to "predict" the future, the writers and experts they interviewed admit to a certain degree of tongue in cheek approach. In other words, it is quite impossible to anticipate with any accuracy what will happen in a dynamic industry such as the music business a year in advance, let alone the next 100 years. We therefore ask the reader's indulgence and we will wait with some apprehension to see just how foggy our crystal ball happens to be.

## WHERE IN THE WORLD WILL THE RECORDS BE PRESSED?

The big are gobbling up the little. And that's no fable from a Godzilla movie but a fact of life in the record pressing business.

Don Alaconis, product manager for Richardson Co., a large manufacturer of record pressing material on the East Coast, says he's seen a "slight growth in injection plants." Most others, however, say the growth is primarily at the expense of others. "This industry," says Monarch's John Williams, "is growing more in dollars than units. Volume is up only marginally."

Allied's Jack Wegner agrees that there is an abundance of capacity in the world. He does feel, however, contrary to his colleagues in the business, that pressing is growing. "We are seeing more plants develop."

The question seems to be, though, is the growth at the expense of the little guy? And, if so, will it continue to be? One manufacturer, who refuses to be identified but is nevertheless one of the most important figures in the industry, remains pessimistic on the subject. "I don't see any growth. I see a few plants adding a few presses but for the most part it is more common to see closures of small facilities. Big plant are the future of the industry. The margins are too tight for small companies."

Most manufacturers concur that profits are slim. Ten years ago a large customer could buy singles from a pressing plants for about 9.5 cents each. Today, the cost is about four cents higher. This represents a near 50% hike which would enable the pressing plants to keep pace with the rate of inflation, which roughly is the equivalent of that figure over the past decade. Still, the plants maintain the margin has shrunk. Competition has kept the price artificially low. And, at certain times of the year, most plants are only running at about 65% capacity.

With this kind of slack, the building of new plants seems like a plan for the future—a future far beyond the next 100 years.

RON TEPPER

## CHARTING IN 2077

Projecting what the sound of any form of music will be in 10 years, let alone next year, is a fun example of making a fool out of oneself.

For the very nature of the creative artist to take music into new uncharted areas while reflecting the social and economic conditions of one's homeland, guarantees that today's sound will indeed be outdated within a one to three-year span.

Pop music, the bastion of the recording industry, will remain true to its heavy rhythmic undercoating no matter what the instruments or lead singers are warbling about. Electronic instruments will come into play more heavily in the pop, jazz and soul fields, with the avant-garde field of expressionist in the classical areas working within his small confines, but not breaking through into the larger area of classical appreciation.

MOR music in the next decade will come to mean Beatles tunes circa 1964, as the next group of leading pop musicians expands the borders to capture the offbeat, unusual and zany distinctiveness of whatever smacks their fancies.

Pop will incorporate elements from the New York Latin community, the Southern and Western country minefields and the electronic brashness of experimenting European geniuses. And jazz musicians will be playing for their audiences, not for themselves.

ELIOT TIEGEL

## "DIGITAL" FOR SPACE-AGE MASTERING

Watch out, digital is coming. And we don't mean the watch.

Digital is the newest innovation in mastering and everyone from Studio Masters to Allied and Capitol Records agrees the technique will be a distinct improvement over the current analog method utilized in mastering.

What digital does is the thing everyone is excited about. Without getting technical, digital will improve signal processing and make manipulation easier. It will make a significant difference in the signal to noise ratios and be of particular aid where vinyl is concerned.

Vinyl, because of government environmental requirements, is being manufactured in a slightly different shape. Consequently, the quality that once was obtained from utilizing the substance is much harder to obtain. The limited amount of noise presently detected is often because of the vinyl. The digital technique, because of its broader range of control, will cut this noise significantly.

There are, of course, other techniques that have been introduced to aid the mastering procedure. But none, according to engineers, will have the digital impact. Some engineers liken the effect to stereo vs. mono records. As for timetable, there are already a number of studios experimenting with it in this country and many feel that it will only be a matter of months, at most a year or two, before the system is commonplace in mastering.

At any rate, once it does come it will enable mastering to finally take a giant stride in catching up with the improved playback equipment that has made the consumer so much more aware of an element he once never heard—noise.

## DROP A DOLLAR IN THE JUKEBOX

Sixteen years after Jimmy Carter leaves office, your children will cluster in 24-hour-a-day food marts to listen as "7-11 presents the Top 20" on ultra-thin wall boxes designed specially for the chain by Rock-ola . . . Seeburg . . . Rowe AMI. . . ?

It's a fabulous idea, admits Wally Bohrer, Milwaukee businessman and president of his state's operator association, but one he suspects will never be brought to fruition.

Bohrer, recognized industry-wide as an exceptionally bright and aggressive young operator, is one of the few who will admit the lamentable truth:

The jukebox, a device "as American as the hot dog," he says, is being allowed slowly to die, to become more a cultural artifact, sought after by collectors and for home decoration, than a viable piece of commercial machinery.

Fundamental to the juke's decline is urban renewal and the passing of the mom and pop tavern, the type of location that has been the industry's backbone. In its place set the fast food restaurants—which the jukebox industry has not cracked and does not appear interested in cracking—and the high class eateries and watering holes, which increasingly will incorporate discos.

To adapt, operators who will run jukeboxes—and the industry, of course, increasingly is looking to game machines, pinball, pool and the like—must seek new types of locations.

Take your 1998 model Chevrolet in for routine servicing—i.e., anti-gravity force field stabilizer alignment—and you're likely to find a jukebox awaiting your dollars in the dealer's customer lounge.

Go out to have your hair styled or visit a doctor in the year 2000—office visits \$100!?!—and you'll encounter the jukebox again. And in hospitals, retirement homes, department stores and factories, some observers predict.

The equipment itself is not expected to change a great deal. Manufacturers reveal no plans for a videodisk box, a tape box, nor for any comparable revolution.

And you can forget about spare change when you go to select an oldie by Heart, the Runaways, Boston—Jukebox 2000 is \$1 per play!

ALAN PENCHANSKY

## LET YOUR FINGERS DO THE SHOPPING

Mrs. John Consumer sat transfixed by the images that flowed across the cable television screen—she watched everything from Elton John to Perry Como and at the end of the 15-minute display she pressed the proper code numbers on the remote control device and the products were ordered.

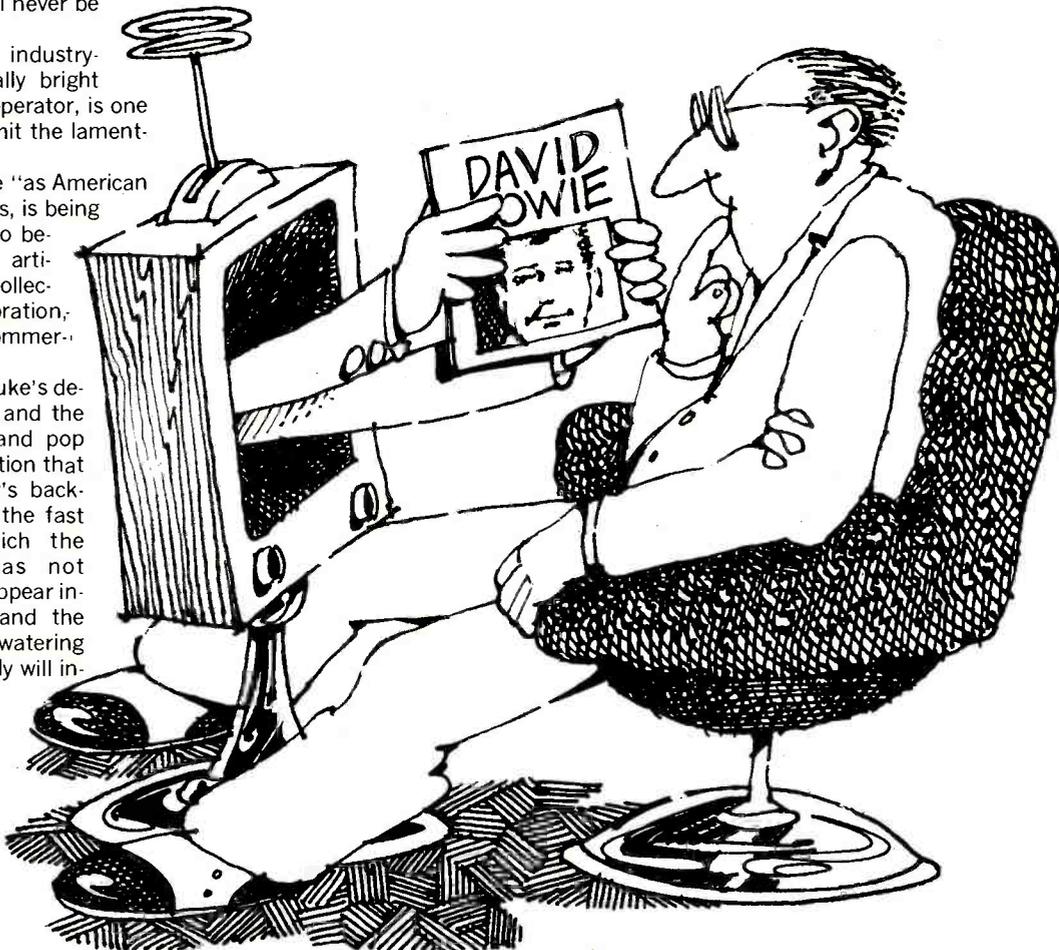
Simple? Yes. Economical? Perhaps. Efficient? Yes. Will it happen? No.

Shopping by cable tv may be a dream in some retailer's mind, but according to psychologists and market research analysts at the Univ. of Chicago and Harvard, it won't ever happen. "Shopping is a social experience," maintains a Chicago professor, "and people won't give up that thrill for a tv screen. They want to hold and touch the product."

Echoing that opinion is another researcher in the USC research department. "Cable tv shopping has already been tried and its success has been minimal. With products like recordings, people want to hold it. Just look at tapes. Those that are locked up behind glass enclosures don't sell nearly as well as those which are displayed in some manner where the consumer can handle them."

Although some researchers do feel that shopping via cable does have a place, that niche is a small one. "I don't see the total volume for record sales via cable ever amounting to much. And, as a total," says one USC researcher, "cable will never have more than 10% of the total market—that includes all types of goods."

(Continued on page RS-84)



# The Future's Venues

• Continued from page RS-64

Ticket-buying for these halls of the future will also be computerized. National companies like Ticketron and local outlets like BASS in San Francisco are merely the first step. As home computer terminals combine with toll-free phone numbers as the latest method of ordering merchandise by charging it to your credit card numbers, it will be a simple matter to phone for show tickets via credit card purchase as soon as radio or tv spots announcing the attraction appear.

Bob Regehr, Warner Bros. vice president of artist development and a pioneer in the profession of building total artist careers, feels that pay television is the key to concert grosses of the future. "This can be either on wall-size home tv screens or in specialized movie theatres that have more complex multiple screens and speakers than the average home could afford."

Regional, national or international concert spectaculars with grandiose stage effects will be seen via cable tv in neighborhood movie houses, bars or nightclubs.

Bette Midler, who won a 1976 cable tv Emmy for her 2½-hour Home Box Office special, taped at Cleveland performances of her last theatrical-style tour, says, "Pay tv goes into all sizes of markets and it's a medium that's open to presenting music in real concert productions."

Increasingly, the entire world of industrialized nations is seen as a viable market for live appearances by recording artists. Further improvements in air travel and lighter sound equipment will see worldwide performance tours as commonplace in 2000 as coast-to-coast national tours are today.

One device useful for many types of acts will be longer runs in theatre-sized venues. Barry Manilow is the latest rock figure to have had a successful extended run on Broadway. Lily Tomlin, the comedienne and record artist, leased a theatre on her own and put on a rave-reviewed show in New York.

Mort Moriarty, co-manager of the Tubes, says, "There are now 62 people going on the road to make possible the type of theatrical production the Tubes are known for. In order to avoid going deeply into debt, we have to look for extended-run situations and cut our travel costs."

Boz Scaggs this spring is doing a tour warmup date on the Hawaiian island of Maui because Honolulu has already become such a common jumping-off market for beginning or ending a tour of the Far East.

More and more top overseas promoters, such as Derek Block who puts on several hundred shows yearly throughout Europe, are converting long annual booking trips to New York and Los Angeles into full-time U.S. offices in order to keep more closely on top of American booking possibilities.

So far, the main tour circuits for rock headliner touring are U.S.-Canada, U.K.-Continental Europe and Hawaii-Japan-Australia-New Zealand. This leaves vast markets around the world yet to be fully exploited. Chicago turned its stand of several nights at a large Mexico City venue last year into a national event. And a vast, rock-hungry audience exists throughout the major urban centers of South America.

South Africa has also sold out its big soccer stadiums for the relatively few contemporary headliners who have played there. If African nations like Zaire can host a vast soul festival along with a world championship fight, and if Asian centers like Manila can also host heavyweight championships televised worldwide by satellite without incident, it would seem only a matter of headliner willingness to put exotic venues like these on the regular rock tour circuit also.

Possibly the most likely beneficiaries of hall-sized-screen closed circuit telecasts of major concert events would be the college campuses. It already makes solid economic sense for a Chicago concert by a supergroup attraction such as Led Zeppelin or the Rolling

Stones to be carried regionally in college auditoriums throughout Indiana, Iowa, Wisconsin and rural Illinois outside a 50-mile radius from the urban concert.

The Nevada casino showrooms, a very active and special world of entertainment, have made great strides in recent years to come to terms with contemporary record headliners, finding ways to bring these artists into Las Vegas, Tahoe and Reno in presentations which will attract a new generation of spenders to the table without turning away the traditional older crowd which has been coming in for three decades to pack the shows of sophisticated MOR headliners.

Neil Diamond, Alice Cooper, Kris Kristofferson, John Denver, Emerson, Lake & Palmer, Gordon Lightfoot, the Sylvers, Barry Manilow and Neil Sedaka are only a few of the record stars who have made successful Nevada debuts in the last two years. The great showmanship value of gambling-subsidized entertainment is steadily absorbing the major record sellers of today.

An important Nevada venue less than a year old is the 7,500-seat Performing Arts Theatre of the Aladdin Hotel, which has been able to book major rock and soul headliners successfully and has now found a commercially viable format of bringing in one or two rock shows per week and playing long-runs of Broadway shows on other nights.

Even more impressive on the horizon is the entirely new East Coast casino market about to open up in Atlantic City, an easy ride from the metropolitan New York area. Las Vegas East, with many of the traditional casino attractions tied up with longterm contracts in Nevada, may well be expected to recruit contemporary record headliners to its new showrooms.

Agents and managers are likely to be even more worldwide in scope and more widely traveled than they are now. Perhaps one futuristic example of the way this can work is the lifestyles of top-level New York manager Dee Anthony and his friend Frank Barsalona, head of Premier Talent agency. Both these men handle major headliners like

Peter Frampton and Gary Wright. Anthony is on the road fairly frequently while Barsalona generally stays pretty close to New York.

However, what both men do is work out of New York offices at full throttle for several weeks at a time and then totally unwind with their families residing in neighboring properties on Nassau in the Bahama Islands.

Convenient air travel is increasingly making it possible for artists and executives in the live entertainment field to base their homes or business operations in a wide variety of pleasant locales. Among the more outstanding examples is Monterey Peninsula Artists which books acts like the Doobie Brothers out of a Carmel office and has a brief commute to either L.A. or San Francisco from the local airport.

Scenic Colorado towns like Aspen or Boulder are headquarters for John Denver and Steve Stills, among other major artists. The Denver airport is strategically based to deliver touring groups to either coast in no more than three hours. A whole entourage of top recording acts like K.C. & the Sunshine Band are springing up around Miami, the hot Criterion Recording Studio and T.K. Records.

Festivals seeking to draw 200,000 or more to vast outdoors sites will probably continue to be a rarity due to political pressures in most suitable localities. However, 105,000 attended a bicentennial summer concert at Philadelphia's Kennedy Stadium as Electric Factory Productions put on the biggest single concert yet held in a secure facility.

Numbers this size in the new generation of stadiums and in the covered stadiums that can function throughout cold northern winters will likely continue to be racked up in ever-increasing amounts. Elvis Presley drew some 80,000 to a holiday show at Pontiac, Mich.'s covered dome last year.

Nightclubs and discotheques are likely to use the multiple video-screen for tape and closed-circuit presentations as imaginatively as large concert arenas in years to come, though of course on a

smaller, more intimate scale. The sophisticated hardware currently in use to create fantastic environments at many successful discotheques is likely to be hooked up increasingly for "special event" presentations as an added attraction to nonstop dancing.

Use of videotape to showcase disco-oriented acts has been a regular phenomenon in Europe, where radio and tv exposure of rock music remains limited. Several attempts have been made to import these videotape networks to the U.S., but so far the idea has apparently been ahead of its time. Still there is no reason to doubt that it has an excellent chance here in the future.

Another obviously needed idea whose time may not quite be here is a computerized information bank for booking tours and dates. At least one Midwest-based company has tried to establish a service network for lounge-type acts. This service provided instant readouts of the routing and availability of several hundred acts while automatically preparing data sheets for prospective talent buyers.

This is a much needed breakthrough in transmitting correct booking information and it is bound to be accepted widely in the not-too-distant future. Perhaps a universal booking data bank with most major agencies participating on a time-sharing basis will prove to be the best approach for this service.

Another easy additional application for this service is the automatic printout of standard contracts for tour dates, including special riders for both the act and the venue. An even further step in this system might well be the automatic transfer of appearance deposit funds from special central accounts, thus speeding up and simplifying even more the completion of standard personal appearance contracts.

All of these possibilities, no more than a step ahead into the future, are a far cry from the funky, haphazard beginnings of the personal appearance business as it switched over from big bands and traditional

(Continued on page RS-96)

RS-83

A Billboard Spotlight

MAY 21, 1977 BILLBOARD

A moment of silence is appropriate on many occasions. But on this 100th anniversary of recorded sound, we want a voice in the proceedings. So, we'll blow the trumpets and beat the drums and fire a salute to Mr. Edison and his fabulous phonograph.

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# THE NEXT CENTURY

## INJECTION & COMPRESSION - HI-PERFORMANCE PHONODISKS

**W**ill Stevie Wonder be compressed or injected in the year 2,000?

It's not Stevie the artist we're referring to but Wonder's disks that pose the question. For years the industry has used either one of two pressing methods—*injection*, which utilizes styrene; and *compression* which depends on vinyl.

Each of the materials has its fans and detractors. Lately, however, vinyl has taken some hefty critical shots from one of the most influential rosters in the country—the government. It seems that there's been an alleged link between PVC—the stuff from which vinyl is produced—and cancer. Whether one agrees with the government findings or not, it is this link that is having the greatest influence on the production of records today and will have in the future.

So, if you want to know whether to compress or inject "Ask the ecologists or the government," said one key Los Angeles manufacturing figure in bitter tones. "Those are the two that are going to have the most impact on the industry in the future. And don't use my name. Please." Okay.

The hullabaloo over PVC has already had an effect on the industry. Jack Wegner, vice president of Allied Records, a custom record pressing plant in L.A., says the requirement for better safety equipment in PVC plants has caused the price of the material to increase. Allied, which uses styrene, foresees the coming of styrene LPs (at present styrene, at least in the U.S., is only used for singles) because of the PVC problems.

This, according to Monarch's John Williams, is going to take some technical breakthroughs first. It seems that styrene LPs have certain longevity problems. Interestingly, though, in Europe styrene LPs are produced without any problem and several pressing plants are investigating the possible of converting to this method.

What it boils down to is that by the year 2,000 we either have to find a cure for cancer or another way of pressing disks.

## TOMORROW, THE RATINGS PRINTOUT

If there's anything that everyone loves and hates it's the various radio rating systems. Whether or not you're in love with them depends on one's current rating position. The most feared system is, of course, ARB. Today ARB is so powerful a service that, according to Watermark's Tom Rounds, radio stations "are programming on the quarter-hour. That's when ARB takes its survey and that's what every station gears its programming to. For instance, you'll never see a commercial on the quarter-hour."

Rounds sees radio in a state of semi-confusion as far as ratings are concerned. "Back in the old days if you wanted to play to the housewife you did it through Sinatra records. Today," he continues, "the boundaries are too fuzzy. Radio stations are groping."

The latest shocker was when KRLA, a semi-automated L.A. station, combined oldies and newies to replace KHJ as No. 1 in the ARB book. The survey sent chills through stout-hearted radio management. The problem, however, for today and the future, is that radio does not have enough money to support a rival rating system. Consequently, ratings and radio listener research in the year 2001 may well be conducted exactly the same way.

There is some hope on the fringes. Some, like Rounds, see the involvement of the FCC and NAB to form some sort of qualitative survey system. Others, however, such as the market research departments of USC and NYU see an entirely different kind of system developing. Both project the day when the radio listener will not utilize a diary but, instead, will just press a button on the quarter hour which will automatically be fed into a computer. A similar method would be one whereby the consumer doesn't have to do anything. If his radio is turned on it will automatically be registered through a central terminal that will compile ratings as often as needed.

## WELL ROCK MY WHEELCHAIR . . .

Take heart senior citizens, you won't be alone for long. According to all the authoritative statistics available (from various universities and colleges) the baby boom has ended and we're at zero population growth.

What does all this mean to the record industry? Well, according to the experts at the USC and UCLA marketing departments, the "over 35" club is going to have the biggest membership in the future and the "over 55" age group is going to show the largest growth of any.

However, don't panic yet. According to Prof. Roger Strang of the USC marketing department, the most important thing of the future will be psychographics, not demographics. "We're going to have to look at what kind of lifestyle people have, not how old or young they are. Attitudes and profile will be more important than age. For example, the 40-year-old of the future may be much younger psychologically than the 30-year-old of today."



"Will Stevie Wonder be compressed or injected in the year 2000?"

## ROLLING THE HITS IN 2077

The year 2077. That's 76 years past 2001—and if man survives Stanley Kubrick's monolith and uni-bombs, all will be well with the world. If, of course, woman also survives.

Yes, music lovers, a century has come and gone—and the universal music maxim has been proven once again: It takes two to tango.

To look ahead with accuracy, we should look back. To 1877. Yankee still hates Johnny Reb and swears there'll never be a Southerner running this country, not counting on what the power of the peanut achieves a cool hundred years later.

Though we think we have the lock on music, we've barely found the key in 1977. Most of our music has been written by our forefathers and foremothers. Our small contribution is but a pittance between their efforts and the potentialities of our children . . . and their children . . . and their children.

The year 1877. Some of the words and music we sing today were also sung in that unlikely year. Call it folk. Call it classical. Call it great. If it's still around, it's got a hell of a lot more going for it than some of the 90-day wondersongs that deplete our gray matter nowadays.

So the producer of 2077 just might go into the studio and cut a song written by Buffy Sainte-Marie, Jerry Jeff Walker or John Lennon/Paul McCartney. Of course, the studio will look different—if there is a studio. There will still be notes, and chords (supra-chords in 21st century terminology), and bridges.

The producer enters the sound capsule with the performer—called "It" by the leading trade magazines of 2077: *Billboard*, *Billboard-II* and *Billboard-III*.

He and It walk into an amazingly simple room containing a wonderful device invented by the noted Swahili-speaking genius, Israel Ali O'Brien. Because he couldn't think of a name for the box, he called it a Think Box. Invented in 2075, as reported in a page 3 *Billboard-I* article, praised as a revolution to the industry in a 2076 *Billboard-II* followup, the Think Box fell on rough times in 2077 with a *Billboard-III* article headlined IS THE THINK BOX OBSOLETE?

Our producer is considered a traditionalist and has one word for skeptics who knock the Think Box: fukoff. Though untranslatable by present standards, the word is a Chinese/Yiddish byproduct which gained favor during the 67-minute war that saw Israel expand its defensible borders to the People's Republic of China as the mainland Chinese fled to Taiwan and started building skyscrapers. Lots of them.

So the producer and It discuss what they want to do, push the only button on the box and the producer thinks while the singer sings. Really, that's not too different from the century before, except those ancient transistorized control boards have gone the way of the automobile and fossil fuels. The electronic impulses from the producer's brain and the audio-wave impulses from the singer's voice box merge in the Think Box in a beautiful cacophony that's instantly impregnated onto a channel in the infinite-channel Think Boxette located in countless ears across the globe. Two seconds after the "ses-

sion," the work is available worldwide and to the intermediate zones of the universe. Ironically, in this case, the songstory was a one-hour version of "7th Day Coming Down" by the late Kris Kristofferson, a 20th century songwriter and actor in the medium that was known as films.

Crazy? Shelby Singleton agrees. "In 2077, everybody will have a capsule in their ear (both ears for stereo?), punch a button and program anything they want to hear over the last 200 years—Beethoven, Bach or the Beatles."

How about radio? "There'll be no such animal as radio," says Singleton, one of Nashville's most innovative producers. "If you want to see a particular movie, you punch a code of numbers on the computer, and it'll flash on your wall 3-D screen. The same thing with music—whatever you want to hear, you hear."

Easy. Then what would be the role of the producer then? "He'd relax," says Singleton. "His usefulness would really be over."

Does Shelby mourn that day? No. "By that time I don't expect to be around to listen to it anyway."

And does Shelby expect the next century to bring us a devastating new music form that demolishes what has gone before? "It's gotten so damn complicated and so electronic that it's lost the fact that it's music. It has become machines." Was he talking of 2077? No, 1977, to be more exact. What does Singleton predict for 2077? "You're going to hear a trend of music going to a softer MOR and a '50s (1950s not 2050s) type of sound for new generations who have never heard it."

Snuff Garrett believes the 21st Century producer might not need a studio at all. "A recording artist could record the song on the way to the office in the car. Go along singing down Sunset Blvd. At a red light, the artist could do two or three cuts. Punch a button and record it."

When Garrett worked as a clerk at Wallichs Music City when he came to Los Angeles 19 years ago, he predicted a recording system which he still believes will come to pass: customers will come into the record shops, approach a big board and "roll their own."

"They'll make their own album. If they liked Frank Sinatra singing 'Strangers In The Night,' they'd punch it up. Or a Beatles selection—'Hard Days Night.' They'd punch it up on one album—and a computer tape in the back kicks out your 8-track and album. The royalty payment would also be computerized for the artist, label, writer and publisher."

What'll they be singing in 2077? Great American producer Snuff Garrett in 1977 predicts: "Probably old folk songs like 'Take Good Care Of My Baby.'"

Garrett also believes the charts will be a bit more far ranging during the next century of recorded sound: "They'll be reporting to *Billboard* from Mars and Venus on what's hot there."

GERRY WOOD

## PADLOCKS FOR ALBUM JACKETS?

If you're interested in determining exactly what a consumer's disposable income will look like in the future, all you have to do is find an economist—for this story we found a trio—and got three different answers.

UCLA, which is noted for its computerized econometric models, can tell you everything from the shape of the economy to the impact of inflation. The department determined that the rate of disposable income growth would be 3.1% to 3.2% (corrected for inflation) per annum. That figure is the same we've had for the past century; so if you are a Bruin believer, take heart.

If you go across country to Wharton School of Finance at the Univ. of Pennsylvania, the figures are a bit clouded—and not because of the steel mills. It seems that economists are not as definite at Wharton and would like a bit more time before they make any determination. However, if you jump back to the West Coast and visit the Univ. of Southern California, you get a slightly different outlook.

USC, which is one of the better forecasting schools, has the general feeling that we are not going to have the continued growth of disposable income in the future that we've had in the past. The theory is that the basic necessities of life are getting more expensive (i.e. oil, food, etc.) and that alone will cut the growth rate.

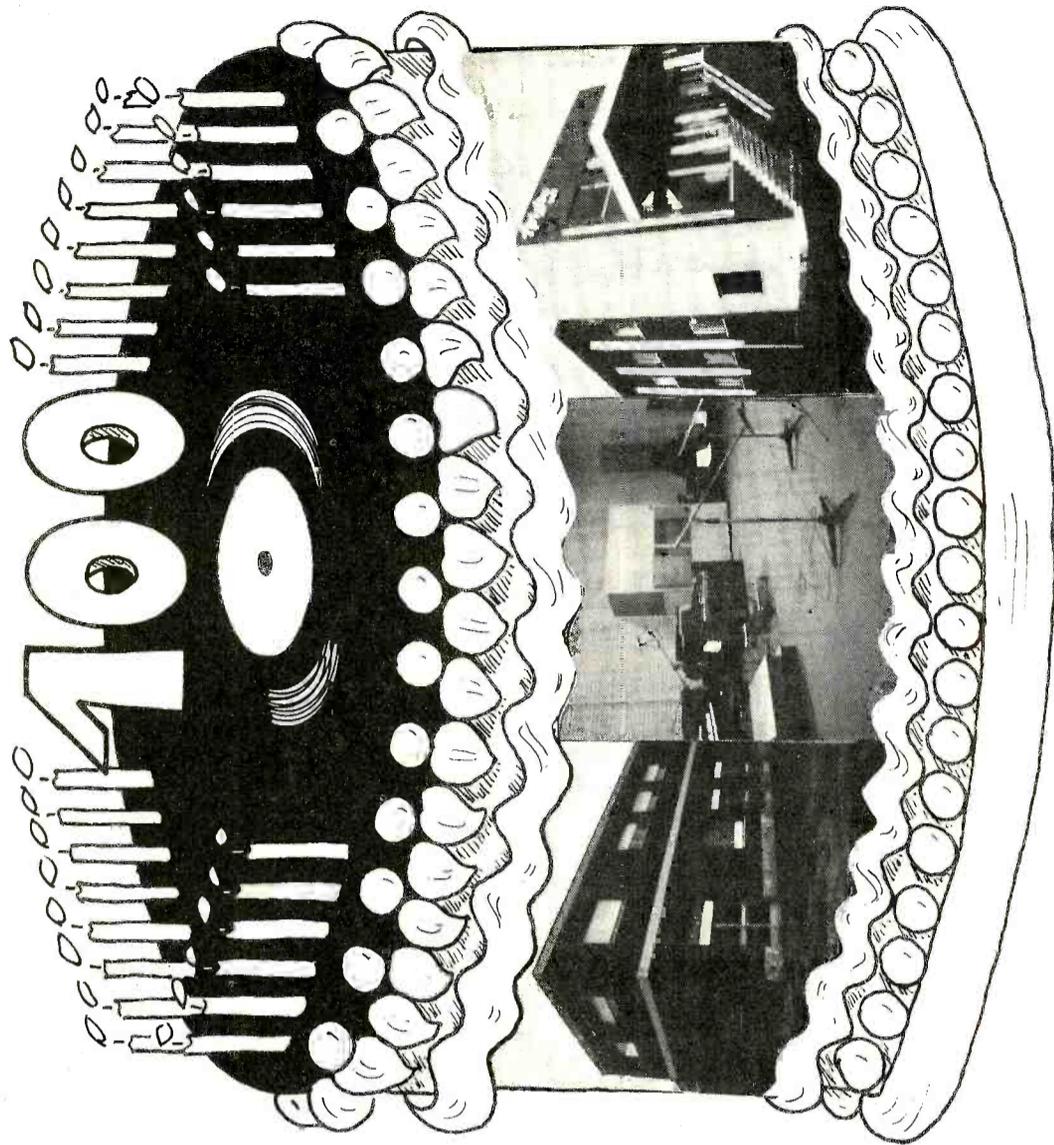
Everyone, though, seems to agree that at whatever rate disposable income grows, leisure time will grow faster. What this means is that you will have more people with more time to shop in more stores with less money. So, in preparing for the future, it is suggested you put padlocks on the album jackets.

(Continued on page RS-86)



"I can't see the quality of records getting much better."

# HAPPY BIRTHDAY!



*Ariston*  
MUSIC



# THE NEXT CENTURY

## VINYLLY A BETTER RECORD

Vinyl chloride-vinyl acetate copolymers, commonly known as PVC, are used throughout the record industry. This plastic material is derived from petroleum products but the raw materials, called monomers, can be synthesized from coal and agricultural products. Vinyl is manufactured in the U.S. by several companies including Borden, Firestone, Key-son, Stauffer and Tenneco Chemicals. Only a small portion of this copolymer goes to the record industry. The remainder is used in floor coverings, special type films and in the coating industry. Many of these other users are less critical of the resin quality than the record business.

Vinyl copolymer resin is a white free-flowing powder and is a very unstable material in the molten state. Additives are required to use the material for molding disks. The presence of 14%-16% acetate in the PVC acts as a softening agent and the resin flows easily in the molten state. Addition of such things as stabilizers to improve the heat stability; lubricants to improve the release and surface properties; colorants and modifiers; and the resulting mixing and fluxing techniques all comprise a process called compounding. Historically, the compounding of vinyl record formulations has been treated more as an art than a science in the record industry—black magic, if you will pardon the expression. But the increasing number of quality-conscious record buyers and new audio technologies such as quadraphonic sound have encouraged, and in some cases demanded some basic development work in material science. The molding of a disk is the most critical application of plastic this writer has known. The formation, surface characteristics and dimensional stability of these fine molded grooves must be perfect to permit the sound information to be reproducible on ideal playback systems.

Flow of the compound in the melt state is one of the most important properties for pressing phonograph records. The popularity of "high fidelity," the improvement of playback systems and the complicated groove structure in the case of quadraphonic (specifically CD-4 records) has stressed the importance of quality molding and the reproduction of good sound with improved wear properties. Molding imperfections such as non-fills, the weight or thickness of the record, groove deformation during playing, warpage and the surface properties of the groove are very much related to the flow and dynamic properties of the compounds.

We are attempting to understand these molding problems and the relationships of plastic structure, compounding technology and molding conditions. Rheological studies, a \$10 word for our work, are tedious and time consuming. Expensive laboratory tools and qualified technical personnel are required to investigate these variables.

The polymer science work undertaken at RCA has developed a compound for quadraphonic sound which has produced significantly superior disks than was possible with older compounds. This technology has been made freely available to the raw material suppliers for the general benefit of the record industry.

The record industry uses plastic material made out of two monomers; namely, vinyl chloride and vinyl acetate; whereas the bulk of vinyl used in the other industries is based on vinyl chloride monomer only. The recent vinyl polymer crunch was due to the increasing use of vinyl in the pipe industry and the coincidental unavailability of vinyl acetate monomer to produce resin for the record and floorings industry.

The use of fillers and scrap records has long been considered by many in the industry to produce inferior records. Our laboratory data indicates that, in fact, scrap compound possesses improved flow properties over so-called virgin material, due to the added amount of shear work it received from being compounded again. It can produce better quality disks assuming no thermal degradation during reprocessing and controlled contamination. Record makers must rely more and more on various fillers; not because they are less expensive but because petroleum-based resins will become increasingly scarce in the future. We can produce excellent quality records from filled compounds; however, there are certainly advantages to be gained from more development work. The material shortage of 1974-1975 has served as an indicator to the plastics industry. The record industry will certainly profit by having alternative formulations available to withstand shortage crunches in the future, without sacrificing the high quality

disk standard. We believe that the development work in progress can improve our understanding of the multiple problems facing us and will enable us to produce much quieter and longer-lasting compounds for an increasingly critical consumer. Regarding our commitment to material development, we have published much of our research work in this field.

References (1-3) are given for those interested in more technically oriented work.

### References:

- (1) Role of Polymer Science in Developing Materials for Phonograph Discs, S. K. Khanna Jnl. Audio Engrg. Soc., Vol. 24, No. 6, July/Aug. 1976
- (2) Rheological Properties of Vinyl Chloride-Vinyl Acetate Copolymers, E. Powell and S. K. Khanna Jnl. App. Poly. Sci. p. 2013, 1972
- (3) Pressing Groovy Phonograph Records, S. K.

Khanna S.P.E. Jnl., Vol. 27, No. 9, Sept. 1971

(My special thanks to Mr. Gregory Bogantz and James Frische of RCA Records Division for their valuable help in preparing this article.)

S.K. KHANNA, RCA Records

## WHAT WILL YOU WATCH ON YOUR STEREO?

The audio-video disk is the predicted centerpiece of the electronic entertainment information environment of the '80s and beyond.

With the Nielsen reported average television household glued to the screen for 6 hours, 14 minutes a day and considering that the 123 million tv sets in use now outnumber bath tubs, video viewing ranks just behind sleeping.

Philips/MCA/Magnavox say videodisk sights for already sore eyes will start to be available at the end of this year.

A U.S. Navy-assembled 90-expert Delphi panel predicts up to 25% of all home tv sets made by the mid-'80s will incorporate videodisk players.

But picture platter program pioneer Norman Glenn, MCA Disco-Vision vice president, says, "Consumers will buy players only because of the programs they want to see." Skeptics wonder, notes researcher Kas Kalba, how many persons will want to buy a videodisk movie to see over and over again. Counters Glenn, "How many times do you read a book . . . but you go out and buy it!"



RCA videodisk vice president Richard Sonnenfeldt has discovered that movies lead consumer preferences by 2½-to-1 because they're widely publicized and recognized.

Glenn, with more than 11,000 MCA-Universal titles sees, "... movies, some music, some educational features, some informational material and a lot of 'how to'..."

Led into videodisks by familiar fare, consumers are expected to assert individual hobby, recreation, sport, music, art, informational and porno interests which as player populations grow will justify original production.

Future inter-active combinations of videodisks, videogames, and 3-D videoprojection will pull the viewer inside the program. Once in the water with "Jaws" there will be no worry about a viewer wanting to watch it over and over again.

KEN WINSLOW

## THREE-LEGGED STOOLS AND RECORD CENTER-HOLES

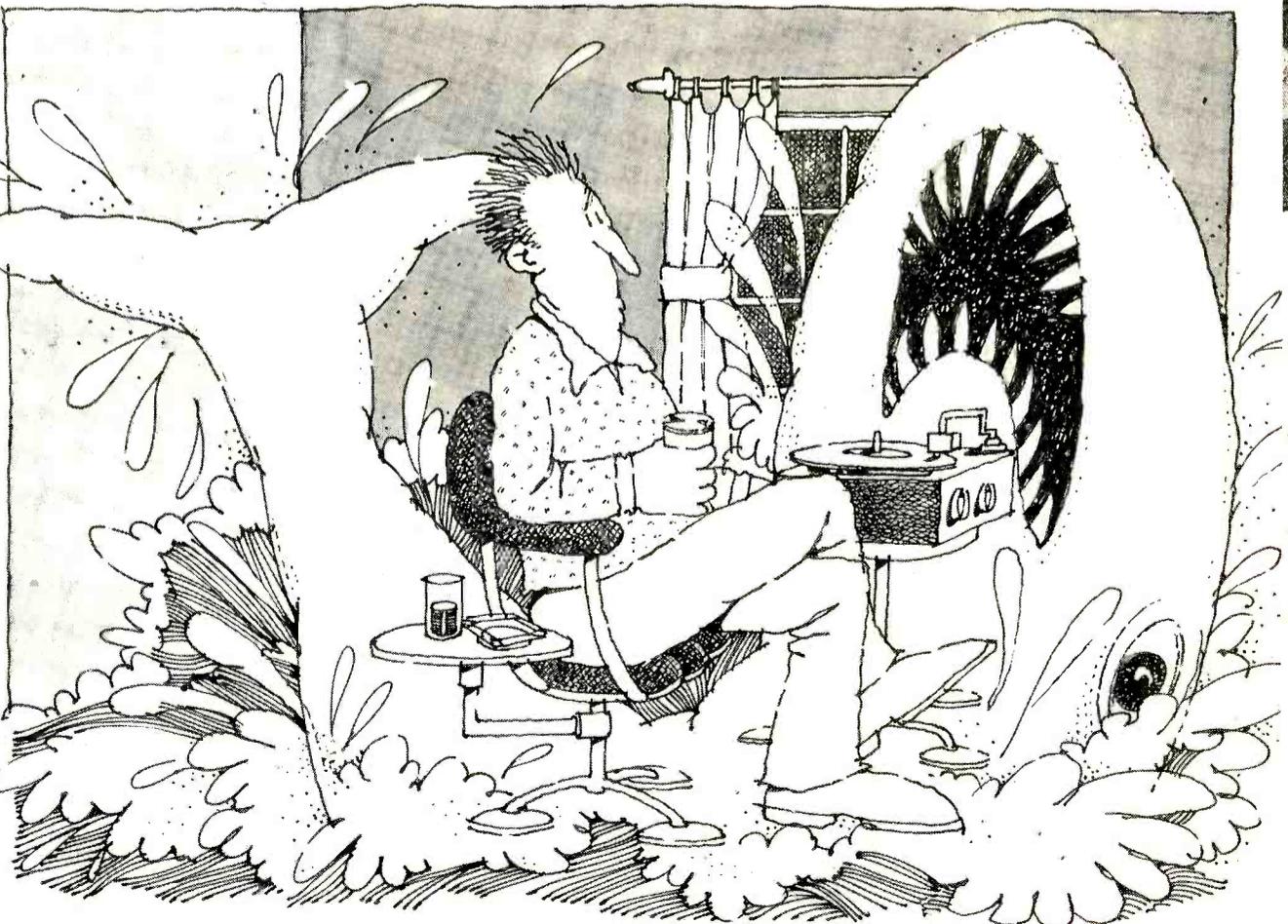
For LP record changers, the over-hanging stabilizer arm is the curse of their use. Many applauded when a changer was introduced using only a small spindle fitted with three equally-spaced protruding ears (like those used to lock umbrellas open) to support the records stacked on the spindle, waiting to be played. All of the mechanism for supporting, locking and releasing the records is built within the spindle. Everything was fine and the future was bright for these umbrella spindle record changers. Then it happened.

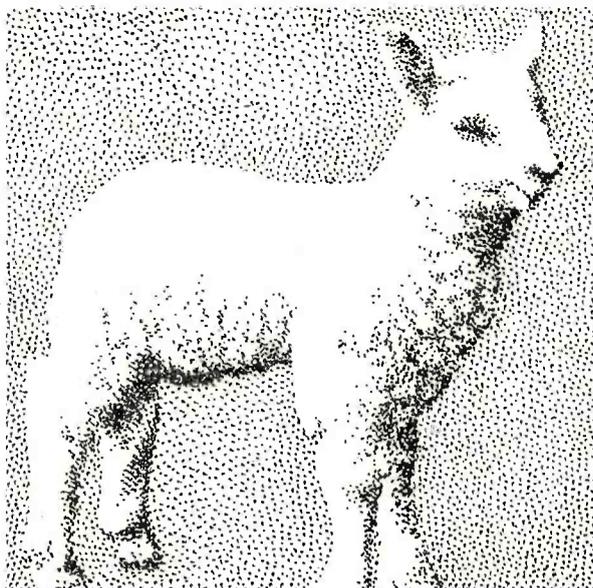
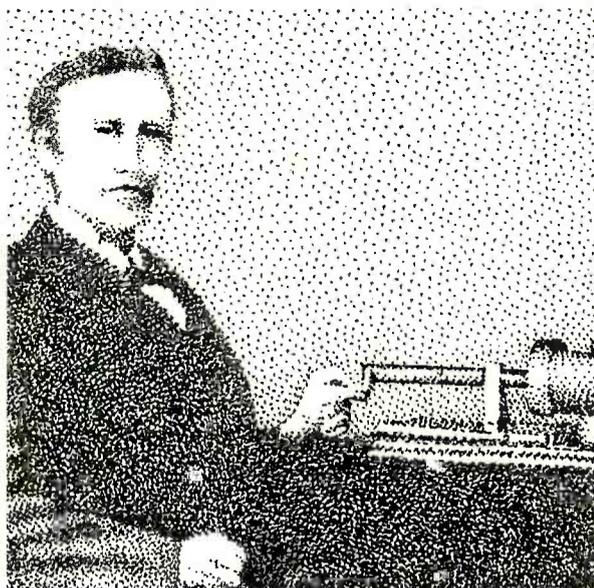
If the center of gravity of the record did not coincide with the center of the record within a certain tolerance, the record would tilt on the spindle and not drop. Unfortunately, there were no standards, national or international, specifying the static balance of records. What to do? How easy would it have been to lengthen the ears of the spindle.

The delegation from the country of origin of the umbrella spindle record player introduced at the next meeting of the International Electrotechnical Commission a proposed standard specifying that the center of gravity of a record be located within a 11.1m.m. (7/16 inch) diameter circle concentric with the center-hole. The three points of support of the record by the extended ears of the spindle are located on the circumference of this circle. It was said that the proposed standard was needed only as a protection against changes that might otherwise come in the future.

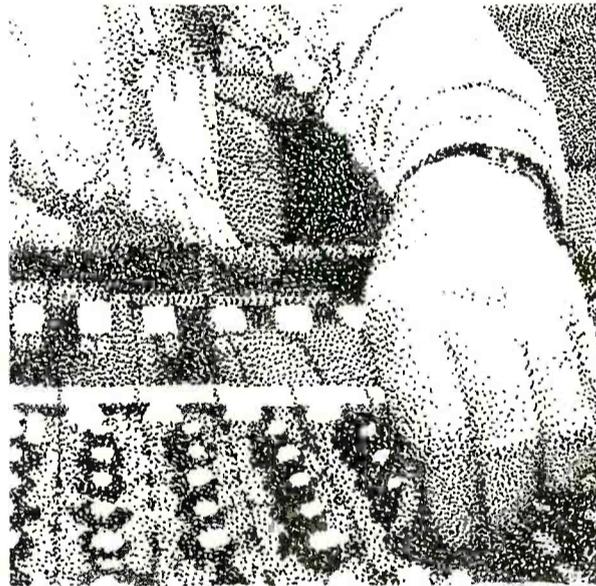
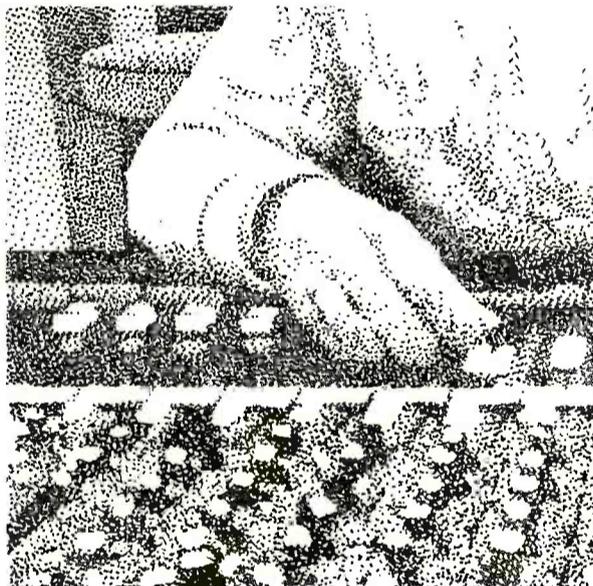
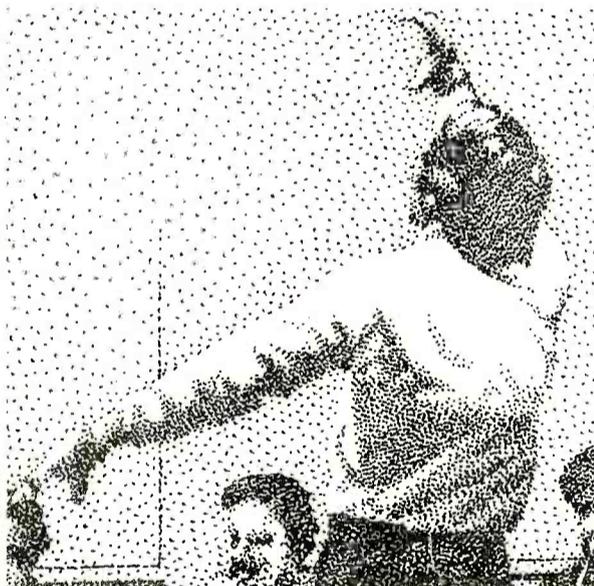
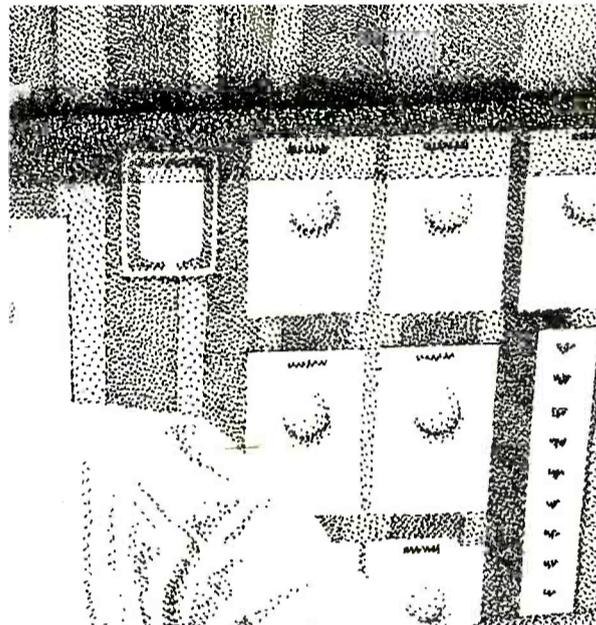
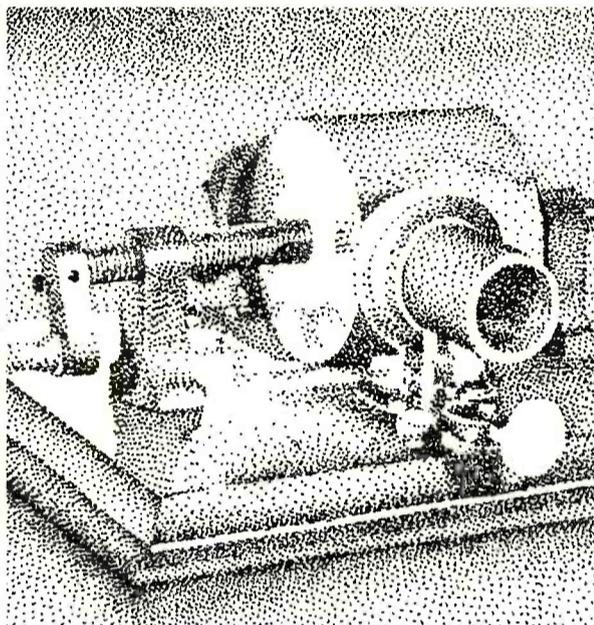
A farm-bred delegate visualized this standard as balancing a record on a tiny upside down milk-stool with its legs (represented by the ears of the spindle) spanning the center-hole of the record. This meant to him that in those instances when the center of gravity was outside the triangle bounded by the legs but still within the circle prescribed by the proposal, the record would tilt on the spindle and fail to drop. This was brought to the attention of the conference. He further added that normally he opposed establishing standards that were not needed, but even when they are established, at least they should give the protection that is sought even if it is not needed. Consequently, the diameter of the circle limiting the location of the center of gravity of the record must not ex-

(Continued on page RS-97)





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# Critical Acclaim!

Continued from page RS-78



**Phyl Garland:** Contributing editor and music critic for *Ebony*; author of "The Sound of Soul," a study of Blackmusic (1969, Henry Regnery Company).

### SOUL/R&B

1. **RAY CHARLES IN PERSON**—Ray Charles—Atlantic
2. **LIVE AT THE REGAL**—B.B. King—ABC/Paramount
3. **I NEVER LOVED A MAN THE WAY I LOVE YOU**—Aretha Franklin—Atlantic
4. **HIGH PRIESTESS OF SOUL**—Nina Simone—Philips
5. **TALKING BOOK**—Stevie Wonder—Tamla (Motown)

### JAZZ

1. **KING PORTER STOMP**—Jelly Roll Morton—Paramount
2. **WEST END BLUES**—Louis Armstrong—Okeh
3. **BLACK & TAN FANTASY**—Duke Ellington—RCA (1945)
4. **BIRD AND DIZ**—Charlie Parker and Dizzy Gillespie—Verve
5. **LOVE SUPREME**—John Coltrane—Impulse (ABC)



**Vernon Gibbs:** Freelance writer for such publications as *Essence*, *Penthouse*, *Playboy*, *Rolling Stone*, *Village Voice*, *Downbeat*, *Rock and Circus*.

### POP/ROCK

1. **ELECTRIC LADYLAND**—Jimi Hendrix Experience—Warner Bros.
2. **DARK SIDE OF THE MOON**—Pink Floyd—Capitol
3. **L.A. WOMAN**—Doors—Electra
4. **IV**—Led Zeppelin—Atlantic
5. **OMMADAWN**—Mike Oldfield—Virgin
6. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol

- ### SOUL/R&B
1. **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia
  2. **HOT PANTS**—James Brown—Polydor
  3. **FRESH**—Sly and The Family Stone—Epic
  4. **AMERICA EATS ITS YOUNG**—Funkadelic—Westbound
  5. **HONEY**—Ohio Players—Mercury



**Gary Giddens:** Writes on jazz for *Village Voice*, *Hifi/Stereo Buyer's Guide*, *New York magazine*.

### JAZZ

1. **WEST END BLUES**—Louis Armstrong—Okeh (78)
2. **A SAILBOAT IN THE MOONLIGHT**—Billie Holiday—Columbia (78)
3. **THE SYMPHONIC ELLINGTON**—Duke Ellington—Reprise (LP)
4. **BODY AND SOUL**—Coleman Hawkins—Bluebird (78)
5. **KO KO**—Charlie Parker—Savoy (78)

### RELIGIOUS

1. **ROLL JORDAN ROLL**—Fisk Univ. Jubilee Quartet—Folkways (reissue)
2. **NEWPORT 1958**—Mahalia Jackson—Columbia (LP)
3. **LORD, I JUST CAN'T KEEP FROM CRYING**—Blind Willie Johnson—Columbia (78)
4. **THE SUN WILL SHINE AFTER A WHILE**—Rev. James Cleveland—Savoy (LP)
5. **THOMAS A. DORSEY**—Precious Lord—Columbia (LP)

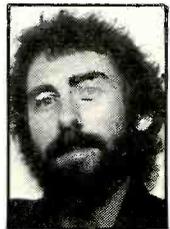


**James Goodfriend:** Music editor of *Stereo Review* for past 11 years; founder of *Connoisseur Society Records*; record producer and freelance critic and annotator.

### CLASSICAL

1. **LECON DE TENEBRES NO. 3**—Francois Couperin—conducted by Jeanne Ev-

2. **FOUR LAST SONGS; FINAL SCENE FROM CAPRICCIO**—Richard Strauss—Elisabeth Schwarzkopf, Philharmonia Orchestra conducted by Otto Achermann—Angle 35084
3. **COMFORT YE, MY PEOPLE... EVERY VALLEY SHALL BE EXALTED FROM MESSIAH**—Handel—Aksel Schlotz, Lawrence Collingwood conducting—HMV DB 5239
4. **KINDERSZENEN**—Schumann—Alfred Cortot—HMV DB 2581/82 (78 rpm)
5. **WEST END BLUES**—Louis Armstrong Hot Five—Okeh 8597



**Jack Hafferkamp:** Music writer for *Chicago Daily News* since 1971; presently staff writer for *Panorama* section, and columnist in the *Sidetracks* supplement.

### JAZZ

1. **WEST END BLUES**—Louis Armstrong—Victor
2. **SOLO MASTERPIECES**—Art Tatum
3. **NIGHT IN TUNISIA**—Dizzy Gillespie
4. **MY FAVORITE THINGS**—John Coltrane—Atlantic
5. **BITCHES BREW**—Miles Davis—CBS

### SOUL

1. **GOD BLESS THE CHILD**—Billie Holiday—CBS
2. **WHAT'D I SAY?**—Ray Charles—Atlantic
3. **UNDER THE BOARDWALK**—Drifters—Atlantic
4. **RESPECT**—Aretha Franklin—Atlantic
5. **SUPERSTITIION**—Stevie Wonder—Motown

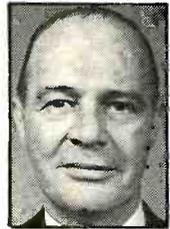


**David Hall:** Contributing editor, *Stereo Review*; author of critical discographies "The Record Book," "The Record Book—International Edition," "Records 1950."

### CLASSICAL

1. **SYMPHONY NO. 7**—Beethoven—Toscanini, N.Y. Philharmonic—RCA Victor
2. **DIE WALKURE, ACT I**—Wagner—Lotte Lehmann, Lauritz Melchior, Emanuel

3. **SCHELOMO**—Bloch—Emanuel Feuermann, Philadelphia Orchestra, Stokowski—RCA Victor
4. **SYMPHONY NO. 36**—Mozart—London Philharmonic, Beecham—Columbia
5. **SYMPHONY No. 4**—Ives—American Symphony Orchestra, Stokowski—Columbia



**John Haskins:** Staff of *Kansas City Star*; formerly contributor to *Washington Times-Herald*, *Post and Star*, *America Illustrated*, *Opera News* and many others.

### CLASSICAL

1. **DAS LIED VON DER ERDE**—Concertgebouw Orchestra—Philips
2. **TROUT QUINTET**—Schubert—Beaux Arts Trio—Philips
3. **EMPEROR CONCERTO**—Beethoven—Rudolf Serkin, N.Y. Philharmonic/Walter—Columbia
4. **GURRELIEDER**—BBC Symphony, Boulez—Columbia
5. **TOSCA**—Puccini—Vienna Philharmonic, Von Karajan—London



**Daniel Henninger:** Arts writer for the *National Observer*.

1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol
2. **CHUCK BERRY'S GREATEST HITS**—Chuck Berry—Chess
3. **ARE YOU EXPERIENCED?**—Jimi Hendrix Experience—Reprise
4. **ELVIS: THE SUN SESSIONS**—Elvis Presley—RCA
5. **SAIL AWAY**—Randy Newman—Reprise

**Marv Hohman:** Associate editor of *Down Beat*; has also written for various publications.

### JAZZ

1. **THE GENIUS OF LOUIS ARMSTRONG**—Louis Armstrong—Columbia G30416
2. **AT HIS VERY BEST**—Duke Ellington—RCA LPM-1715
3. **KIND OF BLUE**—Miles Davis—Columbia KCS 8163
4. **MY FAVORITE THINGS**—John Coltrane—Atlantic 1361
5. **THE COMPLETE GENIUS**—Thelonious Monk—Blue Note BN-LA 579-H2

### SOUL/R&B

1. **THE RAY CHARLES STORY**—Ray Charles—Atlantic 2-900
2. **THE BEST OF SAM & DAVE**—Sam and Dave—Stax 8218
3. **INNERVISIONS**—Stevie Wonder—Tamla 326
4. **UNBEATABLE 16**—James Brown—King 919
5. **16 ALL TIME GREATEST HITS**—Bo Diddley—Checker 2989

**Jack Hurst:** Country music columnist, *Chicago Tribune*.

### COUNTRY

- (in alphabetical order)
1. **WRECK ON THE HIGHWAY**—Roy Acuff—Columbia
  2. **CRAZY**—Patsy Cline—Decca
  3. **MOM AND DAD'S WALTZ**—Lefty Frizzell—Columbia
  4. **MAMA TRIED**—Merle Haggard—Capitol
  5. **THE GRAND TOUR**—George Jones—Epic
  6. **DON'T COME HOME A-DRINKIN'**—Loretta Lynn—Decca
  7. **WILL THE CIRCLE BE UNBROKEN**—Nitty Gritty Dirt Band—United Artists
  8. **TENNESSEE MOUNTAIN HOME**—Dolly Parton—RCA
  9. **DON'T WORRY 'BOUT ME**—Marty Robbins—Columbia
  10. **LOVESICK BLUES**—Hank Williams—MGM
  11. **FADED LOVE**—Bob Wills—Columbia
  12. **SINGING MY SONG**—Tammy Wynette—Columbia

### BLUEGRASS

1. **FOGGY MOUNTAIN BREAKDOWN**—Flatt & Scruggs—Mercury
2. **WHEN I STOP DREAMING**—Louvin Brothers—Capitol
3. **UNCLE PEN**—Bill Monroe—Decca
4. **WILL THE CIRCLE BE UNBROKEN**—Nitty Gritty Dirt Band—United Artists
5. **RUBY**—Osborne Brothers—MCA



**George Jellinek:** Music director, radio station WQXR, New York; contributing editor and record reviewer for *Stereo Review* since 1958.

### CLASSICAL—VOCAL

1. **OTELLO**—Verdi—Duet "Si, pel ciel"—

- Enrico Caruso and Titta Luffo—Victor 8045.
2. **FALSTAFF**—Verdi—Valdengo, Guarrera, etc., Toscanini conducting NBC Orchestra—RCA LM6111.
3. **TOSCA**—Puccini—Callas, Di Stefano, Gobbi De Sabata conducting—Angel 3508
4. **TRISTAN UND ISOLDE**—Wagner—Flagstad, Sutthaus, Fischer-Dieskau, Furtwangler conducting—RCA LM 6700
5. **TWO VOLUMES OF SONGS**—Schubert—Dietrich Fischer-Dieskau and Gerald Moore—DG 2720 and 2720 022



**Flo Jenkins:** Presently the executive editor of *The Soul & Jazz Record Magazine*; editor of *Right On!* Magazine for 4½ years previous to that.

### SOUL/R&B

1. **SONGS IN THE KEY OF LIFE (LP)**—Stevie Wonder—Tamla (Motown)
2. **WHAT'S GOING ON?**—Marvin Gaye—Tamla (Motown)
3. **MESSAGE IN OUR MUSIC (LP)**—O'Jays—Philadelphia International
4. **WHAT A DIFFERENCE A DAY MAKES**—Dinah Washington—Mercury
5. **CUPID**—Sam Cooke—RCA

### JAZZ

1. **A LOVE SUPREME**—John Coltrane—Impulse
2. **CHARLESTON RAG**—Eubie Blake—Columbia
3. **A TISKET A TASKET**—Ella Fitzgerald—Decca
4. **MOOD INDIGO**—Duke Ellington—Columbia
5. **MAPLE LEAF RAG**—Scott Joplin—Piano Roll (Biograph)



**Peter Knobler:** Editor of *Crawdaddy*.

### POP

1. **BLONDE ON BLONDE**—Bob Dylan—Columbia
2. **THE BAND**—the Band—Capitol
3. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol
4. **BEGGAR'S BANQUET**—Rolling Stones—London
5. **BORN TO RUN**—Bruce Springsteen—Columbia

### SOUL/R&B

1. **OTIS BLUE/OTIS REDDING SINGS SOUL**—Otis Redding—Volt
2. **FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Motown
3. **I NEVER LOVED A MAN**—Aretha Franklin—Atlantic
4. **RAY CHARLES IN PERSON**—Ray Charles—Atlantic
5. **SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2**—Motown

**John McDonough:** Music writer for *Chicago Tribune* since 1967; reviewer and contributing editor for *Down Beat* since 1968; has contributed to *High Fidelity*, *Coda*, *Jazz* and *Billboard*.

### JAZZ

1. **CARNEGIE HALL JAZZ CONCERT, 1938**—Benny Goodman—Columbia
2. **BEST OF COUNT BASIE**—Count Basie Orchestra—MCA
3. **ELLINGTON AT NEWPORT 1956**—Duke Ellington—Columbia
4. **LOUIS ARMSTRONG STORY, VOL. 4**—Louis Armstrong, Earl Hines—Columbia
5. **ORIGINAL MASTERS**—Charlie Parker—Savoy/Arista

### POP

1. **I CAN HEAR IT NOW, VOL. 1**—Edward R. Murrow—Columbia
2. **WHITE CHRISTMAS**—Bing Crosby—Decca
3. **IN THE WEE SMALL HOURS**—Frank Sinatra—Capitol

(Continued on page RS-90)

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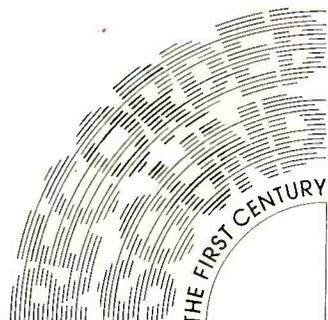


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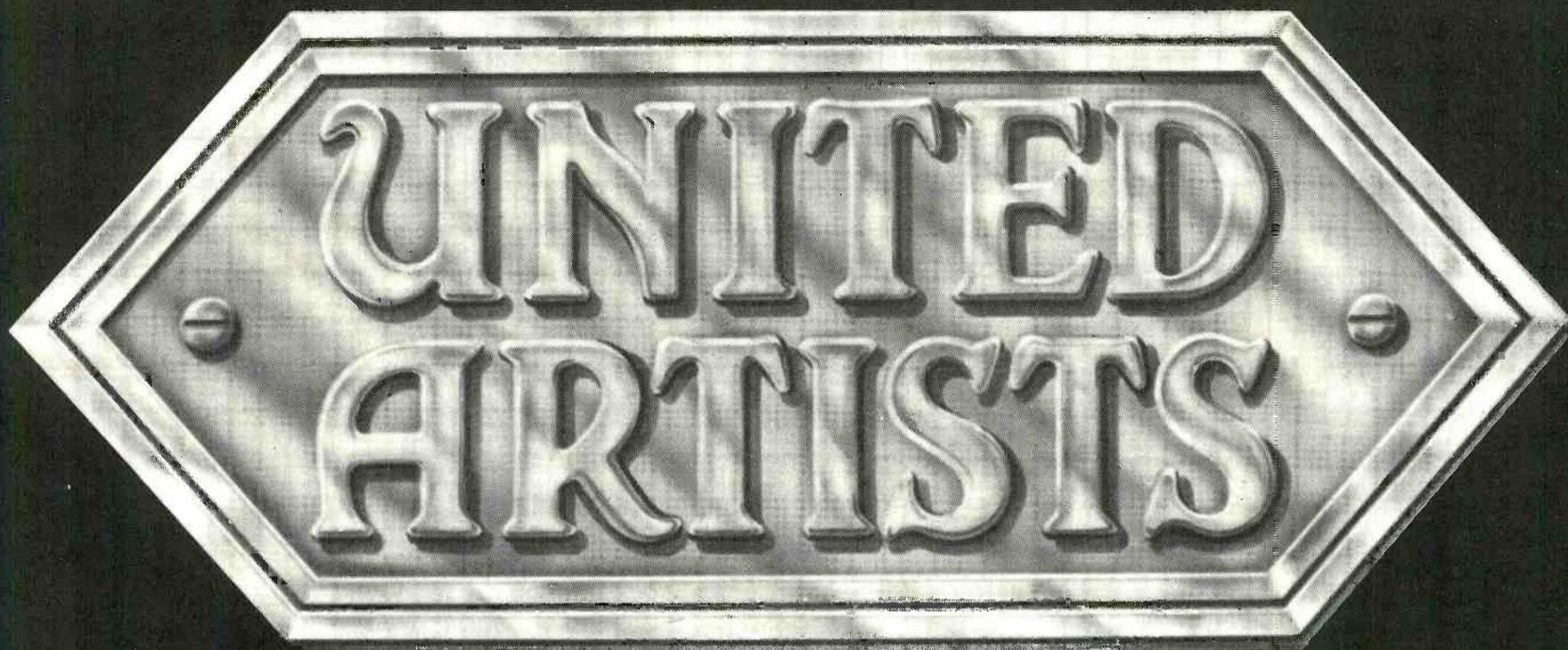
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| 4         | 4         | 4    | HAPPY BIRTHDAY<br>MEDLEY<br>QRS Roll 8312            | 17        | NEW ENTRY |      | THIS ONE'S FOR YOU<br>QRS Roll 10-574               |
| 5         | 7         | 2    | SILENT NIGHT<br>QRS Roll 3317                        | 18        | 8         |      | MOON RIVER<br>QRS Roll 9842                         |
| 6         | NEW ENTRY |      | AFTER THE LOVIN'<br>QRS Roll 10-580                  | 19        | 9         | 3    | MY WILD IRISH ROSE<br>QRS Roll 204                  |
| 7         | NEW ENTRY |      | SOUTHERN NIGHTS<br>QRS Roll 10-588                   | 20        | 5         |      | HELLO DOLLY!<br>QRS Roll 9949                       |
| 8         |           |      | A CHORUS LINE<br>QRS Medley Rolls-<br>XP-177, XP-178 | 21        | 11        |      | SOUND OF MUSIC<br>QRS Medley Roll-<br>XP-129        |
| 9         | 3         |      | ALLEY CAT<br>QRS Roll 9879                           | 22        | 15        |      | BOOGIE WOOGIE<br>QRS Roll 7882                      |
| 10        | 10        | 1    | 12TH STREET RAG<br>QRS Roll 1188                     | 23        | NEW ENTRY |      | LET 'EM IN<br>QRS Roll 10-571                       |
| 11        | 2         |      | PIANO ROLL BLUES<br>QRS Roll 8626                    | 24        | NEW ENTRY |      | YOU MAKE ME FEEL<br>LIKE DANCING<br>QRS Roll 10-579 |
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## Critical Acclaim!

• Continued from page RS-88

- LIMITED EDITION VOL. I—Glen Miller—RCA
- ELLA FITZGERALD SINGS COLE PORTER—Ella Fitzgerald—Verve



Leonard Marcus:  
Editor, writer, musician; currently editor-in-chief High Fidelity magazine.

### CLASSICAL

- RING—Wagner—Georg Solti conducting—London
- VIOLIN CONCERTO—Beethoven—Toscanini/Heifetz—RCA
- B MINOR MASS—Bach—Hermann Scherchen conducting—Westminster (mono)
- BRANDENBURG CONCERTO # 6—Bach—Karl Haas conducting—Westminster
- ARCHDUKE TRIO—Beethoven—Heifetz/Fevermann/Rubinstein—RCA

Dave Marsh: Associate editor of Rolling Stone; has been writing since 1969 for publications such as Creem, Rolling Stone, Newsday, The Real Paper.

### SOUL/R&B

- STAND BY ME—Ben E. King—Atlantic
- ON BROADWAY—Drifters—Atlantic
- TRACKS OF MY TEARS—Miracles—Tamla (Motown)
- ONLY THE STRONG SURVIVE—Jerry Butler—Mercury
- EVERYDAY PEOPLE—Sly & the Family Stone—Epic

### POP

- BORN TO RUN—Bruce Springsteen—Columbia



- DA DOO RON RON—Crystals—Phillys
- A DATE WITH ELVIS—Elvis Presley—RCA
- WHO'S NEXT—The Who—MCA
- BLONDE ON BLONDE—Bob Dylan—CBS



George B. Meier:  
Editor and publisher of Walrus, a progressive pop industry publication.

### POP

- HIGHWAY 61 REVISITED—Bob Dylan—Columbia
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
- VELVET UNDERGROUND AND NICO—Verve
- INNERVISIONS—Stevie Wonder—Tamla (Motown)
- CATCH A FIRE—Bob Marley & The Wailers—Island



Edwin Miller: Entertainment editor of Seventeen magazine for many years; collections of articles published by Macmillan; author of several plays; freelances occasionally.

- JELLY ROLL MORTON LIBRARY OF CONGRESS RECORDINGS—Riverside
- BESSIE SMITH STORY—Columbia
- THE FRED ASTAIRE STORY—Norman Granz—Verve
- SAIL AWAY—Randy Newman—Reprise
- SONATAS FOR PIANO (complete)—Beethoven—Artur Schnabel—RCA

Jim Miller: Editor, "The Rolling Stone Illustrated History of Rock and Roll"; contributing writer, New Times, Rolling Stone, Village Voice.

### ROCK

- MYSTERY TRAIN—Elvis Presley—Sun
- BE MY BABY—The Ronettes—Phillys
- RUBBER SOUL—Beatles—Capitol
- PET SOUNDS—Beach Boys—Capitol
- LIKE A ROLLING STONE—Bob Dylan—Columbia

### COUNTRY

- BLUE YODEL NO. 1—Jimmie Rodgers—Victor
- TAKE ME BACK TO TULSA—Bob Wills and the Texas Playboys—Columbia
- LOVESICK BLUES—Hank Williams—MGM
- CRAZY ARMS—Ray Price—Columbia
- SOMEDAY WE'LL LOOK BACK—Merle Haggard—Capitol



Dan Morgenstern:  
Director, Institute of Jazz Studies, Rutgers University; author, "Jazz People"; former editor-in-chief, Down Beat, Metronome, Jazz Magazine consultant.

### JAZZ

- WEST END BLUES—Louis Armstrong & Hot 5—Okeh
- EASY LIVING—Teddy Wilson & Orch.—Brunswick
- KO KO—Duke Ellington & Orch.—Victor
- SOMETIMES I'M HAPPY—Lester Young Quartet—Keynote
- EMBRACEABLE YOU—Charlie Parker Quintet—Dial



Frederick Murphy:  
Contributing editor for Encore magazine; freelance for Black Stars magazine among others.

### R&B

- SUNSHOWER—Thelma Houston—ABC
- I NEVER LOVED A MAN THE WAY I LOVE YOU—Aretha Franklin—Atlantic
- WHAT'S GOING ON—Marvin Gaye—Motown
- WAKE UP EVERYBODY—Harold Melvin & The Blue Notes—Philadelphia International (CBS)
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown

### JAZZ

- BITCHES BREW—Miles Davis—CBS
- HEADHUNTER—Herbie Hancock—CBS
- MOODY'S MOOD FOR LOVE—King Pleasure—Prestige
- DJANGO—Modern Jazz Quartet—Atlantic
- APRIL IN PARIS—Charlie Parker—Verve

(Continued on page RS-92)

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# Critical Acclaim!

Continued from page RS-90



**Alan Rich:** Currently lively arts editor and lively arts critic for New York magazine; artist-in-residence at the Leonard Davis Center for the Performing Arts in New York.

## CLASSICAL

1. **DON GIOVANNI**—Mozart—Glyndebourne Festival/Busch-HMV (Vox)
2. **PIANO SONATA, OP. III**—Beethoven—Artur Schnable—HMV/RCA
3. **CELLO CONCERTO**—Dvorak—Pablo Casals—RCA/Angel
4. **LES TROYENS**—Berlioz—Covent Garden Opera/Davis—Philips
5. **CANTATA NO. 8**—Bach—Munich Bach Chorus Richter—DGG-Archive



**Al Rudis:** Pop music critic, Chicago Sun-Times; correspondent and/or contributor to Hit Parader, Creem, Performance, Sounds (British), Cleveland Scene.

## POP

1. **THE WILD, THE INNOCENT AND THE STREET SHUFFLE**—Bruce Springsteen—Columbia
2. **QUADROPHENIA**—The Who—MCA
3. **RUBBER SOUL**—Beatles—Capitol
4. **BEGGARS BANQUET**—Rolling Stones—London
5. **VILLAGE GREEN PRESERVATION SOCIETY**—Kinks—Reprise (Warner Bros.)

## FOLK

1. **JESSE WINCHESTER**—Jesse Winchester—Ampex
2. **THE FREEWHEELIN' BOB DYLAN**—Bob Dylan—Columbia
3. **JESSE'S JIG AND OTHER FAVORITES**—Steve Goodman—Asylum (Elektra)
4. **JOHN PRINE**—John Prine—Atlantic
5. **SINGER OF OLD SONGS**—Michael Conroy—Front Hall



**Joel Selvin:** San Francisco Chronicle columnist and reviewer since 1972; Melody Maker correspondent; freelance writer 1970-71 for Chronicle, Rolling Stone, L.A. Times, and others.

## POP

1. **PET SOUNDS**—Beach Boys—Capitol
2. **GLORIA**—Them—Parrot
3. **BE MY BABY**—Ronettes—Philles
4. **THAT'LL BE THE DAY**—Crickets—Brunswick
5. **RUBBER SOUL**—Beatles—Capitol

## R&B

1. **SPANISH HARLEM**—Ben E. King—Atlantic
2. **DICTIONARY OF SOUL**—Otis Redding—Volt
3. **THE HARDER THEY COME**—J. Cliff, Toots & Maytals, etc.—Mango
4. **HEAT WAVE**—Martha and Vandellas—Gordy
5. **JUST ONE LOOK**—Doris Troy—Atlantic



**Nick Tosches:** Author of "Country," a book about country music; has written for Rolling Stone, Penthouse, Esquire, Village Voice; formerly reviews editor of Country Music.

## COUNTRY

1. **VICTIM OF LIFE'S CIRCUMSTANCES**—Delbert McClinton—ABC
2. **YOU ARE MY SUNSHINE**—Jimmie Davis—Decca
3. **BORN TO LOSE**—Ted Daffan—Columbia
4. **WARM RED WINE**—George Jones—United Artists
5. **ANOTHER PLACE, ANOTHER TIME**—Jerry Lee Lewis—Smash



**Lee Underwood:** Freelance music journalist based in Los Angeles, appearing in publications such as Down Beat, Rolling Stone, Coda.

## JAZZ

1. **PORGY & BESS**—Miles Davis, Gil Evans—Columbia
2. **SOLO MASTERPIECES**—Art Tatum—Pablo
3. **APOCALYPSE**—John McLaughlin—Columbia
4. **SOLO CONCERTS**—Keith Jarrett—ECM
5. **THE SAVOY RECORDINGS**—Charlie Parker—Savoy



**Timothy White:** Managing editor of Crawdad since November, 1975; previously with the New York bureau of the Associated Press.

## ROCK

1. **THE SUN SESSIONS**—Elvis Presley—RCA
2. **ROCK 'N ROLL MUSIC**—The Beatles—Capitol
3. **HIGHWAY 61 REVISITED**—Bob Dylan—Columbia
4. **LET IT BLEED**—Rolling Stones—London
5. **GOOD VIBRATIONS**—Beach Boys—Capitol

## REGGAE

1. **NATTY DREAD**—Bob Marley & the Wailers—Island
2. **RASTAFARI**—Ras Michael & the Sons of Negus—Vulcan
3. **DOUBLE DEKKER**—Desmond Dekker—Trojan
4. **IN THE DARK**—Toots & the Maytals—Dragon/B&C
5. **LIFE OF CONTRADICTION**—Joe Higgs—Grounation

## INTERNATIONAL

**Jan Abramowitz:** Danish freelancer to such papers as Vi Uge, Berlingske Tidende, High Fidelity, New Elektronik, and Superlove.

## SOUL/R&B

1. **WHAT'S GOING ON**—Marvin Gaye—Motown
2. **INNERVISIONS**—Stevie Wonder—Motown
3. **BLACK & BLUE**—Harold Melvin & the Blue Notes—CBS
4. **I NEVER LOVED A MAN**—Aretha Franklin—Atlantic
5. **IT HURTS SO GOOD**—Mille Jackson—Spring



**Nadine Amadio:** Author, music critic and record reviewer; 10 years with Australian Financial Review; Australian correspondent for Music and Musicians.

## CLASSICAL

1. **RIGOLETTO ACT FOUR**—Verdi—Toscanini & outstanding vocalists—RCA
2. **PICTURES AT AN EXHIBITION**—Moussorgsky—Horowitz—RCA
3. **TRISTAN UND ISOLDE**—Wagner—Furtwangler, Flagstad-Fischer-Dieskau, etc.—EMI
4. **FETES GALANTES**—Debussy—Maggie Teyte—EMI
5. **PARSIFAL**—Wagner—Knappertsbusch, Bayreuth Festival 1962—Philips



**Hiraku Aoki:** Contributor to Japan's Swing Journal, and Asahi Shimbun.

## JAZZ

1. **WEST END BLUES**—Louis Armstrong—Vocalion 3204
2. **BLACK AND TAN FANTASY**—Duke Ellington—Brunswick 3526
3. **ST. LOUIS BLUES**—Bing Crosby, Duke Ellington—Brunswick 20105
4. **STRANGE FRUIT**—Billie Holiday—Commodore CMS 526
5. **CARNEGIE HALL CONCERT**—Benny Goodman—Columbia OSL 160

## POP

1. **WHITE CHRISTMAS**—Bing Crosby—Decca DE 18429
2. **SWING EASY: SONGS FOR YOUNG LOVERS**—Frank Sinatra—Capitol W 587
3. **I LEFT MY HEART IN SAN FRANCISCO**—Tony Bennett—Columbia 42332
4. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol SMAS 2653
5. **BRIDGE OVER TROUBLED WATER**—Simon & Garfunkel—Columbia 45079



**Pablo Luis Bardin:** Founder in 1965 of Tribuna Musical, specialized classical music magazine, Buenos Aires; Teatro Colon, 1973.

## CLASSICAL

1. **TRISTAN UND ISOLDE**—Wagner—Furtwangler, Flagstad—RCA
2. **COMPLETE QUARTETS**—Beethoven—Budapest Quartet—CBS
3. **REQUIEM**—Verdi—Giulini—Schwarzkopf—Angel
4. **COSI FAN TUTTE**—Mozart—Bohm (2nd version)—Angel
5. **DIE SCHONE MULLERIN**—Schubert—Fischer—Dieskau, Moore—Angel



**Tony Byworth:** Editor, Country Music People; contributes to Billboard, Music Week, and others; chairman Country Music Association, Great Britain.

## COUNTRY

1. **SAN ANTONIO ROSE**—Bob Wills—Okeh
2. **COLD COLD HEART**—Hank Williams—MGM
3. **MAKE THE WORLD GO AWAY**—Eddy Arnold—RCA
4. **GREAT SPECKLED BIRD**—Roy Acuff—Columbia
5. **I CAN'T STOP LOVING YOU**—Don Gibson—RCA



**John Cargher:** General manager, Australian National Theatre, Melbourne; opera and ballet critic for The Australian; Australian correspondent Opera News, New York.

## OPERA

1. **SEMBLE**—"O sleep why dost thou leave me"—Handel—John McCormack—RCA
2. **OTELLO**—"Si pel ciel"—Verdi—Enrico Caruso, Titta Ruffo—SCA
3. **TURANDOT**—"In questa reggia"—Puccini—Eva Turner—H.M.V.
4. **THE QUEEN OF SHEBA**—Lockruf—Goldmark—Selma Kurz—H.M.V.
5. **SIMON BOCCANEGRA**—"Il lacerato spirito"—Verdi—Alexander Kipnis—H.M.V.



**Gary Deane:** Regular rock/pop columnist for Regina Leader-Post, Saskatoon Star-Phoenix; contributor to Musical Express, "90 Minutes With A Bullet," national CBC rock show.

## POP

1. **BEGGAR'S BANQUET**—Rolling Stones—London
2. **LED ZEPPELIN I**—Led Zeppelin—Atlantic
3. **MUSIC FROM BIG PINK**—the Band—Capitol
4. **BEATLES '65**—Beatles—Capitol
5. **ARE YOU EXPERIENCED**—Jimi Hendrix—Reprise (Warner Bros.)

## SOUL

1. **MUSIC OF MY MIND**—Stevie Wonder—Motown



**Diane Robbins:** Music editor, Gentlemen's Quarterly; contributor to various other publications including Playgirl and New Woman.

## POP

1. **SONS IN THE KEY OF LIFE**—Stevie Wonder—Motown
2. **WEST SIDE STORY**—Original Broadway Cast—Columbia
3. **THE THIRD ALBUM**—Barbra Streisand—Columbia
4. **WORLDWIDE 50 GOLD AWARD HITS, VOL 1**—Elvis Presley—RCA
5. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol



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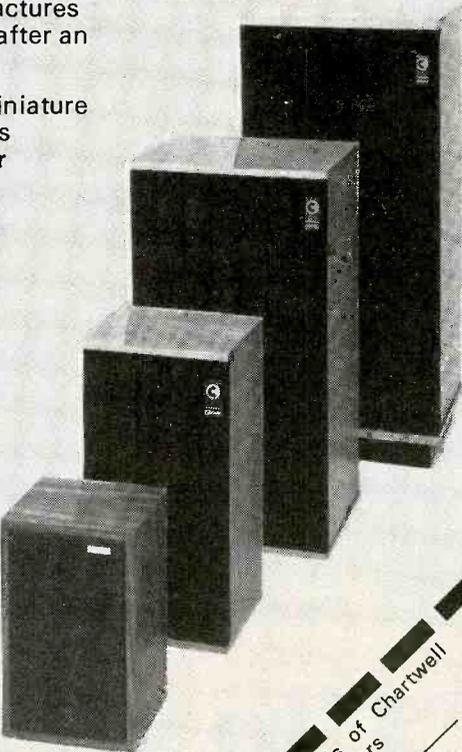
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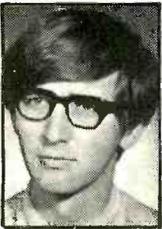
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- LADY SOUL—Aretha Franklin—Atlantic
- WHAT'S GOIN' ON—Marvin Gaye—Motown
- DOCK OF THE BAY—Otis Redding—Stax
- GREATEST HITS—Sly and the Family Stone—Columbia



**Peter Doruzka:** Czech freelance music critic for Melodie and others; produces pop radio programs.

**POP**

- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—EMI
  - BLONDE ON BLONDE—Bob Dylan—CBS
  - YOU REALLY GOT ME—Kinks—Pye
  - ABSOLUTELY FREE—Mothers Of Invention—MGM/Verve
  - FOREVER CHANGES—Love—Elektra
- FOLK/ETHNIC**
- KING OF THE DELTA BLUES SINGERS—Robert Johnson—CBS
  - GOLDEN RAIN—Ketjak, the Ramayana Monkey Chant—Nonesuch
  - BAGPIPES OF JOJOUKA—Rolling Stones Records
  - THE WONDERFUL PAN-PIPE OF GHEORGHE ZAMFIR—Electrecord
  - BLACK SNAKE BLUES—Clifton Chenier—Arhoolie



**Jan Evensmo:** Associate professor; Norwegian critic; author of Jazz Solography Series.

**JAZZ**

- ON DIAL—Charlie Parker—Spotlite
- VARIOUS 1935-40—Billie Holiday, Lester Young—Brunswick/Vocalion
- SESSIONS OF JULY 16, 1929—Henry Red Allen—RCA Victor
- SESSIONS OF April 1937—Quintet d. Hot Club of France—Django Reinhardt—HMV F/CLP 1340
- ART BLANEY AT BIRDLAND WITH CLIFFORD BROWN—Blue Note



**Hans Fridlund:** Jazz & soul editor, Expressen (Stockholm); monthly jazz show for Swedish Broadcasting Corporation.

**JAZZ**

- MILES AHEAD—Miles Davis—Columbia
- BILLIE HOLIDAY: THE GOLDEN YEARS—Columbia
- SUCH SWEET THUNDER—Duke Ellington—Columbia
- YOUNG LESTER YOUNG—Lester Young—CBS
- FOCUS—Stan Getz, Eddie Sauter—Verve

**SOUL/R&B**

- AMAZING GRACE—Aretha Franklin—Atlantic
- WHAT'S GOING ON—Marvin Gaye—Tamla
- LOUIS JORDAN & TYMPANY FIVE—MCA/Coral
- EVIL HEARTED WOMAN—T. Bone Walker—Imperial
- LIVE AT THE REGAL—B.B. King—ABC/Paramount



**Hajime Fujii:** Critic, Japan.

**CLASSICAL**

- FOUR SEASONS—Vivaldi—Musici—Philips X-5515
- BRANDENBURG CONCERTO—Bach—Munich Bach Orchestra, Karl Richter—Archiv 198 438/9
- PIERROT LUNAIRE—Schonberg—Cleo Laine—RCA RVP 6107
- MOSES & ARON—Schonberg—Pierre Boulez & BBC Symphony—CBS SOCO 14/3/4
- THE NEWEST SOUND OF DEBUSSY—Isao Tomita—RCA ARL10-0488

**JAZZ**

- FONTESSA—Modern Jazz Quartet—Atlantic P-7517A



**Claude Gingras:** Music critic for La Presse, Canada's largest French language daily.

**CLASSICAL**

- PELLEAS ET MELISANDE—Debussy—Irene Joachim, Jacques Jansen, et al, Roger Desormiere conducting—La Voix de son maitre (France), Odeon (USA) C 153 12. 513/15.
- COSI FAN TUTTE—Mozart—El. Schwarzkopf, L. Simoneau et al, H.v. Karajan, conducting—Angel 3522
- TRISTAN UND ISOLDE—Wagner—Kristen Flagstad et al, Wilhelm Furtwaengler conducting—Angel 3588
- SIX SUITES FOR CELLO—Bach—Pablo Casals—Angel CB 3786
- Most recordings—Fischer-Dieskau and Heifetz (alphabetically)



**Peter Goddard:** Toronto Star's rock and jazz critic; lectures on 20th century music at York University; offers arts commentary on CBC Radio.

**CLASSICAL**

- FIFTH SYMPHONY—Beethoven—NBC Symphony, Toscanini conducting—RCA
- CONCERTO FOR PREPARED PIANO—J. Cage—Nonesuch
- SYMPHONY OF PSALMS—Stravinsky, conducting Walter Straram Chorus—CBS
- ORFEO—Monteverdi—Nik. Harnoncourt conducting—Telefunken
- PIERROT LUNAIRE, OP. 21—Schonberg—Arthur Weisberg, conducting—Nonesuch

**JAZZ**

- LOUIS ARMSTRONG STORY, VOLS. I-IV—Columbia
- LADY DAY—Billie Holiday—Columbia
- CHARLIE PARKER MEMORIAL, VOL. I—Savoy
- A LOVE SUPREME—John Coltrane—Impulse
- JAZZ COMPOSERS' ORCHESTRA, VOL. I—with Cecil Taylor—JCOA



**Leopoldo Guerrero:** Currently music critic, reporter and interviewer for Noticias Musicales (Mexico); subdirector of Melodias Mexicanas, 1970.

**JAZZ**

- LADY DAY—Billie Holiday—Columbia 637
- THE WORLD'S GREATEST BLUES SINGER—Bessie Smith—Columbia GP 33
- MACK THE KNIFE—Ella Fitzgerald—Verve MGVS64041
- LIVE IN JAPAN—Sarah Vaughan—Mainstream 2401
- THE ESSENTIAL—Billie Holiday—Verve V6-8410

**SOUL/POP**

- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol SMAS 2653
- AMAZING GRACE—Aretha Franklin—Atlantic SD2-916
- LADY SINGS THE BLUES—Diana Ross—Tamla (Motown) STAMB-486
- FIRST NIGHT—Jane Olivor—Columbia PC-34274
- IT IS FINISHED—Nina Simone—RCA APL-1-0241



**David Gyger:** Opera correspondent for Theatre Australia (monthly); freelance writer for 24 Hours (monthly); Australian Correspondent for Opera Canada and Musical America.

**CLASSICAL**

- PIANO CONCERTOS K. 467 & K. 414—Mozart—Lupu, Segal, English Chamber Orchestra—Decca
- RIGOLETTO—Verdi—Cellini, Warren, Berger, Pearce, etc.—RCA
- RING—Wagner—Solti, Nilsson, Hotter, Windgassen, Hotter, Neidlinger—Decca
- REQUIEM—Berlioz—Fournet, Jouatte, Passani choir and orchestra—Columbia
- EURYANTHE—Weber—Janowski, Norman, Hunter, Gedda—HMV Angel



**Beat Hirt:** Swiss freelance journalist for radio, television and music press.

**POP**

- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—EMI
- A WHITER SHADE OF PALE—Procol Harum—Deram
- HANDBAGS & GLADRAGS—Rod Stewart—Vertigo
- 25 OR 6 TO 4—Chicago—CBS
- YESTERDAY—Beatles—EMI

**JAZZ**

- SATCHMO PLAYS FATS—Louis Armstrong—Philips
- AVALON—Benny Goodman Quartet—RCA
- FOUR BROTHERS—Woody Herman—Columbia
- LIONEL HAMPTON-BUDDY RICH-ART TATUM
- TAKE FIVE—Dave Brubeck Quartet—Columbia



**Willem Hoos:** News editor of NOS Television, Holland; freelance music writer for 10 years; Dutch correspondent of Billboard and Music Week.

**POP**

- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
- THE BAND—The Band—Capitol
- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- HUNKY DORY—David Bowie—RCA
- DARK SIDE OF THE MOON—Pink Floyd—Harvest



**Randi Hultin:** Norwegian critic; correspondent for Accordionjournalen, Show Business, DownBeat, Jazz Forum and Billboard; jazz critic for Dagbladet (daily news).

**JAZZ**

- PRES AT HIS VERY BEST—Lester Young—Emarcy MGE 26010
- LADY DAY—Billie Holiday—Columbia CL 637
- ON DIAL VOL. 4—Charlie Parker—Spotlite LP104
- COLTRANE—John Coltrane Quartet—Impulse A-21
- MINGUS PRESENTS MINGUS—Charles Mingus, Dolphy, T. Curson, Richmond



**Cay Idstroem:** Editor and producer of light music programs in Finland since 1942.

**JAZZ/POP**

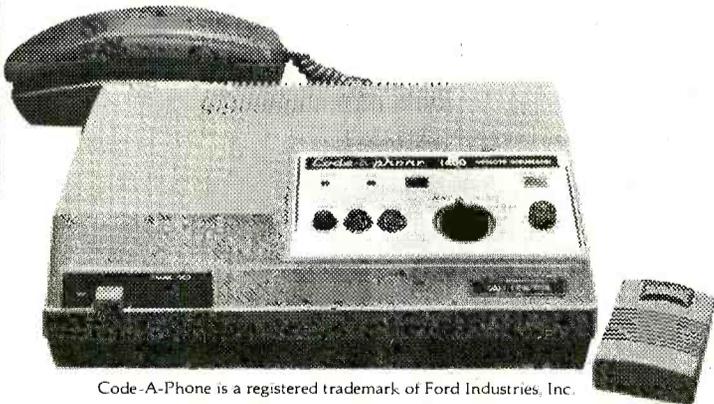
- MOOD INDIGO (1930)—Duke Ellington Orchestra—Decca/Ace of Heart AH166

(Continued on page RS-94)

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# Critical Acclaim!

• Continued from page RS-93

2. **PORGY AND BESS**—Mel Torme, Frances Faye, Russ Garcia conducting Bethlehem Orchestra, Stan Levey Group, Australian Jazz Quartet, Duke Ellington Orchestra—Bethlehem EXLP 1
  3. **THE COLE PORTER SONGBOOK**—Ella Fitzgerald—Verve MG V 4001 S
  4. **SONGS FOR SWINGING LOVERS**—Frank Sinatra—Capitol LCT 6106
- POP**
1. **FANCY MEETING YOU HERE**—Bing Crosby, Rosemary Clooney—RCA LPM 1854 C
  2. **MY FAIR LADY**—Rex Harrison, Julie Andrews—Philips B 07S45L
  3. **A HARD DAYS NIGHT**—Beatles—Parlophone PMC 1230
  4. **JACQUES BREL**—Jacques Brel—Philips B 76483R
  5. **CLASSICAL BARBRA**—Barbra Streisand—CBS S 73489



**Yozo Iwanami:** Contributor to Japan's Swing Journal, Music Labo, Yomiuri Shimbun, and Sankei Shimbun.

**JAZZ**

1. **SWEDISH SCHNAPPS**—Charlie Parker—Verve 8010
  2. **SELFLESSNESS**—John Coltrane—Impulse S9161
  3. **BLACK MARKET**—Weather Report—Columbia PC34099
  4. **MASTERPIECES BY ELLINGTON**—Duke Ellington—Columbia CL 825
  5. **SKETCHES OF SPAIN**—Miles Davis—Columbia CS 8271
- POP**
1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol SMAS-2653
  2. **I'VE GOT DEM OL KOZMIC BLUES AGAIN, MAMA**—Janis Joplin—Columbia KCS-9913
  3. **TAPESTRY**—Carole King—Ode 77009
  4. **NEW TRICKS**—Bing Crosby—Decca 8575
  5. **I REMEMBER TOMMY**—Frank Sinatra—Reprise S1003



**Terry Isono:** Japan's Swing Journal.

**JAZZ**

1. **LOUIS ARMSTRONG**—Okeh OR-8002-5
2. **COUNT BASIE**—Decca MCA-3059-62
3. **DUKE ELLINGTON**—Victor RCA-SHP-5654.6
4. **ART TATUM**—Brunswick 89004
5. **LESTER YOUNG**—Commodore SLC-366



**Leo Jehne:** Critic and reviewer for Czech music journals Musical Horizons and Melody; contributor to Studio Sound, International Music Guide, Billboard, Schallplatte.

**CLASSICAL**

1. **VESTI LA GUIBBA**—Leoncavallo—Caruso—Victor
  2. **DIE WINTERREISE**—Schubert—Dietrich Fischer-Dieskau DGG
  3. **VIOLIN CONCERTO**—Beethoven—H. Szeryng—Philips
  4. **VLADIMIR HOROWITZ IN CONCERT (Carnegie Hall '66)**—CBS
  5. **ASRAEL**—Suk—Czech Philharmonic—V. Talich Supraphon
- POP**
1. **LA VIE EN ROSE**—Edith Piaf—Pathe-Marconi
  2. **ROCK AROUND THE CLOCK**—Bill Haley & the Comets—Decca

3. **WEST SIDE STORY**—Broadway cast—CBS
4. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—EMI
5. **WOODSTOCK**—various artists—Cotillion



**Stein Dag Jensen:** Music editor of the daily newspaper, Dagbladet, Oslo, Norway, for the past 10 years.

**POP**

1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Parlophone
  2. **A WHITER SHADE OF PALE**—Procol Harum—Deram
  3. **BRIDGE OVER TROUBLED WATER**—Simon & Garfunkel—CBS
  4. **AMERICAN PIE**—Don McLean—United Artists
  5. **SUNSHINE OF MY LIFE**—Stevie Wonder—Tamla (Motown)
- SOUL/R&B**
1. **THINK**—Aretha Franklin—Atlantic
  3. **WHEN A MAN LOVES A WOMAN**—Percy Sledge—Atlantic
  3. **RIVER DEEP, MOUNTAIN HIGH**—Ike & Tina Turner—London
  4. **IN THE MIDNIGHT HOUR**—Wilson Pickett—Atlantic
  5. **GREEN ONIONS**—Booker T. & the MG's—Stax

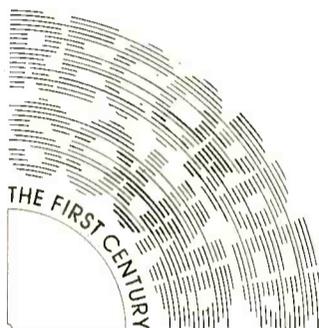


**Peter Jones:** U.K. news editor of Billboard, London; previously with Weekend magazine, Record Mirror and Easy Listening.

**POP**

1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Parlophone
2. **HEARTBREAK HOTEL**—Elvis Presley—HMV
3. **BRIDGE OVER TROUBLED WATER**—Simon and Garfunkel—CBS
4. **GOOD VIBRATIONS**—Beach Boys—Capitol
5. **SOUND OF MUSIC**—Original soundtrack—RCA

(Continued on page RS-98)



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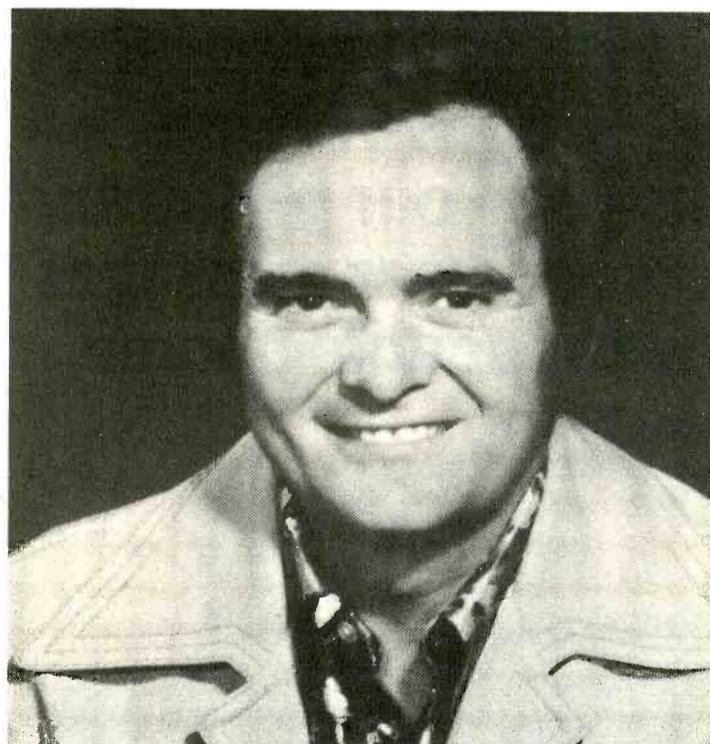
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# The Bionic Radio

• Continued from page RS-71

early 1950s, record companies began to realize that the exposure of radio had tremendous impact in selling product. It was more than likely the small independent record company that opened the doors to mass radio exposure for records, but a "sign of the times" could be seen in late 1950 in Chicago. Zenith Radio, a distributor for MGM Records in those days (to illustrate how trivial record sales were, dealers also sold everything from pianos to guitars and perhaps also refrigerators), found that buying commercial time on radio was an excellent way to promote records. After a year of buying time on WIND for the Howard Miller show, sales for MGM Records had increased 30%.

Something else had happened, of course, that spurred the use of records on radio. On Jan. 28, 1950, Billboard carried a story that proclaimed RCA Records was launching a heavy promotion campaign on the 45 r.p.m. singles and that sales were strong on both the 45 r.p.m. single and the 78 single.

In November 1950, Seeburg, one of the major manufacturing firms of jukeboxes, a key market for records in those days and VDs today, announced that it was going to 45 r.p.m. singles exclusively. The fate of the 78 r.p.m. single was sealed, though it hung around for years and, in fact, was still selling to Puerto Ricans in New York City for Latin music into the 1970s.

A disk jockey named Nick Jordan at KCSB in San Bernardino, Calif., stated in 1954: "Can't understand the controversy over the 45s. KCSB is plenty happy about them. They're easier to handle, save space, fidelity is better and they present no problem in cueing." But Art King at WSBM, New Bedford, Mass., that same year cried: "Having a rough time getting 45 equipment for our turntables."

As of August 1954, WCFL, WJJD, and WIND were refusing to install turntables which would play the 45 single.

To tell the truth, many people in power in radio hadn't given up at this point on old fashioned radio. Frank Stanton, president of CBS, told a network affiliate meeting Sept. 4, 1954, in Chicago, that he still had faith in AM network programs.

But programs were moving to tv as records moved more and more onto radio. Many broadcasters gave up on radio in the early 1950s, selling their stations literally for a song, and buying tv stations. Gordon McLendon in a March 1966 speech before the Chicago Federated Advertising Club, said: "To many, the end of radio seemed near that summer of 1954. Through the nation, radio lay apparently dying in the wake of tv's first apparently irresistible onslaught." But he also talked of visiting Todd Storz in June 1954 in Kansas City, commenting, "Todd and I always had fun together because we were both desperately in love with radio."

It was Storz who saved radio from death. The story is now legend. Sitting in a bar one evening in Omaha, Neb., across from KOWH, a day-time radio that he owned, Storz and his program director Bill Stewart noticed after several hours that the same record kept coming up time and time again on the jukebox. Then the waitress went over and played the same song three more times in a row.

Stewart later recalled that the thing that was born at KOWH was, first, the closed music list, and, second, a rotation pattern to keep the most popular records on the air more frequently.

Prior to Stewart, each disk jockey

had his own supply of records. In Hazard, KY., at WKIC in 1950, a jockey named Jerry Leighton said that he played back-to-back nine different versions of "Mule Train," with the winner of the sudden popularity contest the version by Frankie Laine on Mercury Records. In those days, the "cover" record was widely in existence; any time

someone came up with a hit, everyone else would rush into a recording studio to do their version. Stewart decided that every disk jockey should play the same version—the best version.

McLendon, known as one of the fathers of Top 40 radio along with Storz, added promotional excitement to format radio, refined the format, added instant news (which tv couldn't handle in those early days). He later went on to give birth

to the beautiful music format at KABL in San Francisco, experimented with an all-classified advertising format in Los Angeles, plus the world's first all-news format in Los Angeles at XETRA beaming from Mexico. McLendon, naturally, made other contributions to radio. His disciples—that is, the people who worked for him at one time or another and carried forth Top 40 programming concepts throughout the U.S. and the world and into

other radio formats—included Chuck Blore, Kent Burkhart, Don Keyes and others.

While Al Jarvis and Martin Block were the first disk jockeys, per se, it wasn't until Alan Freed began to make noise in Cleveland at WJW that the jockey grew to prominence for being able to merchandise records. Bill Randle was creating attention about this time at WERE in Cleveland. Also, an ex-radio person-

(Continued on page RS-96)

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Look around the studios. Count the Model 300 and 400 machines. Look at the whole progression of Ampex developments, through the 350/351, 500 and 600 series, and, today, the ATR-700 portable recorder. The AG-350 and AG-440 series. The large-scale multitrack concept Ampex began with the MM-1000, and continued with the MM-1100 and MM-1200 products, along with the universally used Sel-Sync\* technique. The duplicating systems Ampex pioneered with CD-200, BLM-200, RR-200 and AD-15 machines. Most of them still pleasing the original owners, and some now into their fourth or fifth hand-me-down career.

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These have been exciting years for Ampex, and significant years for everybody in the audio industry. The best 30 years have been the past 30 years.

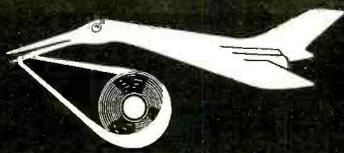
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## The Future's Venues

• Continued from page RS-83

pop attractions in the early days of rock.

The final generation of crooners, traveling with their basic rhythm sections and picking up local support bandmen en route, covered the U.S. via a circuit of high-overhead, fancy supper clubs that culminated in Las Vegas and Miami Beach.

Meanwhile the big bands were making the rounds of the last surviving ballrooms and hotel venues. The rapid growth of tv at the start of the '50s was making all of these facilities economically troubled.

Concerts by the reigning headliners of the day were few and far between, concentrating mainly on semi-theatrical presentations. When rock first began to develop a live audience, its opening phases were largely borrowed from existing models.

Alan Freed, Dick Clark, Murray The K and other leading disk jockeys put packages of 10 or more recording acts onstage for six brief sets a day at the big movie theatres in New York and later bused these shows around the country for similar blitz tours.

The stage sound in those days was largely mediocre. As Peter Asher of Peter & Gordon has said, "They didn't understand the use of stage monitors yet. Most of the band and singers onstage could barely hear what was going on."

The all-night bus runs on these tours were also murderously tiring. Things are a lot different today, although even the most luxurious of contemporary road tours is still a draining grind. But still, chartered custom airplanes of all sizes are commonplace today. And for other tour routings, luxury buses with in-

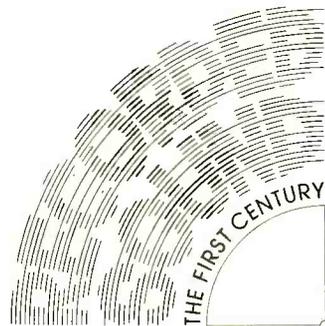
dividual sleeping cabins are even more practical. And touring rock outfits are perhaps the most consistent customers of limousine services nationally.

Today the all-important live sound quality can compare favorably with the outstanding reproduction possible with multi-tracking recording studio techniques. Speakers are getting more sophisticated and clean reproduction of highs and lows can be expected in most arena-sized showplaces.

Wah-wah pedals, synthesizers and electronic keyboard instruments, improved pickups for acoustic instruments and sensitive vocal microphones all provide an array and color range of sound that was impossible a few short years ago. The Carpenters regularly use digital-delay tape loop echo systems to suggest onstage the multiple overdubbings they give their two voices in the recording studio.

There is also less and less difference between the sound quality of a live location recording and an overdubbed studio production. Increasingly, mobile location recording trucks bring state-of-the-art control room equipment to any venue or private residence the artists may wish to use for a recording location. The Rolling Stones have been doing this for years with their own truck.

And visionary nightclub operators like Cleveland's Hank LoConti have already installed excellent recording facilities right inside niteries like the Agora. Not only does the Agora recording facility produce live albums like a recent two-disk Columbia Michael Stanley Band set, LoConti has also attracted national sponsorship for taped radio-syndication broadcasts of jazz and rock performed at his club.



## Bionic Radio

• Continued from page RS-95

ality named Dick Clark was creating attention with a tv show in Philadelphia. But mostly records were for radio and when Alan Freed moved to WINS in New York during September 1954, it was a landmark for the disk jockey. Billboard reported by November 1955 that the two chief programming trends among the nation's 2,700 radio stations were the consistent upward trend of record-music shows and the lessened dependence upon network fare. Smaller stations were moving especially to records as programming material. That year, records made up 53% of the programming fare of radio stations under 5,000 watts and only 42% of the programming fare of stations over 5,000 watts.

Freed and Randle gave inspirational birth to dozens upon dozens of disk jockeys and these—Frank Ward, Jack McKensie, Paul Berlin, Tom Clay, Arnie (Woo Woo) Ginsberg, Hy Lit, Joe Niagara, Russ Knight, Art Roberts—gave creative birth to thousands of jockeys. By 1970, there were an estimated 35,000 disk jockeys in the U.S. alone.

One thing that surely hampered the creative image of the disk  
(Continued on page RS-111)

# SOUND IDEAS FROM SAGAMORE

**1** **db**—The Sound Engineering Magazine  
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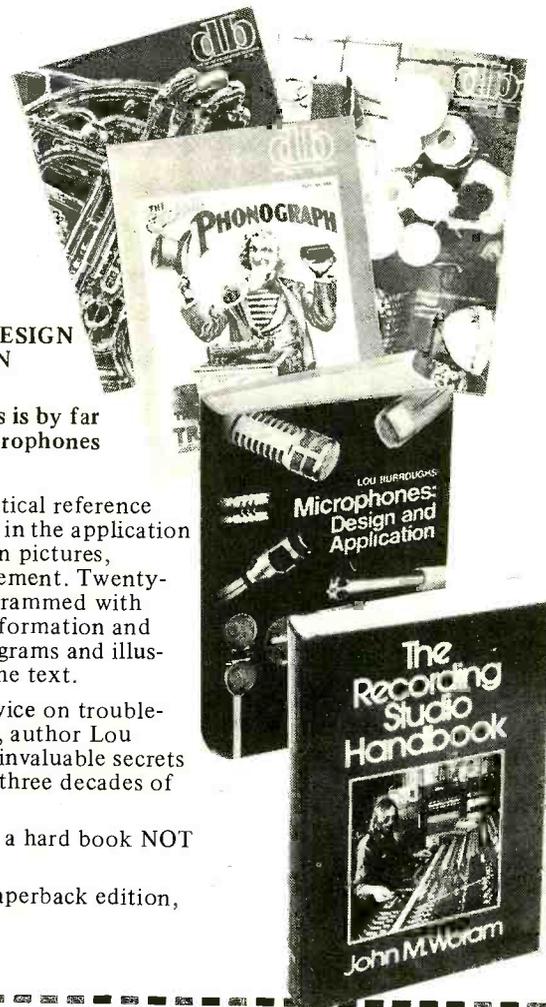
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# The Next Century

• Continued from page RS-86

ceed that of a circle inscribed within the triangle bounded by the points of support of the record by the three ears of the spindle.

The credibility of the farm boy analysis of the technological relationships of the dynamics of the spindle support of records was lessened by the quickness of its formulation, the cock-sureness of its presentation and by the brashness of its author. Besides, all the delegates were favorably disposed toward the fabulous development. The proposed standard was accepted as submitted.

At the next meeting of the IEC, a revised draft proposed standard asked for the smaller 8m.m. (5/16 inch) diameter circle. This conference did not accept the change.

This approach to standards emphasizes that changing standards is not a substitute for perfecting designs; standards are to maximize the compatibility between that which the user has and that which he will buy (be it records, turntables, or whatever), and not to make obsolete that which exists; a standard is no better than the information upon which it is based; and the worst standard of all is one based upon a misunderstanding of the problem involved.

Later, the smaller circle limiting the location of the center of gravity was adopted, but not before the reception of the umbrella spindle record changer in the market place was damaged.

For the future, we must try to remember that standards are not remedies for that which is wrong; they are only definitions of that which is right. **WARREN REX ISOM**

## "STATE OF THE ART" STATIC

The problem with records today is the playback equipment. Ask any manufacturer and he will tell you—the playback equipment is too good. And it will get better in the future.

"We've gotten more complaints in recent years than we ever got in the past. And our quality wasn't near as good then as it is now." That's an admission from Monarch's John Williams, who doesn't hesitate to tell it like it is. "Overall our pressing equipment and standards have improved dramatically. But take a look at some of the playback equipment. It has improved even more."

Consequently, virtually every consumer has become a quality control specialist. "I can't see the quality of records getting much better. It's super now," continued Williams. This opinion is shared by Allied's Jack Wegner.

The consensus is "that you can't make perfect records." At least records that are so good you won't hear any noise on today's equipment. Plus there's a new problem with vinyl LPs. Because of the stringent government standards for PVC, the manufacturers of vinyl resins have had to alter the shape of the material. This altering of particle size has introduced additional quality problems into the manufacture of LPs. In other words, there's more noise.

So, if you want perfect quality today or in the next century, either dull your needle or go back to mono.

## MUSEUMS—WILL THEY SOON BE TALKING?

Both as display items and as actual methods of enhancing the visitors' enjoyment and knowledge about paintings and artifacts within a museum, sound technology appears to be very much the

wave of the future in the nation's museums.

Among museums in general, says Joseph Veach Nobel, president of the American Assn. of Museums, "I predict that most of the museums in this country are moving into a self-guiding modus operandi, that is, tape or electrical devices carried by the visitor by which

he can get the full story on any exhibit. No institution has achieved this yet, but the technology is already here, and it will become a norm."

This type of system will, in Dr. Nobel's opinion, replace the existing less sophisticated systems which do not allow random access to all artifacts. He adds, prophetically, "Videocassette is farther down the line, but it is all part and parcel of

the same approach to museum enjoyment."

Some museums, on the other hand, deal in whole or in part with sound technology itself (a partial list follows), and are confronted with the additional problems of presenting the past, present and future of sound technology to a public of widely varying sophistication and familiarity with the complexity of electronics; and in addition have had to deal with long-

term resistance from the museum community to the use of sound-producing aids.

Diana Johnson, as director of the highly musically-oriented Country Music Hall of Fame and Museum, is familiar with these dual problems: "Until a few years ago we represented a minority of museums that included sound recordings in exhibits, most museum directors feeling that audio and video techniques (Continued on page RS-99)

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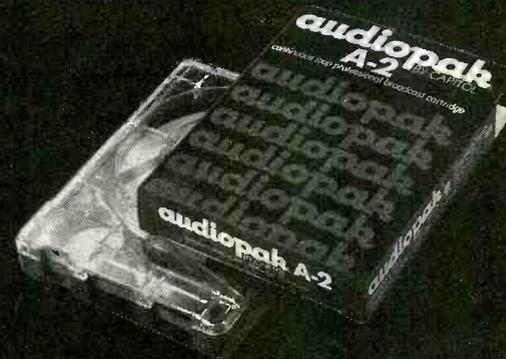
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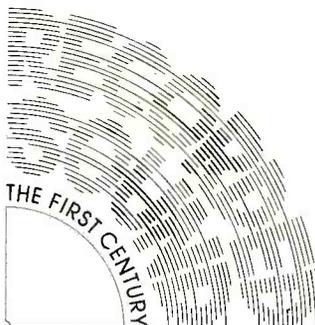
Continued from page RS-94



**Shigeru Kawabata:** Contributor to Japan's Tokyo Shim-bun, Weekly Gen-dai, Weekly FM.

- JAZZ**
1. LOUIS ARMSTRONG PLAYS W.C. HANDY—Louis Armstrong—CBS
  2. ELLA AND BASIE—Ella Fitzgerald—Verve
  3. PRELUDE DEODATO—Deodato—CTI
  4. LAST TANGO IN PARIS—soundtrack—United Artists

- POP**
1. AROUND THE WORLD IN DIXIELAND—Bing Crosby—Capitol
  2. IN THE WEE SMALL HOURS—Frank Sinatra—Capitol
  3. SOUND OF MUSIC—soundtrack—RCA



4. A CHORUS LINE—Original cast—CBS
5. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Apple

- SOUL/R&B**
1. SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown
  2. SHAFT—Isaac Hayes, soundtrack—Stak
  3. RHAPSODY IN WHITE—Barry White—20th Century



**Jean Louis Lamaison:** Soul music editor of Rock & Folk, France; author of book on soul music; previously wrote for Pop Music.

- SOUL/R&B**
1. WHAT'S GOING ON—Marvin Gaye—Tamla (Motown)
  2. OTIS BLUE—Otis Redding—Atco (Atlantic)
  3. GREATEST HITS—Sly and the Family Stone—Epic
  4. I NEVER LOVED A MAN—Aretha Franklin—Atlantic
  5. THE HARDER THEY COME—various artists—Island

- POP**
1. VARIOUS ARTISTS SING TODAY'S HITS—Ronettes, Crystals, etc.—Philles/London
  2. LAYLA—Derek and the Dominoes—Atco
  3. THE VERY BEST—Everly Brothers—Warner Bros.
  4. FANTASY—Traffic—Island
  5. CAN'T BUY A THRILL—Steely Dan—ABC/Probe

**Goddet Laurent:** French critic; editor Jazz Hot.

- JAZZ**
1. SATCHMO'S GREATEST—Louis Armstrong—RCA 730-682
  2. THE ART TATUM DISCOVERIES—Art Tatum—Vega TCF6
  3. THE ALADDIN SESSIONS—Lester Young—Blue Note BNLA 456-M2
  4. ON DIAL-VOL. 5—Charlie Parker—Spotlite 105
  5. KIND OF BLUE—Miles Davis—CBS



**John Laycock:** Currently entertainment editor of the Windsor Star; has written about pop music in Ontario since 1968.

- SOUL/R&B**
1. WHAT'D I SAY—Ray Charles
  2. RESPECT—Aretha Franklin
  3. JOHNNY B. GOODE—Chuck Berry
  4. I ONLY HAVE EYES FOR YOU—Flamingos
  5. REACH OUT, I'LL BE THERE—Four Tops—Motown
  6. Anything by Stevie Wonder—Tamla (Motown)

- POP**
1. LIKE A ROLLING STONE—Bob Dylan
  2. DAY IN THE LIFE—Beatles
  3. LIGHT MY FIRE—Doors
  4. WON'T GET FOOLED AGAIN—Who
  5. GREAT BALLS OF FIRE—Jerry Lee Lewis
  6. Elvis Presley should be in here somewhere!



**Mario Lefebvre:** Editor, PopRock magazine (Montreal); has written for "Le Petit Journal" and "La Patrie."

- POP**
1. ABBEY ROAD—Beatles—Apple
  2. GOODBYE YELLOW BRICK ROAD—Elton John—MCA
  3. THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco (Atlantic)
  4. CLOSE TO THE EDGE—Yes—Atlantic
  5. STICKY FINGERS—Rolling Stones—Atlantic



**Karl Loebl:** Editor-in-chief of Vienna's daily newspaper, Kurier; selector, writer for hour-long weekly music show "Do You Like Classical Music?"

- CLASSICAL**
1. SYMPHONIES—Mahler—Bernstein—CBS
  2. TOSCA—Puccini—Callas, diStefano, etc.—EMI (1953)
  3. PIANO CONCERTOS—Beethoven—Gulda Stein—Decca
  4. THE RING—Wagner—Furtwangler—EMI
  5. PORGY AND BESS—Gershwin—Mazel—Decca



**Toyo Nakamura:** Affiliated Japan's New Music magazine.

- JAZZ**
1. PITHECANTHROPUS ERECTUS—Charles Mingus—Atlantic LP1237
  2. ETERNAL RHYTHM—Don Cherry—MPS 21 20680-7
  3. BAPTISM—Art Ensemble of Chicago—Atlantic SD1639

(Continued on page RS-114)

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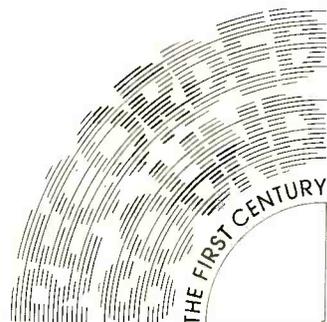
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# The Next Century

• Continued from page RS-97

were poor substitutes for items of more intrinsic value. The trend now seems to be turning, however, probably because of increasing public demand for exciting presentations, and also because they have found sound recordings to be a tremendous asset to otherwise static exhibits.

"And because of the public's increasing interest in and awareness of sound recording equipment," she added, "I think in years to come we'll see more emphasis in museums on the display and exhibit of recording technology, as well as greatly increased use of sound equipment in adding to the visitors, enjoyment and education."

Sound recording, after one hundred years, has at last become an integral part of America's museums, both as exhibits in and of themselves, and as aids in enjoying the wide variety of other exhibits. Clearly its role will continue to expand in both directions with increasing rapidity in the near future.

## Some Important Museums

### Featuring

#### Sound Recording Exhibits:

The Country Music Hall of Fame and Museum, Nashville; Mississippi River Museum, Memphis; Musical Instrument section, Metropolitan Museum of Art, New York; Milwaukee Public Museum, Milwaukee.

## THOSE MAGNIFICENT MEN AND THEIR MUSIC MACHINES

One sign of the increase stature producers have attained in the record industry came in March 1966 when Billboard began listing producer's credits on all Hot 100 records. Another came in March 1975 when NARAS presented its first producer of the year Grammy (to Thom Bell, with Arif Mardin and Stevie Wonder winning the next two years).

The heightened visibility of producers over the past decade is due to a number of factors: the popularity of legendary producers like Phil Spector and Brian Wilson; the increased complexity brought about by the advancement from four-track recording in the 1960s to recording on 24 or more tracks today; and the growth of disco, which is, above all, a producer's music.

Many of the producers who have made the top 10 on the charts listing the top producers of each year since 1974 primarily handle disco material: Thom Bell, Gamble & Huff, Barry White, Maurice White, Bob Crewe, Arif Mardin, Don Davis, Freddie Perren and Michael Kunze (Silver Convention).

If there is one continuing development that affects producing every year, it is the high rate of turnover. Freddie Perren, Billboard's No. 1 producer for 1976, wasn't even in the top 100 for 1975. And none of the producers in the top 10 this year were in the top 10 as recently as 1972.

Since Billboard began ranking the top producers of each year in 1966, only Gamble & Huff have made the year-end top 10 tally as many as five times. Norman Whitfield and Gamble & Huff have had four top 10 finishes; Mickie Most, George Martin, Jeff Barry, James Brown, Richard Podolor, Rich Hall, Thom Bell and Richard Perry have each had three. The vast majority of producers who are lucky enough to make the top 10 at all do so only once or twice over the course of their careers.

Another trend of the past several years is the move from staff to independent producers, as artists have wanted more freedom in choosing

their producers. Some record companies are again boosting their in-house production staffs, but it is doubtful that the overwhelming trend of recent years can be reversed. As Jeff Wald, manager of Helen Reddy, explains, "independents are where it's at; having a staff producer is too limiting. It's a negative thought."

Acts are also now using more producers over the course of their careers than they have traditionally. Glen Campbell, Neil Diamond and Paul Simon are examples of artists who have benefited from the commercial and artistic shot in the arm a producer switch can bring.

Reddy is now on the charts with a hit coproduced by Kim Fowley. She hit No. 1 with each of her last three producers, Joe Wissert, Tom Cata-

lano and Jay Senter, and had a big early hit with a fifth producer, Larry Marks.

Wald explains, "Each time we made a move we were advised not to change. But Fowley hadn't done a Reddy before and he had a great eclectic background. Next she'll probably be handled by a soul producer, a Norman Whitfield or a Thom Bell," he offers, citing Dusty Springfield's "Dusty In Memphis" sessions with Jerry Wexler as an ex-

ample of an MOR star scoring with a soul producer.

Wald does feel that the main benefit of a producer switch is to recharge an artist rather than to get a trade/radio edge. "Radio doesn't care if it's a new producer; all it cares about is whether it's a hit record." He does allow, though, that the outrageousness of this teaming ("punk MOR," as he puts it) brought more consumer print  
*(Continued on page RS-100)*

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# The Next Century

• Continued from page RS-99

coverage than a teaming with just another MOR producer would have.

There is some evidence that there is a trend toward artists co-

producing themselves, with Barbra Streisand, Paul Simon, Gordon Lightfoot, Neil Sedaka, David Bowie and the Bee Gees are just a few of the artists doing this.

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|-------------------------|------------------------------|
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| **"Skylark"             | "Something's Gotta Give"     |
| **"Blue Rain"           | "Jubilation T. Cornpone"     |
| **"Bob White"           | "If I Had My Druthers"       |
| "Strip Polka"           | "I'm An Old Cowhand"         |
| **"Fools Rush In"       | "The Dixieland Band"*        |
| **"Goody Goody"         | "Talk To Me Baby"            |
| **"Trav'lin' Light"     | "Harlem Butterfly"           |
| **"Day In, Day Out"     | "Love In A Home"             |
| "The Facts Of Life"     | "Jamboree Jones"             |
| **"Mister Meadowlark"   | "P.S. I Love You"*           |
| "I Wanna Be Around"     | "Mandy Is Two"*              |
| **"And The Angels Sing" | "Namely You"                 |
| **"I Thought About You" | "Top Banana"                 |
| "Here Come The British" | "Bernardine"                 |
| "Love In The Afternoon" | "G.I. Jive"                  |

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Wald notes, though, "Any major artist coproduces, whether he shares the production credit or not. Nobody can force a major act to record anything. Some acts will always need more than others, but some do everything themselves; a Joni Mitchell only needs an engineer. Helen has always chosen her own songs; she's involved every step of the way."

### "ABOVE ALL, I'D LIKE TO THANK . . ."

"The big problem we've had over the past several years is fusion," explains Jay Cooper, president of NARAS. "Originally r&b records were 'race' records. Now there's no such thing; r&b is as close to pop as you can get. Rock'n'roll, blues, r&b, jazz and pop musicians are all borrowing from each other and there's a question of how to categorize a lot of records. Should we have fewer categories? Should we remove the separations?"

This fusion is seen in the fact that such recent Grammy winners in the soul division as Gladys Knight & the Pips, Ray Charles, Stevie Wonder and Marilyn McCoo & Billy Davis have also won pop Grammys. Dual winners in country and pop include Roger Miller, the Statler Bros., Glen Campbell and Olivia Newton-John.

There are certainly precedents for NARAS trying to update itself. When the folk movement of the 1960s died out as a separate entity and instead started to affect the sound of contemporary music generally, the folk award category was simply combined with pop and rock.

The '70s have seen the institution of four new categories: ethnic/traditional and Latin performances, best producer and best arrangement for voices. There are, Cooper

says, no pressures on the Academy to add still more categories: "No elements are claiming they're left out now."

Perhaps the Academy's most important achievement over the past several years has been the removal of its "Grammy Awards" image. Even NARAS' severest critics would be hard pressed to fault the Grammy album of the year choices in the '70s—the winners being Simon & Garfunkel, Carole King, George Harrison, Paul Simon and Stevie Wonder. This modernizing of NARAS taste, Cooper explains, is due to "our concerted effort to get new young people who are involved in the creative end of music into the organization. This will continue in the future, even more aggressively."

Cooper continues, "The members are also concentrating on what they believe to be the best and not relying on sales so much." Certainly the recent Grammy Award for George Benson's quality, soft jazz effort "This Masquerade" bears him out. It's the first single to win the record of the year Grammy, without having hit No. 1, since

1967. Benson's single peaked last summer at number 10. Its win is especially impressive coming on the heels of record of the year awards for such massively popular, commercial pop smashes as Olivia Newton-John's "I Honestly Love You" and Captain & Tennille's "Love Will Keep Us Together."

Ironically, this updating of the Grammy image comes as NARAS has been challenged from both the Top 40 pop and FM rock factions, through, respectively, Dick Clark's American Music Awards and Don Kirshner's Rocky Awards. Still, Cooper insists, "the Grammys have not been hurt by the other shows: our prestige is growing. We're not competing with them." He concedes, though, that he "suspects it could" be cutting into the Grammy viewing audience, particularly with the Dick Clark event coming two weeks before the Grammys.

For the most part, though, in their four years of existence the American Music Awards have simply served to bring awards to some immensely popular artists, who, in

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Rampal, Lagoya/works of Villa-Lobos, Sor, G. Scheidler,  
C.P.E. Bach, G. Sanz, Paganini, Giuliani

Tashi/Stravinsky: **L'Histoire du Soldat; Septet (1953);  
Suite Italienne**

Crespin, Vanzo, Bastin; Lombard/Offenbach:  
**La Perichole**/Strasbourg Philharmonic

L. Price, Baker, Atlantov, Ghiurov; Solti/Verdi:  
**Requiem**/Chicago Symphony

Tomita/Ravel: **Daphnis & Chloe Suite No. 2; Other Works**



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quite a few cases, have been overlooked by the Grammy voters. Acts fitting this description include Elton John, John Denver, Diana Ross, Barry White, Tony Orlando & Dawn, Donny & Marie Osmond, Jim Croce and Al Green.

Two years ago Don Kirshner got into the awards game. His Rocky prizes—voted on by the nation's critics—have gone to a number of performers overlooked by both their peers (the Grammys) and the public (the Clark awards). These acts include Phoebe Snow, LaBelle, Bad Company, Dan Fogelberg, Gary Wright, Fleetwood Mac, Hall & Oates, Jefferson Starship and Peter Frampton.

With 49 Grammy categories, 15 in the Dick Clark show and 13 in the Don Kirshner event, there need be no worry that the top artists—by whatever measure—will go without their due recognition.

**TRACKING THE NEXT CENTURY'S DISK SPINNER**

Tomorrow's turntables will be as different from the servo-controlled and direct-drive models of today as these are from the first hand-cranked cylinder machine that reproduced Edison's immortal words, "Mary had a little lamb" back in 1877.

The early hand-crank models were followed by a progression of various electrically driven motors. And as mechanical dimensions became more standard from manufacturer to manufacturer, mechanical devices for changing records were developed.

These changer devices relied mostly on linkages from the tonearm, and cams driven from the turntable drive motor, for sensing and motive power. New plastics, molding techniques and improved manufacturing tolerances ushered in the age of mass-produced, low-cost record changers and semi-automatic manual turntables.

Shoichi Obata, the Matsushita engineer who designed the first direct-drive turntable in 1969, and now head of the Technics by Panasonic player factory research staff, sees the key principles of high speed rotation and high frequency response, needs of the emerging videodisk systems, as influencing the advanced quartz phase-locked control direct drive SL-1000MKII turntable system. This incorporates the SP-10MKII transcription turntable, the EPA-100 variable dynamic damping universal-tonearm with ruby ball bearings and the SH-10B3 "feedback proof" obsidian base, for optimum playback.

John Hollands, chairman of BSR (USA) Ltd., whose company produces a large share of turntables and changers around the world, believes the firm's ADC Accutrac is just the beginning of tomorrow's computerized turntable scene. Merging micro-electronics, electro-optics and mechanical technologies, the machine uses a cordless transmitter to select any combination of tracks to be played or repeated in any order. Using a programmable memory and logic circuitry, the infra-red detector in the special cartridge senses the surface of the disk to find the programmed track.

Hollands sees future turntables based on the Accutrac principle working in conjunction with the many new "programmable" tape players now emerging, as well as melding with the new digital recording technology now emerging in the first pulse code modulation (PCM) equipment.

Certainly Obata's and Hollands' companies represent two of the most progressive technologies today, and both admit tomorrow's turntables will put these to shame.

STEVE TRAIMAN

**PROTECTING THE PLAYBACK OF TOMORROW**

The U.S. enters the second century of recorded sound with a new copyright law, one that will resolve some of the past ambiguities and trouble spots but that will also present new problems of its own. As time marches forward, the ever increasing rate of technological advance will also create new perplexi-

ties in the protection of recorded material.

Some of the immediate problems relate to the interplay between the new law and new technology just hitting the market. One recent development is the videodisk. Melville B. Nimmer, UCLA professor and noted copyright authority, points out that home use of videodisks is not public and therefore not subject to performance licensing. "What is not clear is the impact of the home

use of videodisk on current 'public' performances which do bring in licensing revenue," says Nimmer. "Videodisks will probably lessen the market for movies, especially those rerun on tv. The new copyright law does not fully deal with this problem."

Bernard Korman, general counsel for ASCAP, sees a whole vista of performance licensing opened up by the new law. "Under the old law, to need a license for performance,

the performance had to be public and for profit. The 'for profit' requirement has now been dropped and as a result concerts at colleges, fraternal organizations and the like will now have to be licensed." Korman points out that these venues carry the major portion of concert activities in many parts of the country.

Nimmer suggests that the future will hold an increasing tendency toward compulsory licensing. An-

(Continued on page RS-102)

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# The Next Century

• Continued from page RS-101

other development at some point could be the expansion of the sound copyright to include performance and imitation.

But the real excitement for copyright in the future, in Korman's opinion, is the further development of the cable system. Technology will allow for two-way communication between central computers and subscribers, with a manifold of uses ranging from home selection of movies or music to be played to library access, with copies of printed material sent directly to the home. "As a result," says Korman, "the battle over who controls the cable going into the home is one of the most significant events in media today." **TOM CECHE**

## NEARBY, A WIDE SELECTION

For the past couple of decades, people have been finding it more and more convenient to zoom over to their local shopping center for the merchandise they need. They have good reason.

The shopping center has proven itself versatile and well-stocked, and in addition offers clerks who

have an understanding of the merchandise they sell.

The profile of today's shopping center should continue into the future, with a constant increase in the number of regional shopping centers. Robert Bearson, managing director of "Advisors to Business Management" in Long Beach, describes the shopping center as "basically consisting of two to three department stores and up to 100 specialty shops." The strength of the shopping center is that for the busy consumer it provides one-stop and night shopping and specialized stores "which offer the customer expertise in a particular area." For the future, Bearson sees increasing importance of the shopping center and near-demise of the downtown or "strip" shopping areas.

However, an emerging development which is changing the texture of life at shopping centers is the use of restaurants and entertainment centers (e.g. cinemas) rather than department stores as the focal point. "As a result," Bearson says, "the shopping center is taking on the role of community center."

Harry Newman Jr., chairman of Newman Properties in Long Beach and Seattle and former chairman of

the International Organization of Shopping Centers, agrees that the shopping center is taking on an increased recreational function. "We are seeing the emergence of performing arts," he says. "You can now be entertained by chorale groups, minstrels and bands which perform in the central areas of shopping centers from time to time."

Newman points to the sizeable traffic generated at a shopping center as enabling the small specialty shops to survive. "On an annual basis, a good-sized shopping center can expect to see 100,000 cars, which at 2½ persons per car represents foot traffic of 250,000 persons annually. Obviously, if even a small percentage of them become purchasers, the specialty store can prosper."

For the music industry, this means the availability of well-stocked regional record stores and stereo shops. As Newman points out, even if such shops are not in the shopping center proper, they proliferate around the edges.

He believes the centers will soon account for as much as 50% of total retail, which Mort Stark, director of publicity for the International Organization of Shopping Centers, estimates at 36% or so if merchandise

not found in shopping centers (such as automobiles) is excluded.

Stark also sees a trend toward recreational activities such as theatres, skating rinks and the like. "These are important for music sales," he says, "because they are activities which are music-compatible. As a result, you will see record stores and stereo stores placed near such attractions."

With the current annual cost per square foot of a record store running in the \$6-\$8 range, both Newman and Stark see better use of vertical space as inevitable. Merchandisers will increasingly go to display racks and storage that tend to use all the available space. "It's more important to think 'cubage' than 'square footage,'" says Newman.

One of the unanswered questions for the future is the effectiveness of attempts to rebuild the downtown areas. "It is something which has been pursued with dedication by individuals who don't want to see the central areas die," says Stark, "but the results are not yet in." The answer surely lies in the next 100 years.

## ITALY

In cooperation with IFPI, the Italian Record Industry Assn. (AFI) is planning a series of special events,

public meetings and various other activities to tie in with the international celebrations of the centenary of recorded sound.

Edgardo Lisi, AFI secretary, reports: "We have contacted RAI-TV, the state-owned national radio and television network, to obtain a number of broadcasts and telecasts devoted to the centenary. We have also asked SIAE, the Italian Assn. of Writers, Composers and Publishers, and ANIE (the Assn. of the Manufacturers of Consumer Electronic Products) for cooperation in all the activities planned. And we are in touch with the president of the Republic's Copyright Bureau, which should provide us with advertising and organizational support for any official events."

The General Post Office in Italy is to issue a stamp celebrating the anniversary. AFI is arranging an official meeting, probably in Rome, open to politicians, civil authorities, magistrates, scientists and other experts not only for an official celebration but also for a debate about the legal, cultural and technical issues facing the record industry today.

Association projects include a commemorative album of material from member companies, who will use the international centenary logo for their letterheads this year. Other activities later in the year are expected to stem from UNESCO, as that organization is looking at a resolution aimed at reaching equal treatment internationally for the cultural media of books, films and records.

## DENMARK

The Danish group of IFPI is heralding the 100th year of recorded sound with a special cam-

(Continued on page RS-104)

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**A**pplication in manufacturing

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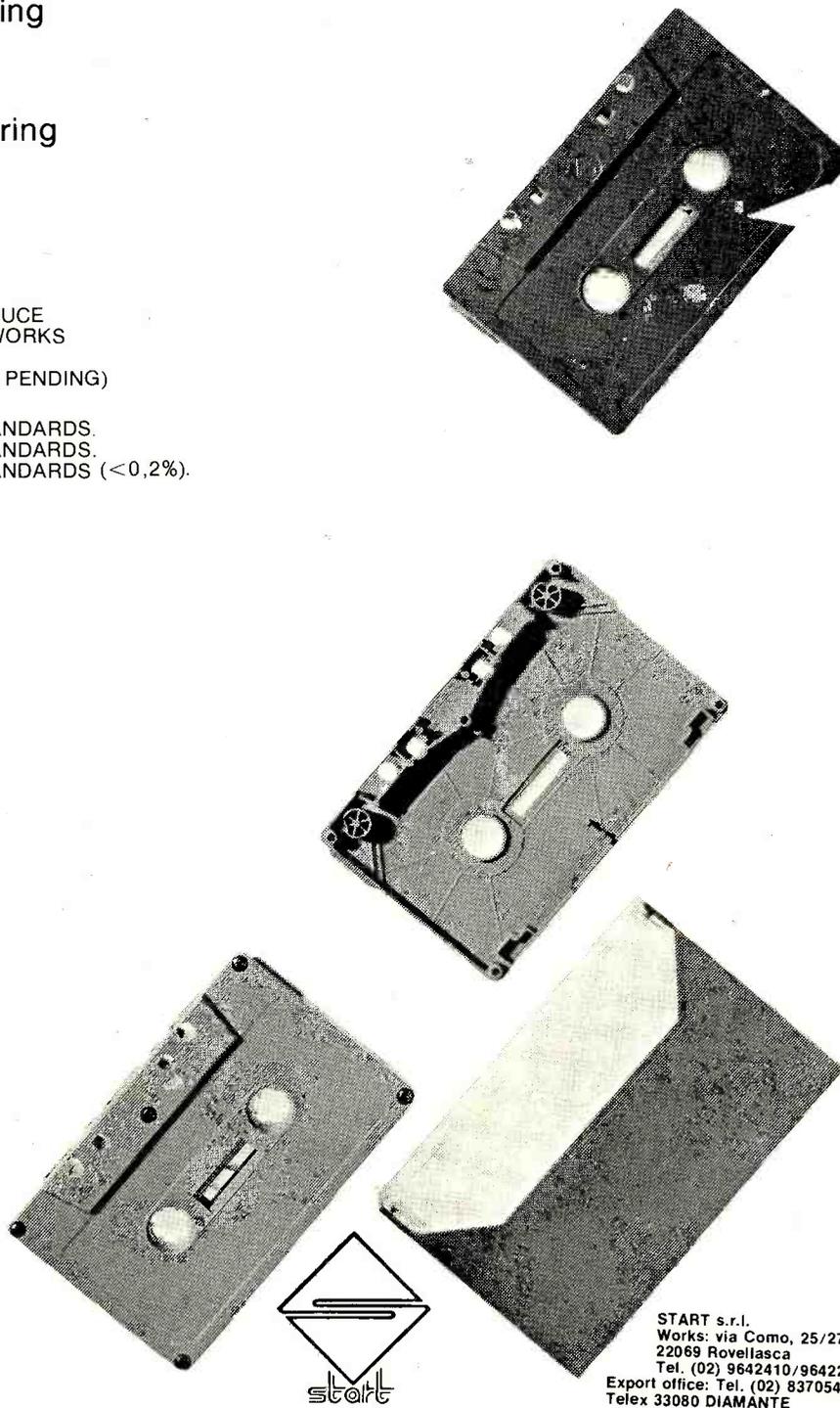
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# The Next Century

Continued from page RS-102  
paign on three double albums in three different categories, classical, popular and rock.

Proceeds from sales of all three

albums will go to a special charity fund and all the artists involved, along with their recording companies, have donated royalties from the disks. Three special concerts in

the Tivoli Gardens Concert Hall, Copenhagen, will spotlight the three categories.

The albums will highlight best-sellers over the last century, including the first "hello" and "Mary Had A Little Lamb" recorded by Thomas A. Edison in 1877. The double albums will sell at \$8.

The classical album features Wilhelm Herold, opera singer, recorded in 1906, and the Danish Radio Symphony Orchestra. The rock LP includes guitarist Jorgen Ingmann's chart-topper "Apache," and the biggest domestic hits since 1960, including Savage Rose, Gasolin, the Olsen Brothers, Tommy Seebach, Johnny Reimar and Cliffeters and Lollipop. The pop album contains a collection of the most popular Danish artists from 1930 to the present day, including Bent Fabric's number one hit "Alley Cat," and Victor Borge's jubilee concert in the Tivoli Gardens last year.

Several television shows will tie in with centenary year, including the British Yorkshire tv production of "Pop Quest," a BBC series on the history of sound and the IFPI production of recorded music's artistic and cultural development.

Press coordinator for the centenary year is Jorgen Bechman, former general manager at Polydor, Denmark.

## WEST GERMANY

The German record industry celebrates the centenary with a slogan "100 Years of Sound Carriers—100 Years of Culture Carriers." Patron of the celebration is Walter Scheel, president of the Federal Republic.

The radio stations will produce features on this theme and ZDF, the second German television channel, is presenting a two-hour show

this summer on similar lines. The first tv channel (ARD) is to transmit a live concert from the Berlin radio exhibition (Aug. 25).

And the Phono-Akademie is arranging an exhibition on the record anniversary which is to tour all major West German cities.

## SWEDEN

Preparations in Sweden for this year's celebration of the centenary of the invention of recorded sound started late in 1976. A committee, headed by Eddie Landkvist of IFPI, was set up. Other members of the committee are press officers of major record companies within the IFPI group: Lennart Andersson, Electra; Ulla Jormin, EMI; Ingvar Eriksson, Phonogram; and Kjell-Ake Carlanius, Polydor.

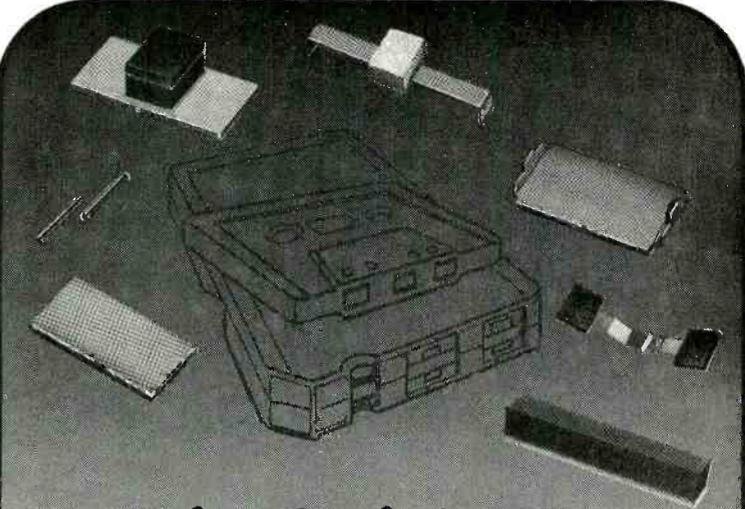
The official start of the Swedish celebration is Friday, Sept. 16, when an exhibition will be opened by King Gustav at the Technical Museum in Stockholm. The exhibition will stay in Stockholm for two months and then will go to technical museums at Malmo and Gothenburg for one month each. From

this major exhibition, a photographic exhibition will be made which will tour the libraries in the provinces.

The exhibition at the Technical Museums will show the history of recorded sound. Among subjects spotlighted will be record manufacturing, from tape to vinyl. Two demonstration recording studios will be set up, one a mock-up of an early studio and the other a modern 24-track studio.

The exhibition will also display types of hardware equipment, from the early phonograph up to today's four-channel deck. A special jubilee album and booklet which will trace the worldwide history of recorded sound along with its history in Sweden will be issued in the fall. The LP is to contain rare recordings from Swedish Radio and will be on sale at the exhibition and in the shops for just \$3.40. A full-price album in Sweden is \$8.30. The album and booklet are specially designed for education use in schools.

The IFPI logo will be used as a pre-payment of postage stamp by



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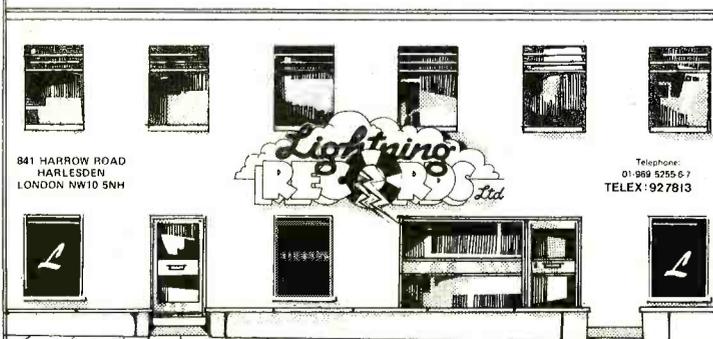
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all IFPI companies, will appear on all locally-produced albums made during 1977, will be distributed as a sticker to all Swedish retailers and will be featured on a specially designed plastic bag for retail use.

Furthermore, a well-known Swedish artist is preparing a "family tree" poster which will illustrate various historical dates from the history of recorded sound and 2,000 copies will be distributed to retailers and the press.

On Aug. 27, Norwegian tv is screening a show for all Scandinavian countries, including Finland, and Swedish tv is planning separate programs on the event.

## SPAIN

The Spanish recording industry has formed a sponsorship committee, chaired by the King and Queen of Spain, to celebrate 100 years of recording history. The minister of information and tourism is the executive chairman.

A 20-minute film called "100 Years Of Recorded Sound," prepared by the SPI, will be networked by the national television company.

Board of directors of the SPI is: Luis Sagi-Vela, EMI-Odeon, president; Luis Vidal, Hispavox, vice president; Carlos Murciano, RCA; and board members Esteban Garcia Morencos (Zafiro), Luis Porras Rodriguez (Fonogram), Alberto Serra (Ariola), Francisco Rosas Janer (Belter).

A special press office has been set up for the centennial and during the Third Sound Congress at Valladolid, the event was celebrated in the opening speech by Luis Sagi-Vela. The logo of the centennial is included on all record sleeves and promotional material put out by members of the Spanish recording industry.

## RUSSIA

It seems few people in Russia were even aware this year is the centennial celebration of recorded sound before an article in the widely-read weekly "Nedelya" informed its readership in March of this historic event.

In historical terms, mass production of records in Russia was initiated by the U.K. Gramophone Co. at the beginning of this century. The forerunner of today's giant EMI complex, the Gramophone Co. brought in recording equipment and started pressing records.

The names of the company's first executives and engineers are now shrouded in the mists of time but the history certainly dates back more than 70 years. This move was followed by Pathe, which set up a record pressing factory in Riga in 1907 and started in earnest the record industry in Russia.

In 1910, a first national record company was founded at Aprelevka, a small town near Moscow that today is the site of Melodiya's largest and best-equipped facility. By 1915 there were six record producing and distribution companies in Russia, with an overall yearly output reaching 20 million units.

It is known that Edison presented Leo Tolstoy, the greatest Russian novelist, with a phonograph recording device in 1908. Edison's men made about 80 recordings of Tolstoy's voice in conversation and short narrations at his estate in Yasnaya Poliana in the January-September period of 1908. Some 38 of these precious recordings have been carefully preserved over many years and were given a full restoration treatment before being released by Melodiya in 1976.

From 1917-1922, production of records in Russia dramatically decreased because of the general difficulties and hardships facing the country. However the Soviet government well understood the important and potential of the record.

A special department, called "Sovetskaya Plastinka" (Soviet Record) was established under Tsentropress (Central Press), an agency in Moscow, and Lenin took part in discussing plans for record production development in Russia.

In the 1920-1950 period, record production was carried out by various companies, factories and centers under the auspices of different ministries, governmental committees and offices, such as the

Ministry of Machinery, the Radio Broadcasting Committee, the Chemical Ministry, the Committee for the Arts and so on. In the 1920-1930 era, the national record industry experienced many difficulties, notably the shortage of raw material. There was set up a so-called Exchange Fund, where customers were to return broken old disks in order to buy a new "hit" release.

In 1964, Melodiya, the state

record company, was set up under the auspices of the USSR Ministry of Culture. It comprised all recording studios, pressing facilities, the biggest of which was Aprelevsky's plant, and also took over the distribution of its own product. Today Melodiya is a modern record company with an annual output reaching 200 million units.

It has its head office in Moscow where the main studio/pressing plant facility VSG is situated. Other

studios are in Leningrad, Riga, Tallin, Vilnius, Tbilisi, Novosibirsk, Alms-Ata and several other major cities. The company operates four pressing factories (Aprelevka, Leningrad, Tashkent and Riga) and several cassette manufacturing/duplicating facilities. Melodiya conducts marketing and distribution through "record houses," distribution centers in various parts of this vast country. There are currently 17

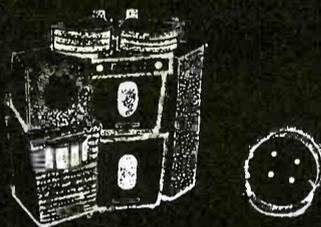
• Continued from page RS-106

## SOUND IS ROUND

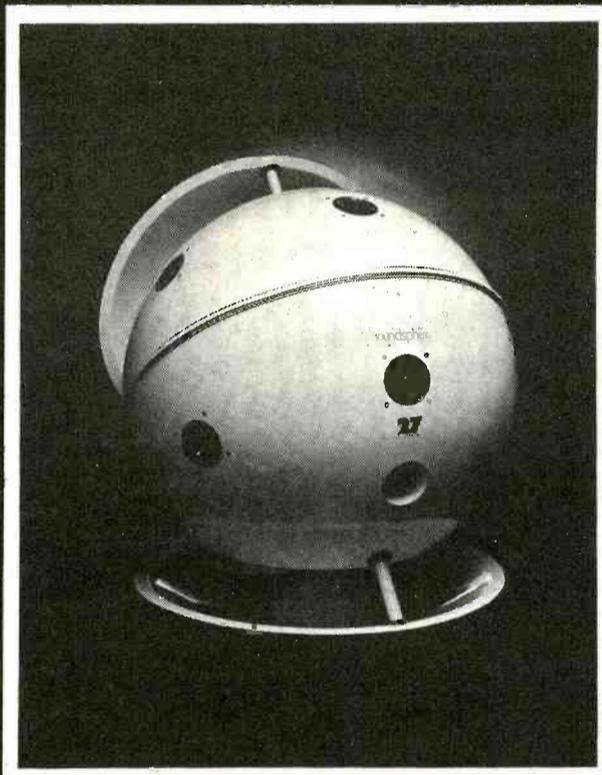
The musical sounds you listen to are in fact concentric waveforms similar to the impression you get as an object is dropped into water. The rings displayed on the surface are visual images of the way sound waves travel. Because sound is round we felt it was quite obvious to use a sphere to project and reinforce the sound wave. So, using this application, we designed the soundsphere. The soundsphere loudspeaker enclosure allows you to actually feel the difference. Dispersion characteristics as well as efficiency vs. fidelity problems are vastly improved. In the past, just about all loudspeaker enclosures offered one plane of sound coming from a box, whether we talk of your present stereo speakers or conventional and out of date "black boxes" used for professional sound. Either way, the result was sound coming from a box and sounding like a box. The soundsphere is a magnificent conception; its shape suggests a resolve.

As the bass and midrange transducers pump their response into the two reflector dishes, the sound wave is propelled around the sphere, which houses the transducers, thus creating a cleaner, more accurate and highly dispersed sound.

## MORE WITH LESS



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Truly, your ears get more with less. Functionalism and utility are unique benefits of the soundsphere. Economy of space and amplifier power used to attain desired levels of distortion-free sound are examples. Weight and size are always significant, especially if you're on the road.

You'll really appreciate the amount of level with two soundspheres, instead of three or four conventional boxes and large heavy horns for your P.A.. The soundsphere is a full range loudspeaker enclosure for use with musical instruments and voice, as well as other P.A. applications such as club, disco, concert stage, and more.

Highlighting the soundsphere's economic and functional design, less amplifier power is necessary to produce desired levels for P.A., musical instruments and home entertainment. Each component works less and realizes more. Superior dispersion allows for less level resulting in a clean full sound, without distortion, reducing listener fatigue.

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Nothing forces customers away from a club or disco faster than loud, distorted music. With the soundsphere, headaches and irritability are eliminated. Those vital psycho-acoustic benefits are the continued economic application of the "sphere". The soundsphere can deliver 360° of dispersion in low and mid-range and well over 200° in high end.

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MAXIMUM POWER CAPACITY - "Type E" 250 watts RMS  
"Type G" 350 watts RMS  
MAXIMUM SOUND LEVEL - 123db @ 4 ft.

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# The Next Century

• Continued from page RS-105

of these centers and two affiliated offices.

Melodiya stopped making 78 r.p.m. disks in the early 1970s and now produces 33½ r.p.m. records in three sizes, 12-in., 10-in., and 7-in. It also produces a large quantity of flexible disks containing two to four songs. The flexis are also used

in "sound" magazine "Krugozor," being inserted along with the usual pages.

Stereo production was initiated in 1961 at Melodiya. Until the 1970s, only classical music was released in stereo and then in only moderate quantities. In 1970, Melodiya made an attempt to launch a "compatible" line of products. Mass production of stereo

players began in Russia in the mid-1970s and this resulted in the fast development of stereo software. Now stereo records constitute more than 33% of the whole.

The first prerecorded cassettes were made by Melodiya in 1971 and by now output has reached some 5-7 million prerecorded units a year. The cassette popularity is growing but it is still not a rival to the gramophone record. First models of auto-tape stereo recently introduced on the national market here are great adjuncts to the cassette's potential and it is hoped that tape-in-car will soon be the accepted kind of entertainment for Russian drivers.

Records are fast becoming a "must" in every Russian household and there is a continuous need for music in this country.

It gives great pleasure to see old 78 r.p.m. disks fondly preserved by record collectors who are proud to own such historic relics. The disks bear unique labels. One is of that dog listening to that gramophone, conjuring up an aura of nostalgia linked irrevocably with "those were the days."

VADIM YURCHENKOV

## EUROPEAN CELEBRATION

European celebrations for the remainder of the centenary year, as organized under the auspices of IFPI (the International Federation of Producers of Phonograms and Videograms), include:

June 1-23, the Festival of Holland, in Holland; June 18, "Zweites Deutsches Fernsehen," in Germany, a 60-minute evening birthday-party program, gala, feature/documentation.

July 4-9, Ninth International Congress on Acoustics, in Madrid.

Aug. 21-27, IMZ Congress in Salzburg; Aug. 22, Salzburg premiere of the IFPI/NMC documen-

tary film on the history of recorded sound; Aug. 26, Berlin International Radio Exhibition with special feature "100 Jahre Tontrager."

Sept. 2-9, International Assn. of Sound Archivists annual congress, Mainz; Sept. 28, IMC, Czechoslovak World Music Week, Prague; Sept. 30-Oct. 4, Internationale Funkausstellung, Berlin; Sept. 26-Oct. 4, Exhibition at WIPO Headquarters, Geneva.

Oct. 1, birthday anniversary of

Charles Cros, Paris, and retrospective Cros-Edison exhibition at SACEM, in collaboration with the Smithsonian Institute, Paris; and publication of catalog, "The Record," also in Paris; Oct. 2-5, IMC, Fourth International Concert—"Showcase of Young Artists," Bratislava; Oct. 17-18, Classical music concert, "Homage To The Recording Orchestras," Royal Albert Hall, London; undated: "Grammy Awards" (provisional

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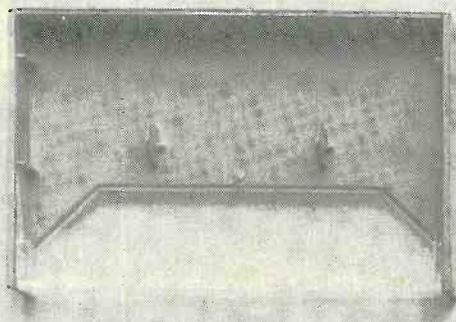
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title), in London; and celebration to mark opening of new WIPO headquarters in Geneva.

December, all month, historical exhibition (EMI) at the Science Museum in London.

#### FINLAND

The Finnish group of IFPI, the International Federation of Producers of Phonograms and Videograms, which includes nine leading companies, is planning a salute to the record industry in the centennial year with the release of two historical sampler albums, one featuring Finnish pop music and another stressing Finnish serious music.

In addition, a booklet on the history of phonograph records with emphasis on local development is being published in May.

In recent years there have been several local re-releases of historical material, the oldest dating from 1902-1910. Companies active in the nostalgia market have been Finnlevy, with the Savel series; Scandia-Musiikki with Lea Piltti, Aulikki Rautawaara, "Labor Songs"; EMI Finland, with "Historical Recordings I and II"; and PSO, with A. Aimo and George Malmsten material.

Oy Yleisradio is giving its full support to the event. A special weekly radio show called "The Century of The Phonograph Record" has been going on already this year. The series traces the most important trends and happenings at home and abroad. Interviews and musical samples stud the series, which follows an original idea by Radio Denmark.

Under consideration is a 30 or 60-minute television program on the history of the phonograph record in Scandinavia and this would be a full collaboration between the entire Scandinavian music industry.

#### DIAL-A-CONCERT FROM THE RECORD ARCHIVES

Sound recording libraries and archives have spent a number of years struggling for acceptance. Now that they have at last attained it, their future seems not only assured but may well be a part of one of the most exciting technological revolutions of the immediate future.

As Danny Hatcher, director of the Country Music Foundation Library and Media Center, points out, "Sound archives dealing with popular music are finally receiving serious attention from scholars, the commercial music industry, and organizations like the Music Library Assn. after being neglected for many years. This, coupled with the application of modern computer techniques for cataloging sound material, will place sound archives in the forefront during this era of sound and visual media information dominance."

Amplifying Hatcher's last statement is David Hall, director of the Rodgers and Hammerstein Archives of Recorded Sound, whose visionary view of the future of sound recording includes a system by which all music, both current and archival, will be available at the touch of a computer-linked telephone (probably to be recorded on cassette or similar taping system), the charge simply billed to the home telephone. Says Dr. Hall: "By the year 2000 anybody will be able to hear any recorded musical performance simply by dialing his telephone; both sound and picture will be transmitted from a central computer by optical cable. In fact," he adds with emphasis, "the technology exists for this right now. The only thing holding us back are the vested interests of the present since this would mean the end of the current broadcasting and recording industries as we know them."

In Dr. Hall's visionary future the role of sound archives themselves "will simply be that of storage banks for this central computer and cable system."

If Dr. Hall's predictions are accurate, then, the giant strides taken in the field of sound recording archives so far are small indeed compared to the enormous ground it may well cover in the next century. Or even, if Dr. Hall's timetable is ac-

curate, within the next quarter century.

DOUGLAS B. GREEN  
Country Music Foundation

#### THE LONG CLIMB TO THE TOP

For the past five years, many in and out of the industry have been impatiently awaiting pop music's Next Big Thing to explode on the contemporary scene.

Elvis Presley first hit the charts in

February 1956 with "Heartbreak Hotel," and nobody matched his accomplishment or popularity until the Beatles went to No. 1 eight years later with "I Want To Hold Your Hand." But, despite some incredible record successes in recent years by Elton John, Peter Frampton, Stevie Wonder and the Eagles, no one is claiming that a new phenomenon is upon us. The wait continues.

Putting aside for the moment the probable fact that a watched pot never boils, it may be that the industry has become too cynical for a new superstar to take hold; too reluctant to certify an artist's ascension even when the sales are there (as in the case of Elton John). Or it can accept too quickly an artist's rise, threatening a backlash amongst some members of the  
(Continued on page RS-112)

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# Storing Solid Gold For the Future

By DAVID HALL

Nobody makes a great deal of noise about it, but many of the great reissue packages that have hit the record store shelves over the past decade have been made possible because of the hundreds of thousands of historical recordings which have been collected and preserved in near-mint condition by collectors and library-academic institutions over the past four decades and more, with the result that when Columbia has wanted to put out a Gospel Sound album, or RCA the Heifetz Collection, or "The Complete Rachmaninoff," they have had some place to turn for material that no longer existed in their own vaults either as metal parts or usable pressings.

In the instance of these particular packages, crucial sides were culled from the holdings of the Rodgers and Hammerstein Archives of Recorded Sound at the Performing Arts Research Center of the New York Public Library's Lincoln Center facilities. Not only did R&H have the material in usable shape, but it also

was able, through its preservation laboratory setup, to provide Columbia and RCA with studio quality master tapes. This is only one of many services now provided to the industry, not only by R&H, but by a dozen or more institutional sound recordings archives throughout the country.

Five of these archives possess a sufficient range of holdings and services to be called in today's context general sound archives of major stature. The Recorded Sound Section of the Library of Congress (established in 1963 as a partial outgrowth of the Archive of American Folk Song) is by far the largest, its collection is almost double that of the 350,000 items held by the New York Public Library's R&H Archives, which came into being in 1963.

The Stanford Univ. Archive of Recorded Sound was set up as early as 1958, but at this writing is limited in its service capacity because of budget stringencies—a problem all too familiar among the institutional

fraternity. Yale Univ.'s Historical Sound Recordings Program has been going since 1961 and stands presently as the best cataloged of the six major archives. Its orientation is primarily classical as against the all-encompassing purview of the Library of Congress and R&H.

The Audio Archives of Syracuse Univ. (established 1963) operates for the present, like Stanford, on a limited service basis. Cylinders and vertical-cut records are the specialty of the house here and there is close cooperation with the Edison National Historical Site in Orange, N.J.—itself a special focal point of interest and activity in this centennial year of Edison's epochal invention.

## The Collectors Came First and Are Still With It

Like most great research libraries in this country, including the Library of Congress and the New York Public Library, the major institutional sound archives in large measure came into being because a private collector or group of collectors were seeking a permanent home for the treasures they had carefully amassed over several decades or more, this movement being encouraged to no small extent by tax laws governing gifts to libraries and educational institutions. Among the "big five," the Library of Congress is in rather a special position, inasmuch as it is an organ of the federal government and a copyright depository. But speaking for the Rodgers and Hammerstein Archives at the New York Public Library, I can say that close to 80% of its holdings have come and still continue to come by way of donations from private collectors, donations which have ranged from enormous libraries of operatic and jazz material to seemingly modest gifts that have happened in one instance to include Irving Berlin's unique "What Am I Gonna Do" recording for the 1911 Friars Club Frolic. Direct financial assistance from the individuals and foundations have played a major role in the development of both holdings and services, as the Rodgers and Hammerstein name, for one, will attest.

And let it be said loudly and clearly at this point that the recording industry itself has played a most generous role, in the instance of R&H, at least, in providing both impetus and substance to its collection. As with the Victor Talking Machine Co. gift to the Library of Congress in 1925, so Columbia in 1935 made a major gift to the New York Public Library which in effect was the seed from which the present archival collection grew. Continuing corporate donations of current product from most of the major labels, and from a very substantial number of the independent and specialty labels account for some 3,000 of the more than 20,000 items donated to R&H from year to year.

Nevertheless, it is the private collectors and hobbyists who in effect prepare the soil from which the major sound archives develop, be they general or highly specialized. Indeed, most of the important discographic research and publication in jazz and most other fields is still the work of dedicated individuals, most of them cultivated amateurs in the true meaning of the word. Only in recent years have the archives been originating their own work.

## What Makes a Sound Archive?

There's a decided difference, in my view at least, between a record collection, a record library, a sound repository and a sound recordings



archive. The essential standards for a sound recordings archive can best be spelled out in a series of questions:

1. Is the collection comprehensive—in terms either of broad coverage for the whole field of recordings, or in terms of intensive and deep coverage of a special area: jazz, classical, country, spoken, vertical-cut records, radio daytime serials, etc.?

2. Is there catalog access to the collection? Without a catalog providing minimum basic access by way of performer, composer, title, geographical region, label-number—either singly and/or in combination, the largest and most carefully assembled collection is of use only to its original owner.

3. Is the collection and its catalog open to the public? "Public" in this instance means those qualified by interest and/or experience to make fruitful use of the collection and its catalog. Public use in this context would indicate that the collection holdings are available for properly controlled on-premises listening. Audio duplication, whether by the archive, or by way of plug-in cassette on the part of the user, is a knotty matter to be taken up subsequently.

4. Are there facilities for assuring preservation of the collection holdings, in terms of both temperature-humidity controlled storage facilities and in terms of transfer of unique and fragile disk/cylinder recordings to on-premises public service tapes?

5. Does the collection maintain a comprehensive reference library of books, discographies, periodicals, company catalogs, sleeve/album notes, etc.?

6. Does the collection issue or sponsor publications contributing to sum total of knowledge in the field? Does it collaborate with other archives and/or private collectors in the pooling of knowledge and techniques in the area of archival sound recordings collecting and service?

It stands as a trenchant commentary on the sparse funding and manpower available that not even the "big five" archives can lay claim to fulfilling wholly every one of the requirements implied here. R&H and the Library of Congress, followed by Yale, are tops in public service and preservation facilities. When it comes to publications, it is the specialist archives to which we must turn: the Rutgers Univ. Institute of Jazz Studies with its Journal of Jazz Studies, the Country Music Foundation Library and Media Center with the Journal of Country Music, the John Edwards Memorial Foundation of UCLA, whose JEMF Quarterly is singularly informative on the rural white music of the U.S., to which should be added also the Trimester Report of the Archives of Traditional Music at Indiana Univ., concerned with regional and ethnic music throughout the world. To this roster of representative specialist archives should be added the Archive of New Orleans Jazz at Tulane Univ., the New Orleans Jazz Museum and Archives, the International Piano Archives based in New York, the G. Robert Vincent Voice Library at Michigan State Univ., East Lansing, the School of

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Communications Phonoarchive at the Univ. of Washington (started by the way, with a grant from the CBS Foundation), and, of course, the most glamorous newcomer to the field, CBS's Museum of Broadcasting in New York, which inaugurated its services barely a year ago. Unique in the area of documentary resources, and of inestimable value for broadcasters working up specials dealing with the nation's past is the National Archives in Washington.

The roster set forth here is a representative rather than a comprehensive run-down, and takes no account of the oral history recording explosion, but it does offer some idea of the scope of sound recordings archive activity dealing primarily in the past of the recording industry, American and worldwide—and not just with the recordings themselves, but all relevant printed material—trade and professional journals, consumer publications, books, discographies, company catalogs, album sleeve and program notes and the like.

#### Getting It All Together—ARSC

The great European sound recordings archives, such as those in Berlin and Vienna trace their beginnings to the early years of this century, while the enormous radio archives, such as that of the BBC, were flourishing operations in the 1930s; but it was only in the 1960s that anything similar developed in the U.S. With the advent of tape and the premium cost of space, it appears that most of the repositories of the major radio networks and producer-advertising agencies were dispersed, and for the past decade and more, private collectors and private archives have been attempting to reconstitute this material from a myriad of sources ranging from junk shops to half-forgotten caches in storage warehouses. The institutions are just beginning to become part of this particular act.

Among the American commercial record companies, it appears that Columbia alone has made a major effort to recover its own past by way of a company sound archive, with the late A.F.R. Lawrence as the first curator.

A chief agent in bringing together private collectors, institutional sound archives people, and interested people from the recording industry has been the Assn. for Recorded Sound Collections (ARSC), itself an offspring (1966) of the sound archives surge of the 1960s. With its 11th annual conference at the Edison National Historical site and a journal in its ninth year of publication, ARSC has sought to serve primarily as an instrument for the exchange of information about who has what and where, as between private collectors, institutions and industry people. With some 300 individual members and more than 150 institutional members, ARSC has displayed a rather astounding vitality for a group whose work must be carried out on a purely voluntary basis—until such time as seed money becomes available to make possible the scaling of its efforts to the actual magnitude of the task at hand. The first major effort of ARSC came early on with publication in 1967 by the New York Public Library of its "Preliminary Directory of Sound Recordings Collections in the United States and Canada." The 1,700 or so entries may amaze some as to the interests of record collectors and archives throughout this hemisphere. My guess is that the 1967 directory accounts for perhaps half of the total of serious collectors of disk and tape throughout the northern hemisphere and that an updated publication might turn up a total today of as many as 15,000!

The most ambitious ARSC proj-

ect currently in the works may, if funding becomes available, pave the way toward a unified catalog of all institutional sound archive holdings throughout the U.S. and Canada. A grant to ARSC from the National Endowment For the Humanities has provided funding for representatives of the "big five" institutional sound Archives (Library of Congress, New York Public Library, Stanford Univ., Syracuse Univ., and Yale Univ.)—with the ad-

dition of the Univ. of Toronto—to undertake planning of a computer-produced union catalog, beginning with commercially issued pre-LP recordings of classical and spoken-word disks and cylinders held in common by the six participating archives. The planning project, however, will take account of all possibilities, including jazz, country, r&b—this to the extent that a framework will be worked out to include all types of recorded sound

material. The ultimate aim is to create an international, standardized, computer-produced union catalog from worldwide sources. This planning project alone will extend through early 1978, and it will remain to be seen after that point whether a financing package can be assembled to implement the project as planned.

Fortunately, it appears that the concept of an international data-processed catalog, covering record-

ings of the past, as well as current product, is an idea whose time has come; for parallel pilot projects are in the works for a variety of non-classical music areas.

#### Network Technology—For Information and Program Material

Given what already is in being in the areas of international finance and inventory control, it seems to be only a matter of time and money before the combination of data  
(Continued on page RS-115)

# THE MACHINE



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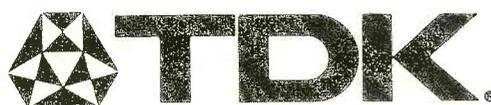
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# The Charts In Evolution: A Chronicle

By PAUL GREIN

It's just about 65 years since Billboard published its first chart, a list of the top 10 sheet music best sell-

ers. Now Billboard has surveys for pop, soul country, radio and rack singles and albums; jazz, classical,

Latin and gospel LPs; MOR singles; and action on the disco; international and boxoffice fronts. It was simpler then.

July, 1913: The inception of "Last Week's Ten Best Sellers Among The Popular Songs," a list of sheet music best sellers; considered the first chart based on reports from trade sources.

August, 1913: "Songs Heard In Vaudeville Last Week" unveiled; chart covers performances in New York, Chicago and later San Francisco theatres.

January, 1922: "Metropolitan Mirth-Melody-Music" bows; this lists songs performed in burlesque wheels and stock companies.

February, 1922: "Songs By American Composers" first appears; chart details songs performed in classical and semi-classical recitals in New York City.

In 1928: "Popular Numbers Featured By Famous Singers And Leaders" originated; chart mixes radio performances and in-person presentations.

January, 1936: "Ten Best Records For Week Ending" makes its debut; this lists the 10 top-selling records of each of the most active record companies (as reported by the companies themselves!)

March, 1936: "Sheet Music Leaders" appears; reports are by leading jobbers and retailers.

March 27, 1937: "Songs With The Most Radio Plugs" debuts; data is supplied by an outside company called Accurate Reporting

Service, covering networks and independents.

Oct. 1, 1938: A review feature called "The Week's Best Records" is retitled "The Billboard Record Buying Guide;" supplementing the reviewer's opinion with such factors as airplay and sheet music sales. This ultimately becomes the first trade survey of record popularity.

July 20, 1940: The first full-page record survey appears as "The Billboard Music Popularity Chart;" lists cover jukebox play, retail sales, sheet music sales and radio play. The "Best Selling Singles" feature—the forerunner of today's pop chart—lists 10 items. **First No. 1:** "I'll Never Smile Again," Tommy Dorsey, Victor.

March 15, 1945: "Best-Selling Popular Record Albums" debuts as a top five listing. **First No. 1:** "The King Cole Trio," Capitol.

March 24, 1945: "Honor Roll Of Hits" begins an 18-year run as a chart of song popularity as opposed to record popularity. It continues through Nov. 11, 1963, and the end of the practice of covering hits; expanding from a top 10 listing to a top 30 chart in the process. **First No. 1:** "Ac-Cent-Tchu-Ate The Positive." **Last No. 1:** "Sugar Shack."

May 15, 1948: Inception of "Best-Selling Folk Records" chart. **First No. 1:** "Anytime," Eddy Arnold, RCA Victor.

May 22, 1948: Inception of "Best-Selling Race Records" chart, replacing the "Harlem Hit Parade," which had run since March 1943. **First No. 1:** "Tomorrow Night," Lonnie Johnson, King.

June 17, 1949: "Race" heading changed to "Best-Selling Rhythm & Blues Records" and "Folk" heading becomes "Best-Selling Country & Western Records." Both are top 15 listings.

July 22, 1950: Pop album chart separates into 33-8 and 45 r.p.m. lists. The surveys are rejoined on January 23, 1954.

Nov. 2, 1955: Inception of the "Top 100," "a combined tabulation of dealer, disk jockey and jukebox" activity designed "to give trade exposure to newer records just beginning to show action in the field." **First No. 1:** "Love Is A Many-Splendored Thing," Four Aces, Decca.

June 20, 1956: "C&W" replaces "Country & Western" heading. This in turn changes to "Hot Country Singles" on Nov. 3, 1963.

May 31, 1959: Pop albums chart divides into mono and stereo classifications. On Jan. 4, 1960 each is further divided into action (new releases) and essential inventory (catalog) lists. On Jan. 15, 1961 mono and stereo action charts continue, and about 200 essential inventory albums are listed by category but aren't positioned.

April 9, 1961: This experimentation ends, and charts list 150 mono and 50 stereo albums.

July 17, 1961: Inception of the MOR chart as a 20-position list variously dubbed "easy listening," "middle-road singles" and "pop-standard singles" before ultimate designation on June 5, 1965 as Top 40 easy listening" chart. **First No. 1:** "The Boll Weevil Song," Brook Benton, Mercury.

Sept. 3, 1961: Publisher and licensee information added to all Hot 100 listings.

August 17, 1963: Mono and stereo LP lists merge into one 150-item pop album chart. It expands to 175 positions on April 1, 1967 and to 200 positions on May 13, 1967.

January 11, 1964: Inception of country LP chart. **First No. 1:** "Ring Of Fire: The Best Of Johnny Cash," Columbia.



January 30, 1965: R&B singles charts, absent since Nov. 23, 1963, resume. **First No. 1:** "My Girl," Temptations, Gordy. Also, the R&B album chart makes its debut appearance. **First No. 1:** "Where Did Our Love Go," Supremes, Motown.

March 13, 1966: Producer credits added to all Hot 100 items.

Jan. 4, 1969: Weekly jazz and classical album charts bow. **First No. 1 jazz LP:** "Fool On The Hill," Sergio Mendes & Brasil '66, A&M. **First No. 1 classical LP:** "Mozart: Concertos 14 & 21 (Elvira Madigan), Anda/Camarata Accademica Of The Salzburg Mozarteum, Anda, DGG.

Aug. 23, 1969: "Rhythm & Blues" heading changed to "Soul."

Feb. 19, 1972: A separate tape survey is absorbed into the LP chart, now dubbed "Top LPs and Tape."

Feb. 17, 1973: Latin album survey begins as a top 20 listing from New York retail outlets. **First No. 1:** "El Juicio," Willie Colon, Fania.

March 31, 1973: Sheet music supplier coding added to all Hot 100 items.

June 9, 1973: Songwriter credits added to all Hot 100 items.

Jan. 5, 1974: Gospel album chart debuts as a monthly list. **First No. 1:** "Lord Don't Move The Mountain," Inez Andrews, Songbird.

Oct. 26, 1974: Disco Action feature begins as a one-column report from New York discos and record shops. **First No. 1:** "Never Can Say Goodbye," Gloria Gaynor, MGM.

Nov. 24, 1974: Radio singles action feature bows, listing prime movers, top add-ons and regional breakouts.

Feb. 15, 1975: Rack singles and album lists originate. **First No. 1's:** "Please Mr. Postman," Carpenters, A&M and "Elton John's Greatest Hits," MCA.

Aug. 16, 1975: Album radio action feature debuts, listing top national add-ons, top requests/airplay and national breakouts. This replaces FM Action, a weekly feature since Feb. 12, 1972.

Oct. 18, 1975: Hotline bows as an advance charts and analysis service separate from the regular issue. Label share and prime mover data added December 13.

March 20, 1976: Top Boxoffice chart added in Talent section, listing top-grossing dates at arenas and auditoriums.

Sept. 18, 1976: Disco Action report expands to one full page, listing a national Top 40 and top 15s from 16 different markets. The first national disco survey, a top 30 listing, actually bows Aug. 26. **First No. 1:** "You Should Be Dancing," Bee Gees, RSO.

The research for this survey was aided immeasurably by Joel Whitburn's series of books chronicling Billboard's pop, soul, country and easy listening charts, and by Joe Csida and June Bundy Csida's historical review of the charts, first printed in Billboard's Music/Records 200 special issue, July 4, 1976. The Csidas are writing a book on the history of entertainment in America.

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# The Bionic Radio

• Continued from page RS-96

jockey as an entity above and beyond the radio station itself (today, the station is a total entity and the disk jockey is usually just a small cog in a huge complex structure) was the payola scandals that erupted in 1959 after a Storz convention in Miami. The resultant headlines and investigation severely dimmed the disk jockey's image for years, though only a few were found guilty.

There were attempts, of course, to take the disk jockey programming concept into network radio, but they failed—including an abortive attempt in the early 1970s with Don Imus and Robert W. Morgan by NBC. In May 1955, CBS and NBC were battling for the services of the big name disk jockeys. CBS president Arthur Hull Hayes personally negotiated a contract with Bill Randle and the network also gained Howard Miller of Chicago fame for a three-year deal calling for \$600,000. NBC, having lost those two gents, was reportedly seeking the network services of Alan Freed. Both networks had been quietly incorporating record shows on their programming rosters—"Disk Derby," "Jukebox Jury," "Biography In Sound," "Monitor." But by November 1955, the networks had cooled off somewhat to the jockey idea on network. Freddie Robbins' "Disk Derby" was dropped, though he still continued a 3:30-4 p.m. daily show over CBS for a while longer. Peter Potter's "Jukebox Jury" hung on, as did Mitch Miller's Sunday night show. Martin Block's show on ABC, Howard Miller's show—these were all to go. And 1955 also saw the dropping from NBC of several records-with-live-music shows, including stanzas by Frank Sinatra, Dinah Shore and Dave Garroway.

The disk jockey on network was not to be.

But meanwhile, format radio continued to grow. Country music radio grew up out of the sticks and became "modern." Ethnic radio grew into r&b radio, then into soul radio.

But the 1960s saw another major development in radio with the advent of Bill Drake, a Georgia boy whose real name was Phil Yarbough. Drake, teamed with Gene Chenault, gained a task as programming consultant of an obscure radio station called KHJ in Los Angeles. With Ron Jacobs at the helm as program director and a staff of disk jockeys that included Charlie Tuna, Robert W. Morgan and Don Steele, the station soon became the No. 1 music station in the city and Drake gained other RKO General stations under his wing, including WRKO in Boston and KFRC in San Francisco. As his stations rose to market dominance, his programming concepts were copied. Later, Buzz Bennett added a few touches. Then a young radio programmer named Lee Abrams got seriously into research and achieved considerable success. Jack McCoy began to harness the computer into radio programming and Moffat Communications in Canada took that one step further to assist the disk jockey. Several firms by 1976 and 1977 had computer-assisted concepts; for instance, the computer became a mainstay for automated radio stations. And in the 1970s about a fifth of the radio stations adapted automation in one form or another.

Holliday's master's thesis depicted the growth of the computer and automation in radio through the 1980s when upwards of half of the radio stations in the nation used automation equipment, usually in combination with live air personalities.

Then, of course, the videodisk altered things even more, beginning in the 1980s. The development of radiovision actually happened first on cable tv. As some CATV operators found they had a few channels left over, they began to broadcast music. There were some feeble attempts at real radio operations at first; these didn't work out. Then,

some bright CATV operator (and there were several who later claimed they were first) began programming the new videodisk that had finally been put on the market by MCA and others. He had a disk jockey announce the VD just as if it was a record and borrowed some 1960 concepts of Bob Whitley, who'd tried to program a UHF tv station in Atlanta with music several hours a day. The idea had caught on like a brushfire blown by

a high wind with the 18-24 demographics. Eventually, a couple of VHF tv stations had decided to compete (the result was that several tv series such as "I Love Lucy," already more than 30 years old, were finally retired from tv and VD programming grew and grew). Approval by the FCC for 4-channel sound and tridimensional video paved the way for radiovision.

And, as Johnny Holliday, the descendent spiritually of countless

Johnny Hollidays over the years, left the radiovision studios and climbed into his computer-operated Mini-Ford and triggered the coordinates for his apartment site, he sat back and watched the latest Osmond warble on the car screen as he fingered his Fender tritonic pushbutton guitar, he began to daydream about that Boston radiovision job he knew he was going to get. How could he lose?

**'One of the most important breakthroughs in the history of recording.'**



First installation of MCI's new JH-50 Series automation system in the United States is at Criteria Recording Studios. Looking on as owner Mack Emerman explain a feature are (L to R) Dennis Bryon (Bee Gees); Karl Richardson (Bee Gees co-producer); Maurice Gibb and Blue Weaver (Bee Gees); Mack; Tom Dowd (Atlantic Records, producer of Lynyrd Skynyrd); Ronnie Van Zandt (Lynyrd Skynyrd); Barry Gibb (Bee Gees) and Alby Galuten (Bee Gees co-producer).

## Helping Hands: the automation system that works.

It may be some time before all the advantages of MCI's computerized mixing are fully realized. But Ron and Howard Albert of Fat Albert Productions are discovering new things about the system every day. "Its capabilities are almost unlimited," says Ron. "You can do anything. Remix as many times as you want, make each one different, and keep all of them. Lay in a new track a month later—without a click or pop or a speck of difference."

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Howard. "And a 'Plasma Display' visually shows you the changes you've made without the faders moving. We think the system is one of the most important breakthroughs in the history of recording."

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# The Next Century

• Continued from page RS-107

public (as may have happened with Bruce Springsteen).

It is the case of Elton John that is the most illuminating. From

"Honky Chateau" in July 1972 to "Rock Of The Westies" in November 1975, Elton amassed seven consecutive No. 1 albums. In addition, every single he released in this

time span, save one, went top 10; five made No. 1.

And yet, even at the peak of his career in January 1976, when asked by a "Playboy" interviewer if he were pop's new king, Elton replied: "No, no I am not trying to do it. Nobody knows what it's going to be, or even if it will ever come along... I'd like someone to come along, steaming from out of left field, and make a fortune, make it big. It would give the industry a shot in the arm. It's a bit predictable at the moment, with the same big names still churning out the records, but I think the time is right for somebody new."

What it takes to be a superstar, at least in the Presley/Beatles sense, is the ability to create a cultural explosion as well as a musical one; to affect the way people think and act in their daily lives.

Certain sociological factors may help explain why no one has come along since 1964 to do this. Presley broke in 1956, in the midst of the complacent Eisenhower years; the Beatles exploded in 1964, in the depressed wake of the Kennedy assassination. It may be that a pop explosion can only follow a period marked by a pervasive sense of melancholy, and most of the past 13 years have been active and even turbulent.

The arrival of the Next Big Thing—assuming that isn't an obsolete concept to begin with—will doubtless spur equipment and record sales and thus benefit the industry generally.

Until then, the industry has 45 top-of-the-line name acts sharing the No. 1 superstar slot more or less equally. At least that's how many acts have achieved a plati-

num album since RIAA began certifying million-selling LPs in February 1976.

The seven figure album-sellers are Aerosmith, AWB, Bad Company, Bee Gees, George Benson, Boston, Brass Construction, Brothers Johnson, Jackson Browne, Captain & Tennille, Chicago, John Denver, Neil Diamond, Doobie Bros., Bob Dylan, Eagles, Earth, Wind & Fire, ELO, Fleetwood Mac, Peter Frampton, Heart, Jefferson Starship, Elton John, Kansas, Kiss, Led Zeppelin, Lynyrd Skynyrd, Barry Manilow, Steve Miller Band, "The Outlaws," Parliament, Pink Floyd, Lou Rawls, Linda Ronstadt, Rufus, Bob Seger, Boz Scaggs, Al Stewart, Rod Stewart, Rolling Stones, Barbra Streisand & Kris Kristofferson, War, Wild Cherry and Wings.

That's only 44 platinum album acts. The 45th? The Beatles.

## "I WRITE THE SONGS..."

One measure of the increased attention and respect paid to songwriters came in June 1973, when Billboard began listing writer credits on all records making the Hot 100, in compliance with a request from the American Guild of Authors and Composers.

Another is the way that the original version of a song is almost always regarded as the definitive version. No matter how shimmering and well-designed a cover version may be, it can be and often is dismissed with the instantly-understood remark, "it's not as good as the original." The way the songwriter performed a song to begin with usually claims the sympathies of the listener, because the reasoning goes, he wrote it and he, better than anyone, knows how it should be sung.

Still another measure of the industry's current emphasis on writers is the way they are frequently following their hits for other acts with chart records of their own. Already this year such gold single songwriters as Kenny Nolan, Parker McGee and Alan O'Day have made their debuts as artists on the Hot 100. Recently, Peter McCann was able to make the singles survey on his own the same week his "Right Time Of The Night" went top 10 for Jennifer Warnes.

It can be argued that more songwriters are recording because as more acts come up that are writing their own material, there are fewer places for the writer to take his songs. Of course this is cyclical, and those artists (especially MOR interpreters) that do rely on outside material must either look doubly hard for the songs that are available, resort to covering current hits or singing standards, or start writing an occasional song if they can. (Helen Reddy, for instance, co-wrote five of the songs on her upcoming album, compared with an average of one on each of her previous LPs.)

The idea that more writers should be given a chance to record is behind Pacific Records, a new Atlantic-distributed label that is currently on the Hot 100 with its first release, Alan O'Day's "Undercover Angel." It was formed by Ed Silvers, president of Warner Bros. Music, and Mel Bly, executive vice president, and is described in a brief press release as a label handcrafted with the sole purpose of furthering the careers of those writers signed with WB Music who also perform.

Silver explains, "Songs which otherwise would have been channeled to major recording artists, such as 'Angie Baby' for Helen Reddy or 'Rock 'N' Roll Heaven' for the Righteous Bros.—both Alan O'Day compositions—we will now be able to exploit on Pacific Records via the original songwriters."

No more is yet known about this potentially trendsetting intercorporate venture than the fact

that the label will not only utilize the copyrights already available to it through the music company, but also make concerted efforts to bring over established writer-artists for eventual signing to Pacific.

Bly does allow that Pacific will be characterized by increased publisher participation in creative matters. "We'll all screen material and a song must totally satisfy Ed and me as publishers. We'll add a third leg to the decision-making process," he explains, noting that often artists choose material themselves, and sometimes in conjunction with their producer, but rarely with the added participation of a publisher.

Bly notes that one trend in publishing today is to sign self-contained, self-generating writer-artists early. "The ideal situation is when you're involved when a writer-artists is just beginning; if you can anticipate a Gary Wright, an Eagles, a Boz Scaggs. After the fact it's a different scorecard, requiring a different investment.

"We also try to anticipate sessions that are about to take place, so we have to maintain communication with people at every level of recording. We want to know who's recording, who's changing producers and when, so we can tailor songs specifically for that artist. We also have a demo studio and strive to get our demos to sound like each artist. With Ringo Starr's 'You're 16,' we made a demo that sounded just like him, with the same shuffle rhythm." The effort earned a No. 1 chart slot in 1974.

## WITH A LITTLE HELP FROM OSCAR

While the Grammys, the American Music Awards and the Rockies are keyed more specifically to the recording industry, the Oscars are probably the award that can be counted on to generate the most record sales activity.

Maureen McGovern's "The Morning After" and Keith Carradine's "I'm Easy" became big hits only after winning Academy Awards for best song, while Marvin Hamlisch's score to "The Sting" went to No. 1 only after its Oscar win. In much the same way, in the four weeks after "Rocky" was named this year's best picture, the film's original soundtrack shot from number 120 without a star into the top 10.

The potential this holds for contemporary record acts is enormous, since more and more younger pop/rock songwriters are being nominated, in addition to the long-standing veteran composers.

This is happening, according to an Academy spokesman, as film studios discontinue the practice of having music directors under contract. "It used to be that musicians would be held under a contract basis, but now they're hired independently. A number of years ago only full-time film scorers were given the opportunity to do a film; now it's opening up to more people."

Thus such proven hit songwriters as Burt Bacharach & Hal Davis, Norman Gimbel & Charles Fox and Michael Masser & Gerry Goffin have received scoring assignments in the past several years and have drawn Oscar nominations for their work.

Also, the popularity of jazz scores has brought nominations to Quincy Jones, John Williams and Lalo Schifrin.

The black film wave of the 1970s brought an Oscar in 1971 to Isaac Hayes' jazz-soul-pop crossover "Theme From 'Shaft'," though subsequent black film scores by Marvin Gaye ("Trouble Man"), Joe Simon ("Cleopatra Jones") and Curtis Mayfield ("Superfly," "Claudine," "Let's Do It Again," "Sparkle," "Car Wash") weren't even nominated.

The rise of the rock opera form

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brought a nomination to Andrew Lloyd Webber in 1973, for "Jesus Christ: Superstar" and to Peter Townshend in 1975 for "Tommy."

The popularity of filmed rock concerts was underscored in 1970 Oscars to "Woodstock" and the Beatles' "Let It Be." (Paul McCartney was again nominated three years later for "Live And Let Die.")

And Paul Williams has been served by the rise in new-current musicals such as the Barbra Streisand-Kris Kristofferson rock version of "A Star Is Born" and the off-beat, zany, youth-oriented "Phantom Of The Paradise" and Bugsy Malone." He was nominated for all three films, winning the best song prize this year for "Evergreen."

With the popularity of all these film forms on the rise, more and more composers who have made their name in contemporary pop, rock, jazz and soul are likely to win Academy Awards, which can only serve to further legitimize popular music to those outside the field.

### A DEGREE FOR THE FIELD OF MUSIC

The development of college degree programs in the music business is relatively new, with few such programs dating back more than five or six years. Bradley College in Peoria, Ill. and the Univ. of Miami are widely credited with being the first to offer music business degrees, but more recently a number of schools have joined the field. It is now possible for a student to graduate with a business of music degree in management, recording and engineering technology, merchandising, and even, at Claremore Jr. College in Oklahoma, country music artists or country music business.

There is, in fact, an organization recognized by the Office of Education of the U.S. Department of Health, Education and Welfare that accredits these schools. It's the National Assn. of Schools of Music, headquartered in Reston, Va., which was founded in 1924, and now has 455 accredited member schools. (Accrediting is contingent on a self-survey and an on-sight inspection, subject to review every 10 years.)

According to the executive director of NASM, Samuel Hope, of these 455 schools only four have accredited undergraduate degree programs in business of music subjects: the Univ. of Miami (BM, music merchandising), Bradley Univ. in Peoria, Ill. (BS, music business), Univ. of Evansville (Ind.) (BS, music management) and Univ. of Green Bay (Wis.) (BM and BS, music management) and Univ. of Green Bay (Wis.) (BM and BS, music business).

Hope notes, though, that about even to 10 additional NASM schools are now putting students through music business degree programs that haven't yet been officially accredited; that at least 35 NASM member schools have some courses in music business but don't offer degrees and that other schools that don't belong to NASM also have music business programs.

Hope feels that it's a question of point of view whether this proliferation of music business majors is a good thing. "Should colleges have a degree program for every type of job or develop basic skills helpful in all jobs?"

"Each of these fields—publishing, recording, concert management and promotion—is highly specialized. Colleges and universities are at such a general level, they can focus in on one or two or maybe three of these fields, but can't really do more than that. So one of the services we provide is to tell the student which schools have special-

izations in the field he's interested in."

The biggest potential danger with this rise in music business degrees, according to Hope, would be flooding the job market with people with highly specialized skills. "In the case of recording technology," he explains.

Hope stresses that NASM is the only organization empowered by HEW to develop standards and guidelines for the purpose of accrediting music schools and programs on the college level. Other organizations make appraisals and recommendations, but they don't have any accrediting function or power.

One of these organizations is the NARAS Institute for Creative Development and Training, which was

founded in 1973. James Progris, the Institute's executive director, operates out of the Univ. of Miami, one of only two schools that have requested and been granted the body's recommendation (the other being the College for the Recording Arts in San Francisco).

Progris feels that the conservative nature of colleges explains why it has taken them so long to institute music business programs. "Music departments think traditionally; that one should become a concert pianist, play in a symphony, become an opera singer or a band director. It took this many years for certain individuals in the academic world to realize that the music business is a \$2.5 billion industry and that they weren't teaching students anything about it. The academic

world tends to move slowly; it takes time for them to catch up."

Now that music business programs are becoming more common, the old argument that this is one industry better learned on the job than in school may finally be put to rest. William Dawson, director of the Assn. of College, University and Community Arts Administrators, explains: "In this field there is a growing need for people with professional skills, and those that have them will have a certain edge in getting jobs. It's a luxury many of us weren't allowed; we learned by doing and by making mistakes. Of course many will still be able to come up the other way, if they're willing to train themselves and take short courses—if they're willing to update themselves."

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# Critical Acclaim!

• Continued from page RS-98

4. KULU SE MAMA—John Coltrane—Impulse AS9106
5. IMMORTAL CHARLIE PARKER—Charlie Parker—Savoy 12001
- POP
1. ABBEY ROAD—Beatles—Apple SO383
2. BLACK AND BLUE—Rolling Stones—Rolling Stones COC79104
3. GOOD VIBRATIONS—Beach Boys—Capitol ST 442
4. AXIS—Bold As Love—Jimi Hendrix—Reprise S6281
5. FANIA ALL STARS/LIVE AT THE CHEETAH—Fania 00415-416
6. HIGHWAY 61 REVISITED—Bob Dylan—Columbia KCS 9189

3. DON GIOVANI—Mozart—Klemperer, Das Neve Philharmonia Orchester, et al.—EMI
4. FANTASIE (OP. 159)—Schubert—Heifetz—RCA
5. TSCHAIKOWSKY-KARAJAN —Berliner Philharmoniker, Von Karajan—DGG



**John Petridis:** Greek reviewer and editor for Epikera; music editor for Telerama magazine; deejay, presenting "Pop Club" for Greek radio.



**Nighthawk:** Jazz critic for Montreal Gazette for past three years; third year as Montreal hostess for "Jazz-Radio Canada."

- JAZZ**
1. CHANGES I & CHANGES II—Chas. Mingus—Atlantic
  2. PHENIX—Cannonball Adderley—Fantasy
  3. TATUM DUETS—Art Tatum, Buddy De Franco—Pablo
  4. CARNIVAL—Randy Weston—Arista
  5. QUIET NIGHTS—Paul Bley—Improv. Artists Inc.

- ETHNIC**
1. ANTHOLOGY OF MUSIC OF BLACK AFRICA—various artists—Everest
  2. MISSA LUBA—Troubadours Du Roi Baudouin—Phillips
  3. ANTHOLOGY OF AFRICAN MUSIC—Ba Benzele Pigmys—Baren Reiter
  4. THE SOUL OF THE MBIRA—Shona People of Rhodesia—Nonesuch
  5. ESCALAY THE WATER WHEEL—Hamza Al Din—Nonesuch



**Lillies Ohlsson:** Editor of Scandinavia's Country Music Magazine, founded 1968.

- COUNTRY**
1. THE RAMBLIN' MAN—Waylon Jennings—RCA
  2. BITTER TEARS—Johnny Cash—Columbia
  3. GUNFIGHTER BALLADS—Marty Robbins—Columbia
  4. THE HILLBILLY SINGER—Skeeter Davis—RCA
  5. SOUTHERN CANNONBALL—Hank Snow—RCA

- BLUEGRASS**
1. LIVE AT THE CELLAR DOOR—Seldom Scene—Rebel
  2. FOLK CONCERT—Stanley Brothers—King
  3. ON THE ROAD—Country Gentlemen—Folkways
  4. PROGRESSIVE BLUEGRASS, VOL. 1—Roger Sprung—Folkways
  5. DOBRO—Mike Aldridge—Takoma



**Knud Orsted:** Specialist in pop music in Denmark for 18 years; staff of Ekstra Bladet (daily newspaper in Copenhagen); own newspaper, Ny Musik.

- POP**
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
  2. THEIR SATANIC MAJESTIES REQUEST—Rolling Stones—Decca
  3. WINGS OVER AMERICA—Wings—Capitol
  4. DA CAPO—Love—Electra
  5. BRIDGE OVER TROUBLED WATER—Simon & Garfunkel—CBS



**Nikos Papoutopoulos:** Greek music editor and record reviewer for Ehos-Hi Fi; contributor to Acropolis and Stereophonia.

- CLASSICAL**
1. BRAHMS: HAYDN VARIATIONS—Furtwangler, Berliner Philharmoniker—DGG
  2. SYMPHONY NOS. 1,4,6—Beethoven—Toscanini, BBC Symphony—Dacapo

- POP**
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
  2. PEOPLE—Barbra Streisand—Columbia
  3. TOMMY—the Who—Track
  4. WEST SIDE STORY—Original soundtrack—Columbia
  5. HEARTBREAK HOTEL—Elvis Presley—RCA

- SOUL/R&B**
1. FULFILLINGNESS FIRST FINALE—Stevie Wonder—Motown
  2. YOU SEND ME—Sam Cooke—Keen
  3. SWEET LITTLE SIXTEEN—Chuck Berry—Chess
  4. SITTING ON THE DOCK OF THE BAY—Otis Redding—Volt
  5. LONELY TEARDROPS—Jackie Wilson—Brunswick

**Sue Regan:** Classical editor of Music Week in London; regular contributor to the Gramophone; formerly with EMI.

- CLASSICAL**
1. PIANO ROLLS: GOLDEN AGE OF THE PIANO VIRTUOSI—Josef Lhevinne—Argo
  2. DON CARLO—Verdi—Giulini—EMI
  3. EXCERPTS FROM THE TROJANS—Berlioz—Janet Baker—EMI
  4. PIANO MUSIC—Debussy—Michel-angeli—DGG
  5. VIOLIN CONCERTO—Elgar—Heifetz—RCA

**Dario Salvatore:** Jazz and rock critic for various Italian music magazines; critic for Il Messaggero, Rome's largest daily.

- POP**
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
  2. BLONDE ON BLONDE—Bob Dylan—Columbia
  3. SOFT MACHINE 3—Soft Machine—CBS
  4. A LEGENDARY PERFORMANCE—Elvis Presley—RCA
  5. ARE YOU EXPERIENCED?—Jimi Hendrix Experience—Polydor



**Iipo Saunio:** Musicologist, writer, producer; critic for Kansas Uutiset (newspaper); radio and television programs on jazz and ethnomusicology.

- JAZZ**
1. WEST END BLUES—Louis Armstrong and Hot Five
  2. KO KO—Duke Ellington—RCA Victor
  3. NIGHT IN TUNISIA—Charlie Parker—Dial
  4. ROUND MIDNIGHT—Miles Davis—Prestige
  5. MY FAVORITE THINGS—John Coltrane—Atlantic

- POP**
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
  2. UNCLE MEAT—Frank Zappa—Reprise
  3. PICTURES AT AN EXHIBITION MUS-SORGSKY—Emerson, Lake and Palmer—Island
  4. THE TIMES THEY ARE A-CHANGIN'—Bob Dylan—CBS
  5. SWITCHED-ON BACH—Walter Carlos—CBS

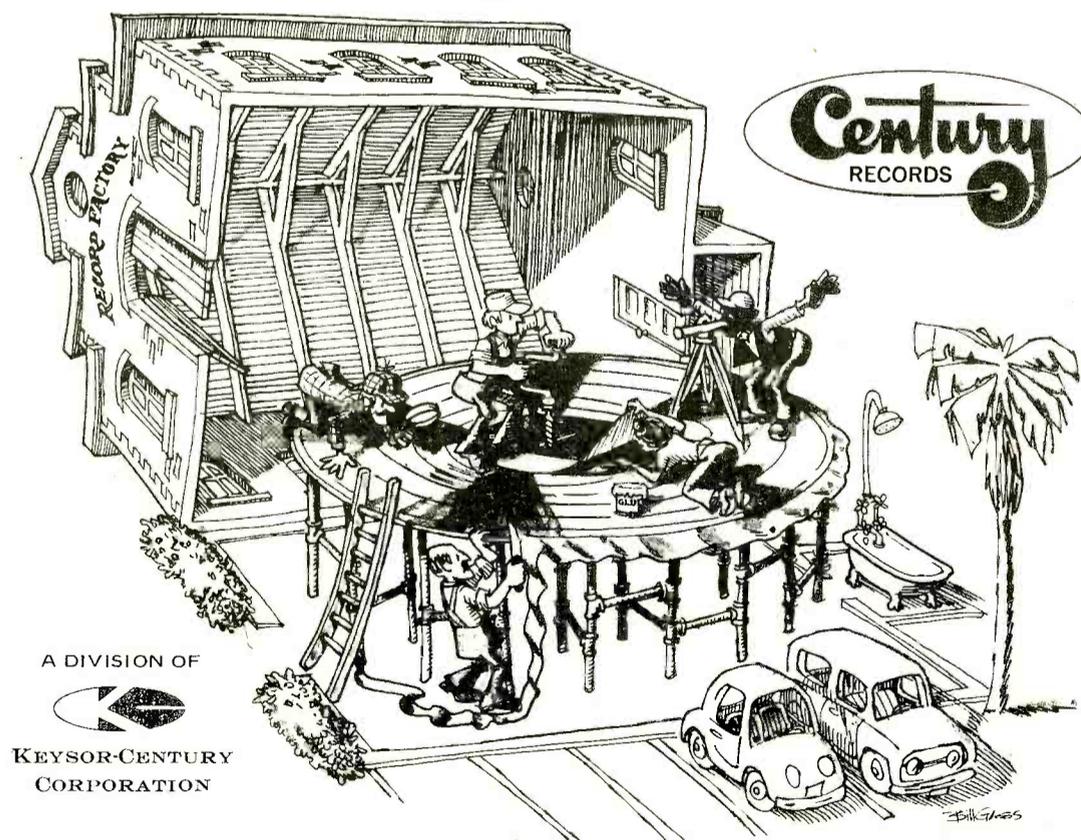


**Masashi Shibata:** Japan's Kobe Shim-bun.

- CLASSICAL**
1. REQUIEM—Mozart—Boston Symphony Orchestra, E. Leinsdorf—Victor SX-2008
  2. A CHRISTMAS CANTATA—Honegger—L'orchestre De la Suisse, Ronsard-Ansermet—London SLC-1261

(Continued on page RS-116)

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# Solid Gold

• Continued from page RS-109

processing and networking becomes extended to include most other types of information amenable to catalog-entry treatment. Operations are well underway here and abroad in many subject areas handled by libraries.

The next step is to apply the technology to the program material itself by way of cable networks employing optical fiber. This points the way toward substantial elimination of the "piracy" made possible by the combination of today's systems of broadcasting in combination with the self-contained portable radio-cassette record-playback machine, wherein every man can be in effect his own recording studio. With cable in the saddle and fed to every institution and home, and duplication via "memory cell" receptacle charged, so-to-speak, to one's telephone bill, the problem of policing audio duplication becomes vastly simplified.

I see the ultimate function of the present institutional sound archives as that of assembling a data-cum-program bank to serve this cable system of the future.

Meanwhile, those with vested rights in recorded performance and in its program content are not just going to sit back and wait for the advent by the year 2001 for this combined data-processed information and cable distribution technology. There is now a clear point of conflict between those in the recording industry who control the rights to recorded performance and program material and those who want quick and convenient access to same for dissemination, be it for profitable entertainment purposes or for altruistic educational purposes. The new copyright law has made a beginning in drawing the lines between fair use and infringement as applied to visual/print material; but pending a report from the commission charged to deal with the matter, audio material in its recorded-performance aspect remains in a kind of limbo. The practical consequence of this for institutional sound archives appears to preclude any form of free exchange of single-copy tape duplications between such bona fide establishments of unique and/or out-of-print recorded materials—thus forcing the scholar-professional resident on the West Coast to come East in order to audition a recording whose content is essential to completion of research in hand.

More importantly, this situation placed upon the archive holding such unique material the sole burden of its preservation, instead of allowing tape duplicates of the same material to be shared among four or five major archives. Whether the material in question be a unique Jean de Reszke operatic area recording or an equally unique King Oliver unpublished test pressing, the same principle applies—and can be extended presumably to include non-commercially produced materials as well, such as radio broadcasts, field recordings and the like.

ARSC has deliberated for many years among its own members regarding a fair resolution of this dilemma. Does the solution lay with some form of blanket licensing as suggested by Herman Finkelstein some years ago, or must one seek separate permission for each single-copy duplication that goes beyond the premises of one's own institutional archive? Mind you—I am not speaking of single-copy duplication for individual users, which at the New York Public Library's R&H Archives we do only after specific written authorization from

those who control the rights to the recorded material. There must be a simpler way out, and I would hope that the recording industry—from producers to unions—can work this out either by recommended legislation or by licensing arrangement, a means that will allow free exchange between bona fide institutional archives of single-copy tape duplications of unique and/or long out-of-print holdings.

"Sound Preservers" is perhaps the right handle to apply to the serious private collectors (not hoarders and speculators) and institutional sound recordings archive people who make up the membership of ARSC and who man—with minimal numbers and funding—the collections whose names have been set forth here. Some of us have been

career curators and librarians for most of our lives; some of us have pursued an all-absorbing hobby in a most serious way, financing it through making a living in advertising, business, or even running a record shop; and some of us have come into record archive work after "serving time" 20 years or more in the record business. All of us are convinced to a man that there is more to a recorded performance than its spot on the charts over the immediate months, or maybe years following first release. And in fact the flourishing market in reissues both from major labels and from the merest two bit specialist label appears to prove the point. Quite possibly the nostalgia "chic" of a few years ago is moving on a broad consumer-listener scale to some-

thing more substantial—comparable in its own way to the groundswell arising from the phenomenon of Alex Haley's "Roots."

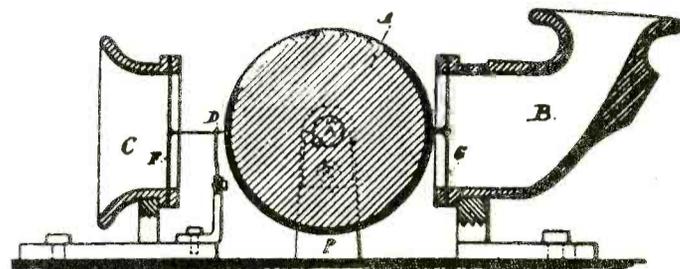
It could be that the sound archives movement is at last swimming with the tide rather than against it. For both the individual archives of which I have spoken and for the ARSC, I would ask that the recording industry give most serious thought to backing up their archivist efforts with every possible form of cooperation—by grants where feasible, tax-free gifts-in-kind where possible, and in any and all events by devising ways and means to allow unhampered and free interchange of single-copy audio duplications between established institutional sound recordings archives.

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- 1947** NEUMANN introduces the U 47 Condenser Microphone and changes the world's taste in sound.
- 1949** NEUMANN introduces the first condenser microphone with remote directional pattern control.
- 1957** GOTHAM AUDIO CORPORATION founded and unveils the world's first Stereo Disk Transfer System with pitch/depth automation, all by NEUMANN.
- 1960** GOTHAM introduces NEUMANN U 67 Studio Microphone. The successor, U 87, is still the microphone standard of the world.
- 1966** Gotham installs NEUMANN VMS 66, the world's first all solid-state servo-controlled disk cutting lathe.
- 1974** The world's first Videodisk is marketed by Telefunken-Decca (TeD), cut on a specially developed NEUMANN Videodisk Cutting System. The audio disk takes another giant step with the introduction of the revolutionary NEUMANN SAL 74/SX 74 Disk Cutting System.



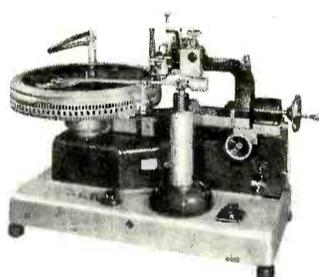
Edison's 1877 Patent Drawing



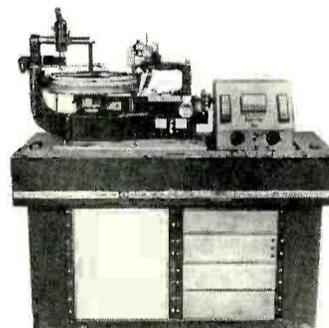
1927: NEUMANN's first "bottle"

1947: The one and only U 47

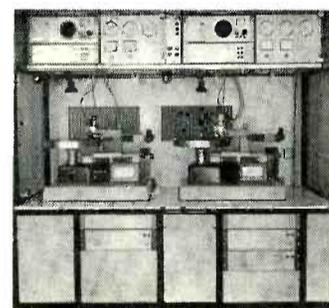
1977: "Ask anyone"



1931: NEUMANN's first wax cutter



1970: The computer controlled VMS Stereo Lathe



1974: Cutting System for the TeD Videodisk

## GOTHAM

### The Past Is Prologue

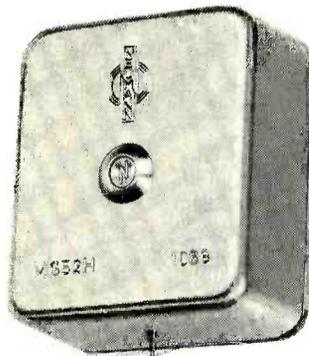
For the past 20 years GOTHAM has been an indispensable part of the professional audio field. We are proud to carry the banner of uncompromising quality and have steadfastly resisted the temptation to lower our standards.

The incomparable NEUMANN equipment we carry is joined by the products of EMT, TELEFUNKEN, BEYER, K + H, LYREC, WOELKE, NTP and EUROPAPILM. Our 64 trips to Europe in these last twenty years attest to our involvement at the source and the influence we bring to bear on equipment design on behalf of our clients. The demand for the NEUMANN disk cutting systems in the United States and Canada attests to our success in providing the record industry with the tools to meet the challenge of present day recording.

The thousands of NEUMANN microphones and EMT Reverb Units found in studios throughout the world have had more influence on the sound of contemporary recording than any other equipment.

This is GOTHAM's tradition. It bodes well for the future. Products on the horizon will revolutionize the world of sound anew. The TELEFUNKEN "Telcom c4" noise reduction system combined with their precision multi-track tape equipment will make 32-track on 2" tape a reality this year and will vastly improve satellite and terrestrial circuit transmission quality throughout the world.

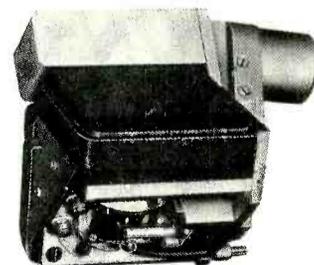
100 Years of sound in the groove; 50 Years of NEUMANN; 20 Years of GOTHAM: What a banner anniversary year! But it's a fact: the first hundred years are the hardest.



1952: NEUMANN's magnetic mono cutter



1957: The world's first stereo cutterhead the ZS 90-45



1974: The latest Stereo cutterhead SX 74



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## Critical Acclaim!

• Continued from page RS-114



**Frans Steensma:**  
Freelance rock journal-  
ist for various  
Dutch music maga-  
zines; formerly edi-  
tor-in-chief of "The  
Roaring Sixties," a  
Dutch fan maga-  
zine.

### POP

1. **MOTT**—Mott the Hoople—CBS
2. **IN THE COURT OF THE CRIMSON KING**—King Crimson—Island
3. **CALIFORNIA BLOODLINES**—John Stewart—Capitol
4. **THE ROARING SILENCE**—Manfred Mann's Earth Band—Bronze
5. **JESSE WINCHESTER**—Jesse Winchester—Bearsville



**Derrick Stewart-Baxter:** British music critic; author of "Ma Rainey & The Classic Blues Singers"; broadcasts frequently.

### JAZZ

1. **BABY WON'T YOU PLEASE COME HOME**—McKinney's Cotton Pickers—RCA
2. **THE QUEEN'S SUITE**—Duke Ellington Orchestra—Pablo
3. **BODY & SOUL**—Coleman Hawkins—Bluebird
4. **WEST END BLUES**—Louis Armstrong—Okeh
5. **PARKER'S MOOD**—Charlie Parker's All Stars—Savoy

### BLUES

1. **YOU'VE BEEN A GOOD OLE WAGON**—Bessie Smith—Columbia
2. **CROSSROAD BLUES**—Robert Johnson—Vocalion
3. **RED CROSS STORE BLUES**—Huddie Leadbetter—Bluebird
4. **THE LITTLE RED CABOOSE**—Henry "Ragtime Texas" Thomas—Herwin
5. **FUNNY FEATHERS**—Victoria Spivey—Victor

Yasuji Suita: Staff of Japan's The Sankei.

### POP

1. **LOTUS**—Santana—CBS/Sony SOPZ7-8-9
2. **CHICAGO AT CARNEGIE HALL**—Chicago—CBS/Sony SOPb55051-4
3. **DEEP PURPLE LIVE IN JAPAN**—Deep Purple—Warner Bros. P50667W
4. **ELVIS IN HAWAII**—Elvis Presley—RCA SRA9392-93
5. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol EAS 80558



**Michiko Suzuki:**  
contributor to The Asahi, The Mainichi, The Record Geijutsu, Weekly FM.

### POP

1. **WEST SIDE STORY**—Broadway original cast—CBS
2. **LOVE IS THE THING**—Nat "King" Cole—Capitol
3. **BLACK COFFEE**—Peggy Lee—Decca (MCA)
4. **PARSLEY, SAGE, ROSEMARY & THYME**—Simon & Garfunkel—CBS
5. **IMAGINE**—John Lennon—Apple

### SOUL/R&B

1. **SONGS IN THE KEY OF LIFE**—Stevie Wonder—Motown
2. **WHAT'S GOIN' ON**—Marvin Gaye—Motown
3. **AMAZING GRACE**—Aretha Franklin—Atlantic
4. **IMAGINATION**—Gladys Knight & the Pips—Buddah
5. **SPIRIT**—Earth, Wind & Fire—CBS



**Stan Titzl:** Editor in chief, Melodie (Czech); publicist, critic, producer and organizer of jazz and jazz/pop events.

### JAZZ

1. **SINGIN' THE BLUES**—Frank Trumbauer Orchestra—CBS
2. **MOVE**—Miles Davis—Capitol
3. **BLUE LOU**—Erroll Garner—Modern Hollywood
4. **APPLE HONEY**—Woody Herman Orchestra—Columbia
5. **NOBODY KNOWS YOU**—Bessie Smith—Columbia



**Peter P. Varnai:**  
Critic for newspaper Magyar Hirlap; two regular programs of record criticism on Hungarian radio; editor of Editio Musica, the State Publishing House of music in Hungary.

### CLASSICAL

1. **OTELLO**—Verdi—Fusati, Granforte, Carbone, Sabajno—H.M.V.
2. **FIDELIO**—Beethoven—Swanholm, Kipnis, etc.
3. **DON GIOVANNI**—Bruno Walter Glyndebourne—H.M.V.
4. **COSI FAN TUTTE**—Fritz Busch Bohm—Ace of Diamonds
5. **RING**—Wagner—Von Karajan—D.G.G.



**Seiji Wada:** Japan, staff of Audio and The Dempa News-paper.

### COUNTRY

1. **AN AMERICAN LEGEND**—Tex Ritter—Capitol SKC 11241
2. **BEAN BLOSSOM**—Bill Monroe—MCA MCA2-8002
3. **THIS IS MY STORY**—Hank Snow—RCA LSP-3478
4. **LIVE AT FOLSOM PRISON**—Johnny Cash—Columbia CS9639
5. **THE LAND OF MANY CHURCHES**—Merle Haggard—Capitol SWBO 803



**Waldemar Wallenius:** (Finland) Founder and editor of Blues News, 1968-69; founder and editor of MUSA magazine, 1972-74; founder and current editor of Soundi magazine.

### POP

1. **WE'RE ONLY IN IT FOR THE MONEY**—Mothers Of Invention—Verve
2. **SHINE ON BRIGHTLY**—Procol Harum—Regal Zonophone
3. **STRANGE AFFAIR**—Help Yourself—United Artists
4. **HIGHWAY 61 REVISITED**—Bob Dylan—CBS
5. **MAXIMUM DARKNESS**—Man—United Artists

### SOUL

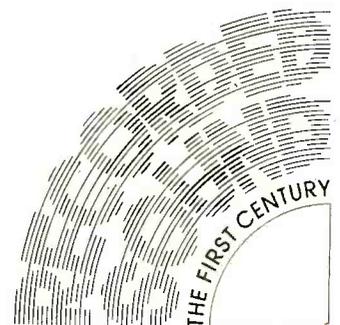
1. **EXTENSION OF A MAN**—Donny Hathaway—Atlantic
2. **TROUBLE MAN**—Marvin Gaye—Tamla (Motown)
3. **NOTHING TAKES THE PLACE OF YOU**—Toussaint McCall—Ronn
4. **CALIFORNIA ALBUM**—Bobby Bland—ABC
5. **IF LOVING YOU IS WRONG**—Luther Ingram—KoKo



**Fabrizio Zampa:**  
Jazz, rock and pop music critic for Il Messaggero (Rome); show business correspondent for Il Messaggero and Italian Television network.

### JAZZ

1. **THE BESSIE SMITH STORY, VOL. I, II, III, IV**—Bessie Smith—Columbia
2. **THE GREAT CONCERT OF CHARLES MINGUS**—Mingus, Dolphy, Jordan—America
3. **SATCHMO: A MUSICAL AUTOBIOGRAPHY**—Louis Armstrong—Brunswick
4. **BIRTH OF THE COOL**—Miles Davis Group—Capitol
5. **BLACK, BROWN AND BEIGE**—Duke Ellington—Victor



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| Reddy, Helen                              | 72   |
| Reeves, Jim                               | 52   |
| Reiner, Fritz (CBS)                       | 35   |
| Reisman, Lou (LOC)                        | 50   |
| Revere Wollensak machine                  | 46   |
| Righteous Brothers                        | 70   |
| Ritter, Tex                               | 28   |
| Robertson, Eck (JEMF)                     | 22   |
| Robey, George (EMI)                       | 22   |
| Rodgers, Jimmie (Peer Southern)           | 26   |
| Rodgers, Richard (Popsie)                 | 30   |
| Rolling Stones                            | 63   |
| Ronettes (Popsie)                         | 52   |
| Ronstadt, Linda                           | 50   |
| Ross, Diana                               | 44   |
| Rubinstein, Artur                         | 44   |
| Russian distributor (EMI)                 | 22   |
| Sarnoff, David                            | 42   |
| Satherley, Art                            | 70   |
| Schwartz, James                           | 72   |
| Seeger, Pete                              | 46   |
| Shaw, Artie (Popsie)                      | 32   |
| Shellac shortage (EMI)                    | 34   |
| Shearing, George (Popsie)                 | 64   |
| Sholes, Steve                             | 44   |
| Shore, Dinah (Dexter)                     | 36   |
| Simon & Garfunkel                         | 76   |
| Six daughters listening (RIAA)            | 12   |
| Sinatra, Frank                            | 30   |
| Smith, Bessie (CBS)                       | 26   |
| Smith, Joe                                | 72   |
| Smith, Mamie (Oliver)                     | 24   |
| Snow, Hank                                | 41   |
| Songwriters Hall of Fame (Popsie)         | 52   |
| Sousa Band (LOC)                          | 12   |
| Spector, Phil (Popsie)                    | 52   |
| Sprague, Carl T. (JEMF)                   | 24   |
| Staple Singers                            | 74   |
| Starr, Kay (Popsie)                       | 41   |
| Stravinsky (Popsie)                       | 44   |
| Stone, Sly                                | 70   |
| Stroh, violin (RIAA)                      | 12   |
| Streisand, Barbra                         | 72   |
| Szeli, George (CBS)                       | 35   |
| Ta-Ra-Ra Sheet Music (LOC)                | 14   |
| Tampa Red (Oliver)                        | 32   |
| Tarr, Irwin and Oscar                     | 74   |
| Taupin, Bernie                            | 66   |
| Temptations                               | 50   |
| Toscanini, Arturo (RCA)                   | 38   |
| Tourel, Jennie (Popsie)                   | 44   |
| Tucker, Sophie                            | 32   |
| Ullus Vocalist (LOC)                      | 14   |
| Utah wire recorder (Mullin)               | 35   |
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| Vallee, Rudy                              | 30   |
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| Vee, Bobby                                | 52   |
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| Victor internal horn, 1906 (Orr)          | 20   |
| Victor 1915 Model 4 Machine (Mullin)      | 22   |
| Vinton, Bobby                             | 52   |
| Vitaphone WB (Warner Bros.)               | 28   |
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| Wallerstein, Edward (CBS)                 | 35   |
| Waller, Fats (Popsie)                     | 30   |
| Wallichs, Glen E. (Capitol)               | 36   |
| Warner Bros. 1931 studio (Warner Bros.)   | 32   |
| Warner's New Studio                       | 70   |
| Warwick, Dionne                           | 46   |
| Waters, Ethel (LOC)                       | 26   |
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| Welk, Lawrence (Popsie)                   | 44   |
| Wells, Kitty                              | 42   |
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| Whiteman, Paul (LOC)                      | 30   |
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| Who, The                                  | 76   |
| Williams, Andy                            | 70   |
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| Williams, Hank                            | 4    |
| Williams, Paul                            | 66   |
| Wills, Bob                                | 32   |
| Wonder, Stevie                            | 66   |
| Wurlitzer 1500 jukebox                    | 4    |

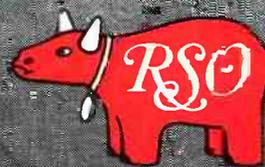
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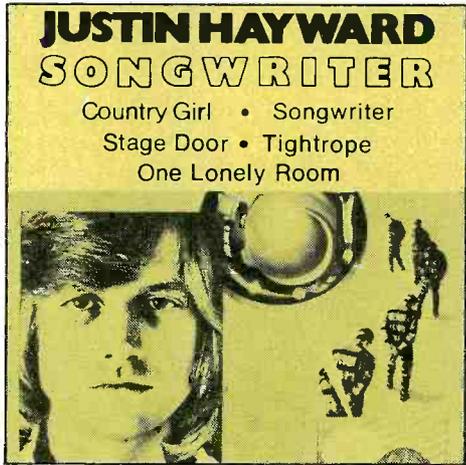


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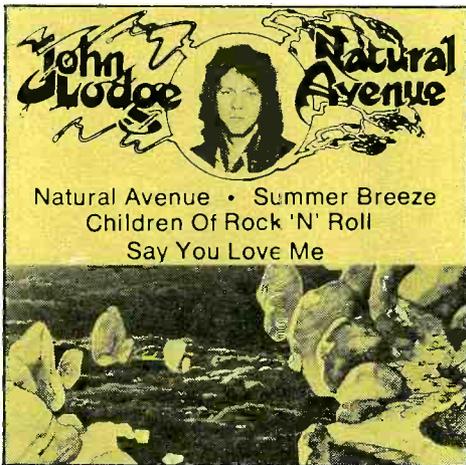
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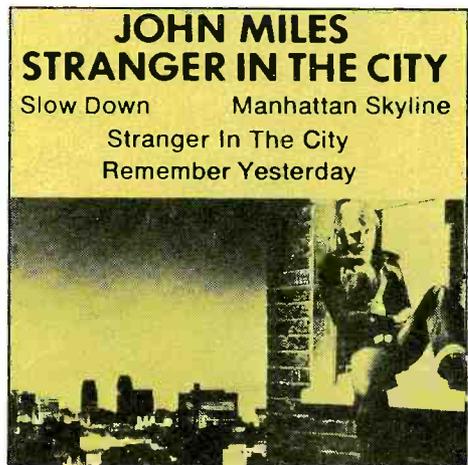
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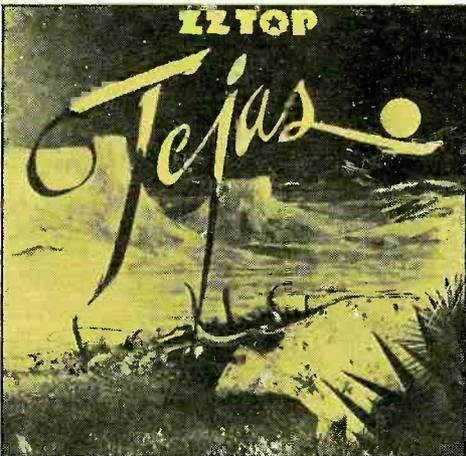
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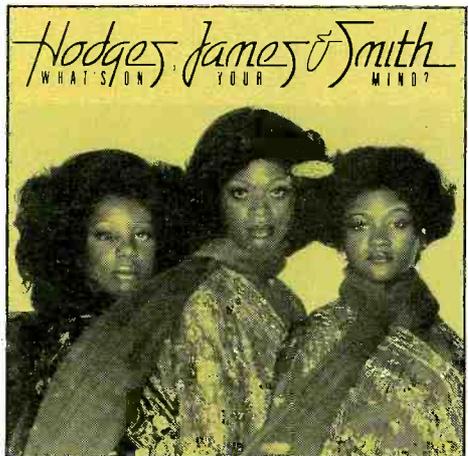
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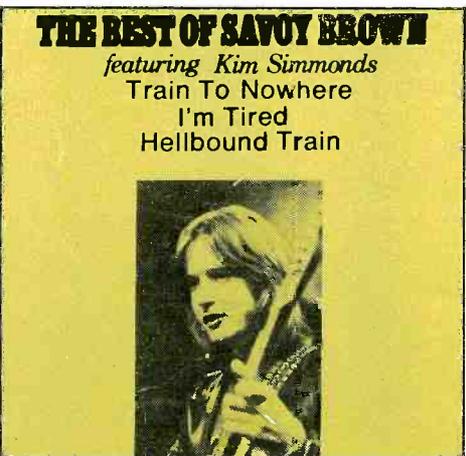
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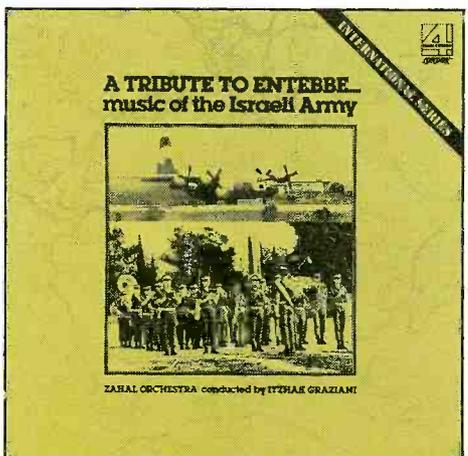
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