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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.
Thomas 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—quadraplex 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 the sound of Memnon. Savinian Gynaid 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 Emil 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 Telephonograph 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 Panabope 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 Caprihard home changer developed into what Oliver Read and Walter Welch call the “Swimway” 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.
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 disqualified 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.

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

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.

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 collodion 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.
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. "Ridin' High", Mercury SRM-1-1161, 8-Track MC8-1-1161, Musicassette MCR4-1-1161;
5. "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.

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.

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

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 Beallini. 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.

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 Emil Berliner.

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.

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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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 Tabar, 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."

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.

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 Deutaphone 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, Gaetano Bottini has 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 Seamans had been heading the Berlin 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.

Also around 1900, vocalist Jacques Urlus makes a recording at Edison's Fifth Ave. studio in NYC.
International MUSEXPO salutes the 100th Anniversary of recorded sound

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Contact Roddy Shashoua, President, during IMIC at the Okura Hotel. (May 15–18)
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.

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

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.

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.

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."
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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

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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, 1948 to Present 15.00
D-2 Top Ten Country Albums, 1948 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

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H-1 Number One Classical Albums, 1963 to Present 10.00
H-2 Top Ten Classical Albums, 1963 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

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J-1 Top 100 Greatest Hits of All Time, 1956-1975 50.00
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NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at $1.00 each.

Photos of individual weekly charts are available as follows:
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After 1906 no more outside horn phonographs were made by Edward 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.

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.

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 or $80. With them are the "Blue Devils," forerunners of the crack Green Berets special unit.

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 Pathé Frères. 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. Pathé Frères finally switches its emphasis to disks and ingeniously supplies adaptors so that the Pathé Frères up and down groove records could be played on the Gramophone back and forth lateral machines. The Pathéphone 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
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 shopkeeper, mechanic, impresario and producer—as well as being British Consul there. Picture shows the imposing Gramophone Company premises in St. Petersburg.

Morale-boosters during the Great War of 1914-1918. Picture shows (front, left to right) top vaudeville performers Alfred Lester, Violet Lor- raine 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.

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).

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

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.

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
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.

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.

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

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.

The "talkies" led to Rudolph Valentino's career downfall but even today it's reported young girls bring flowers to his grave site. The 45-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.
Lampshade phonograph combines two of Edison's most notable inventions, the lamp bulb and the phonograph. As a relic recalling the lacy 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.

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.

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.

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.

Always something new on Brunswick Records

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, "African" on Broadway in 1927, appearances in films and finally as Beulah on tv).
This is the man who gave birth to recorded sound.

This is the company that brought it to millions.

We are happy to be a part of the 100th anniversary of recorded sound and proud to celebrate our 75th anniversary of sound recording... together.

RCA Records
The Orthophonic Victrola of 1928 with an acoustic system designed by Bell Labs to 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.

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 "Arkansas Traveler" 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.

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

Kapp's Imperial Talking Machine Shop.

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 Assassins of the Blues." Among today's blues fans, Ma Rainey may be rivalled only by Bessie Smith.
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SR110 Monitor Mixer is an eight-input line level mixer designed for use with the SR101 Series 2 when separate stage monitor or other mixes are required. Connects to post-fader and post-equalized channel outputs of SR101 Series 2. Balanced line level output.

MANUFACTURERS OF HIGH FIDELITY COMPONENTS, MICROPHONES, SOUND SYSTEMS AND RELATED CIRCUITRY.
Younger brother of Bing, Bob Crosby looks sharp and hard he worked hard to make his Dixieland style orchestra popular. Legendary songwriting 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 20¢. This 1931 item (large circle) featured Vallee’s picture on the back. Change mechanism from a Capehart phonograph that could mix 10-inch and 12-inch disks and flip them over as well. Photographs such as these helped the record business out of the Depression doldrums. Lower circle: Victor’s special 12-inch Paul Whiteman disk of 1922 with art laminated.

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

Victor (left) tried another long playing record in 1931, but with little better success than Edison had. Patsy Montana (real name 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, Ozzi Nelson and Harriet (Hillard before their marriage in ’33) developed a pitter-pat style in the period. Later the parents of pop star Rick Nelson became TV performers. The Andrews Sisters’ “But Mir Bis du Schoen” was hummed and sung by an entire nation.

Often overlooked for his skill as a pianist and singer because of his popular songwriting (examples “Ain’t Misbehavin’” and “Honeysuckle Rose”), Fats Waller (below) and his group, His Rhythm, 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.”

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 pico-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 Walo 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.

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.

Tommy Dorsey and Frank Sinatra (1930s) are of the leading vocalists Dorsey helped launch. Tommy and brother Jimmy, from the Pennsylvania coal mining area, they played as Dorsey’s
History continues to be recorded at The Burbank Studios...

Half way back in the First Hundred Years of Recorded Sound, stages at what is now The Burbank Studios were recording some of the very first sounds of “the talkies.” Then, like today, was a challenging, creative time as the tools of advancing technology became accessible to creative genius.

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In recent years there’s been an unparalleled Renaissance in sound expression — and we at TBS feel our Sound Complex/Environment is a fertile ground in which that Renaissance can grow and flourish.

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- Brenda
- Don Alphonse The Navy
- Charlie Chan
- Nip Harrigan
- Last Roundup
- The Alphonse Family
- Death Valley Sept

- Have & Have Not, Bogart
- This Is Your FBI
- Mystery Theatre
- Suspense, Vol. 2
- Red Skelton
- Ken Murray's Blackouts
- Mary Pickford
- Sky King
- Harry S. Truman
- The Enforcer, Bogart
- Brussels
- The Milh Brothers
- Helen O'Connell
- Pops
- V.I. Zip World War II: II
- Capt. Midnight, Vol. 2
- Frankenstein

- Dantedro/ Drum Mates
- The First Recorded Sounds
- Edward G. Robinson
- Gildersleeve
- Vix & Sade
- Magic Radio
- Bert & Aline 1937
- A Forward To Arms
- Red Ryder
- Terry and the Pirates
- Our Gang, Movie Studio
- Andy Barlow

- Campbell Playhouse
- Sam Spade
- Perry Mason
- Bill Stern, Sports Newsread
- Straight Arrow
- Max West
- Tarzan
- Suspense
- Slacker Joe, Statue Marches
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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, Elton 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 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.

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

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

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 in shirtsleeves recording, Cab Calloway looks nothing like the strutting white tails he wore on stage.

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.

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

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

"Exhortations to the British people no: to weat all those recordss, 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.

"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 Tackerman and Eddie Day). Doris Day—very early on (right).

Not long after she started singing with the Bob Crosby band and broadcasting nightly from Chicago's famous Blackhawk Restaurant and not, of course, under her real Cincinnati-born family name of Kappellhoff.
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.

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 1946. Outlined is Louis Prima, showman trumpeter from New Orleans, Columbia LP discussion in 1948 after firm successfully developed the new disk size (RCA had previously tried to launch one 33⅓s 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).

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.
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.

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 plot 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.

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.

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.

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

A&M Records
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 Mattby (right).

Two native southerners who helped bring musical culture to northern audiences in the '40s, Woody Guthrie (left) and Huddie Ledbetter (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 hootenannies 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.

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 Rubinowitz (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).
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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 spaciously 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
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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 boxes the stereo disk. Elsewhere in the world, the awesome hydrogen bomb is detonated in the Marshall Islands, for 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.

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).
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.

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.
It is the proud claim of the Goe- 
maere brothers of trento that 
they were the only foreign li-
censes ever visited by David 
Sarnoff, RCA founder (left chat-
ting with Pierre-Jean Goe-
maere). 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 re-
corded this tribute to himself on 
a late ’60s LP.

Famous pop greats Steve Law-
rence and Eydie Gorme in a 
happy moment at the Grammy 
awards (at right manager Kenny 
Greenhasset).

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 con-
temporaries such as Molly 
O’Day and Wilma 
Lee Cooper or 
those who pre-
ceded her 
such as 
Louise Massey and 
Patsy Montana— 
Wells became 
“Queen of Country 
Music.”

Though never a giant record 
seller, Sammy Davis Jr.’s 
(right) multi-talents have 
made him one 
of the great-
est musical 
ambassa-
dors. As far 
as the U.K. in-
dustry was con-
cerned, stereophonic 
techniques hit the 
highest points of so-
phestication in the 
recording of opera. 
When Carlo Maria 
Giulini conducted 
Verdi’s “Don Carlo” for 
EMI at Wethersfield Town Hall, 
in East London, microphones 
were ranged in front of a sing-
ers’ 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 fi-
ally “discovered” play-
ing on trains and street 
corners in Harlem in the 
‘50s. Below: Don and 
Phil Everly who shaped 
such much of early rock.

The pop arranging genius of Gordon Jen-
kins and material such as Leadebilly’s 
1933 “Goodnight Irene” propelled the 
Weavers into late-late early folk re-
val prominence; yet their chart suc-
cesses (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 accom-
pianist) saw him soar meteorically from the Village Vanguard in 
1951 to international 
fame (25,000 saw his 
June 28, 1956, Lewi-
sohn Stadium con-
cert in New York).
WEA INTERNATIONAL
IS PROUD
TO SALUTE AND
BE A DYNAMIC PART
OF THIS
100 YEAR HISTORY
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 to 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.

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.

Efforts by the jukebox industry to fulfill the public’s hunger for LPs developed a new configuration, the jukebox 33 1/3 LP. Classical greats Jascha Heifetz, Artur 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).

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.

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

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.

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 Gerdies' 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.

Stereo's final takeover—an ad announcing stereo at mono prices. Roy Acuff (left) cuts up with country com- diane 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: 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 stepped touring and entered a phase of introspection. Few other groups match their long span of holding together. Busy RCA 8-track factory, long before the advent of tape pirates who skimmed off millions before laws shut them down.

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.

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 unabashedly 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 Ashbury 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.

1960s

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TATA VEGA
TOTALLY TATA
T6-35351
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 Temp-tations (Ruffin left to be replaced by Dennis Edwards) and the hits eventually started happening.
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 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!

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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 Razat.

Country in the mid-'60s received an infusion of traditionalism with Buck Owens' "Together Again." 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, 1½ l.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.

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.

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 Neilson (immediate left, remember Ozzie & Harriet?) had a string of hits in the sixties, and is currently making a comeback.

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.
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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!
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Fathom
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The Casablanca Family
Rehearsed and yet spontaneous, the Four Tops led soul of the ‘60s to Europe and proved to young performers that 10 years of pounding doors (as they did 1954-1964 until Motown took them on) pays off sometimes—if you’re as talented as Levi Stubbs Jr., Renaldo Benson, Abdul Fakir and Lawrence Payton. One of the biggest selling artists in Decca U.K. history has been Mantovani, who started his “shimmering strings” sound and career in 1941. Decca chairman Sir Edward Lewis attended a Mantovani concert at London’s Festival Hall and presented the orchestra leader with a golden baton to mark 25 years with the company.

They cried that folk singer Bob Dylan had “sold out” when he went electric in 1965 and merged with the boys from Big Pink—“Music From Big Pink,” being the landmark LP of what is now called the Band (Rick Danko, bass), Levon Helm (drums), Garth Hudson (organ) and Robbie Robertson (guitar). When Richard and Karen Carpenter’s Spectrum group stopped the Whiskey-A-Go-Go dancers who wanted to listen to the late ‘60s, the two regrouped and A&M’s Herb Alpert saw promise that was fulfilled almost immediately with “Ticket To Ride.” The hits just kept on coming.

She rocked the rock world with her Southern Comfort whiskey voice and wild stage presence at the Monterey Pop Festival in 1967—a year after San Francisco had discovered her fronting before Big Brother & the Holding Co. She came out of Texas country and blues singing, this girl who would set new trends for female vocalists. Albert Grossman took one look and signed the Holding Co. and Janis Joplin, who later split with the group and whose death made her a rock martyr.

Another business is born, car stereo. This is an early J. Herbet Orr system ($119.95 plus $7.50 for installation). A teenage idol with songs such as “Splish Splash,” Bobby Darin has been claimed to be the youngest performer ever to have his own TV network special. Now he is remembered more for “Mack The Knife” and has had enormous nightclub popularity. He’s here talking with great pop music producer Bob Crewe (left).
Bionic Radio and the Videodisk DJ

By CLAUDE HALL

WHUT, 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 automatic vision to thousands upon thousands of home walls this Saturday afternoon of July 2128, learned 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 as that 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 quarter-hour maintenance, the computer was programmed to play two oldey back-to-back over the 13:00-17:02 part of the clock, he stood up the deckey for the next shift entered the control booth.

"Howdy 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, ABF," he said 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 as those of Robert Altshuler, Marty Carp, 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 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. 9). 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 r.p.m. 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 and listen and buy what they liked. There were only a few "hits" by this method, Gene Austin, Enrico Caruso, Vannah 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 handwringing on the wall of the

Continued on page RS-13

Early Los Angeles deejays (top) with Dave Dexter, now Billboard copy editor who worked at KFWB in 1946. Others (from left) Al Jarvis (KFWB), Ira Cook (KNPC), Gene Norman (KLCG) and Peter Potter (KFWB). Circled left is Martin Block, host of the hit-making "Make Believe Ballroom" on WNEW, New York in 1941. Al Jazbo Collins (below left) and George Shearing talk jazz, Alan Courtney, early WOV, New York deejay (below left) is flowered, Jimmy Lunsford 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 continuing popularity of its theme. 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.

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 hard knocks for these developments is already 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 wide-screen color television sets hooked up with fine sound systems. The viewing screens will be at least as large as today's 35-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 backdropping the stage."

On a more practical level, most large arenas built for the year 2000 will have sliding roofs; 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 20" x 26". 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.

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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.
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

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"I Need Loving Too"
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Jana Heller, Singer/Songwriter, Guitar & Keyboards
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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 ma-

nification that has rocketed him back to the chart toppers in recent years. Jones, on the other hand, electrified American women when he hit the Cipacana in 1967 and was the first British entertainer to star in a regular TV show ("This Is Tom Jones" ABC-TV in 1969).

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 playful 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 commiserate 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 Otis Redding (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.

Eptomorphic voice: WOR sound of the late '60s and all through the '70s. Andy Williams (left).

Complex consoles of today at Warner Brothers Studios. In circle far right: Trio of country immortals, Johnny Cash, Al Stillerly and Tennessee Ernie Ford. Of the two, Ford and Cash, Henry Pleasants suggests a commonality of richly and often neglected full bass voices. Stillerly, of course, has made hit his life long work as a producer to seek out such talent; nor did Stillerly 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 Manio Travis gave him "Sixteen Tons" to record in 1955 (three million copies sold in 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.

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.
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 has a property right in the recording, so does the record company that created it. RCA, 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, AM owned by Musak, and MacGregor Productions on the West Coast. These shows were provided on 16-inch discs 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

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

* $16 (§15 plus $1. shipping & handling) from TELARC RECORDS 4150 Mayfield Road, Cleveland, Ohio 44121
* and at the world’s finest record and audio stores.

Exclusively distributed worldwide by the Discwasher Group, 1407 N. Providence Rd., Columbus, OH 43201

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 KFWB. 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 KFWB librarian 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 it turned 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 an 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. Holiday’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
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.

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

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).

A publishing panel at ‘70s NAB (from left) Milton Herson, Music Makers Group; Sidney Guber, SESAC; Herman Finkelstein, ASCAP; Edward Cramen, 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.
A very special package compiled and marketed by RCA Great Britain to mark a special anniversary.

A Century of Sound

The set contains one Red Seal 'classical' collection, one RCA Victor 'popular' record, and a superb illustrated book, written by the eminent critic/author, Derek Jewell, of the London 'Sunday Times'.

Legendary names such as Duke Ellington, Jim Reeves, Fats Waller, Glenn Miller, Elvis Presley and Perry Como appear on the one album, whilst the other features such magical 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!
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.

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.

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.

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 14).
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 (Maxmillan 1978).

JAZZ
1. BODY AND SOUL—Coloman 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
6. FOLK/ETHNIC (right)
7. LOUIS BLUES—Beezie Smith/Louis Armstrong—Columbia
8. THE LAST MILE OF THE WAY—Mahalia Jackson—Apollo
9. FREE JAZZ—Ornette Coleman—Atlantic
10. HORRIBLE—Patti Smith—Arista
11. METAL MACHINE MUSIC—Lou Reed—RCA

Leslie 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—Island Brothers
3. SKETCHES OF SPAIN—Miles Davis—Columbia
4. THE GENIUS OF RAY CHARLES—Atlantic
5. JAMES BROWN LIVE AT THE APOLLO—Atlantic
6. WHITE LIGHT/WHITE HEAT—Velvet Underground—Verve
7. THE ROLLING STONES, NOW—London
8. RAW POWER—Iggy & The Stooges—Columbia
9. ROCK—The Who—Columbia
10. NO MORE CAVING—Ox

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

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 of the process.

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.

PIONEERS IN ROCK (left bottom)

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.

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2. EPITAPH—Bessie Smith—Okeh
3. SHE HAD TO HAVE A BILLOW—Frank Smith—Okeh
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5. LEAVE IT THERE AT THE STATION—Bessie Smith—Okeh
6. SUGAR LICK—Bessie Smith—Okeh
7. DON'T LEAVE ME AT THE Westead—Bessie Smith—Okeh
8. I'M A FLOWERING CHINA BOY—Bessie Smith—Okeh
9. MY BABY DON'T CARE—Bessie Smith—Okeh
10. DADDY LOVE ME—Bessie Smith—Okeh

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We weren’t there but we heard about it.

Thanks to Recorded Sound.
Elektra/Asylum/Nonesuch
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 Alacaron, 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 one, "is growing more in dollars than units. Volume is up only marginally."

Alacaron's Jack Wagner agrees that there is an abundance of capacity in the world. He does feel, however, that his colleagues in the business, that pressure 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 production is the future of the industry. The margins are too tight for small companies."

Most manufacturers confirm that profits are slim. Ten years ago a large customer could buy singles from a pressing plant for about 9.5 cents each. Today, the cost is about four cents higher. This represents a near 50% hike which would enable the existing 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.

ROTH TEPPE

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 rhythm 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 device of expressionists in the classical areas working within his small confines, but not breaking through into the larger areas of classical appreciation.

MOR music in the next decade will come to mean Beatles tunes circa 1966, and the next group of leading pop musicians expands the borders to capture the offbeat, unusual and wary distinctive vocalisms of whatever smacks their fancies.

Pop will incorporate elements from the New York Latin community, the Southern and Western country mindfields and the electronic brassiness 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 use when vinyl is concerned.

Vinyl, being a permanent 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 time, 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 be with a 24-hour-a-day food marts to listen as they pass the Top 20 on ultra-thin wall boxes designed specially for the chain by Rock-ola, Seeburg, Rowe AMI, etc. 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.

Bohner, 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 machine.

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 five-year 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'll be 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 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 space 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

John Consumer sat transfixed by the images that flowed across the cable television screen—he 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.


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 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

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.

In one hundred years, we’ve come from “Mary Had a Little Lamb,” dimly heard above the cracklings, to the voice of man from the Moon. Recorded for generations to come, available for everyone to hear. Still played back on a phonograph that’s just the latest version of Mr. Edison’s invention.

Evan-Tone Soundtracks is proud to be part of an industry which uses recorded sound to expand the human experience.

A Not So Silent Tribute

Give us a call, or return the coupon—we'll send you, at no charge, an Idea Kit that will show you how the dynamism of sound can be yours to use, on Soundtracks—just make sure you want them and you use where you have a message to communicate.
INJECTION & COMPRESSION - SECONDARY PHONOPHONDS

WILL STEVIE WONDER BE COMPRESSED OR INJECTED IN THE YEAR 2000?

It's not Stevie the artist, we're referring to but Stevie's disks that we're referring to. 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 newer transmission fans and detractors. Lately, however, vinyl has taken some hefty critical shots from one of the most influential roosters in the country--the government. If it seems strange that the Federal Trade Commission would hound PVC stuff from which vinyl is produced--and whether one agrees with the government findings or not, it is this link that is most important in the future of 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," 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 LP's (as current 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 time. It seems that styrene LP's have certain longevity problems. Interestingly, though, in Europe styrene LP's are produced without any problem and several countries are investigating the possible of converting to this method.

What it boils down to is that by the year 2000 we either have to find a cure for cancer or another way of pressing disks.

TOMORROW, THE RATINGS PRINTOUT

There is nothing that everyone loves and hates it 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 the housewife you did it through Sinatra records. Today, however, "the stories are too fuzzy. Radio stations are groping."

The latest shocker was when KRLA, a semi-automated L.A. station, announced its ratings and results to replace KJLH 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 a studio program that is so powerful in and of itself and through money to support rival rating system. Consequently, ratings and radio listener research in the year 2001 will most likely 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 quality 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 being utilized by ARB if his radio is turned on it will automatically be registered through a central terminal so that will compile ratings as often as needed.

WELL ROCK MY WHEELCHAIR . . .

This will probably not be long for long. According to the authoritative statistics available from various universities and colleges the baby boom has ended and we're all senior citizens.

What does all this mean to the record industry? Well, according to the experts at the USC and UCLA marketing department, there is a whole new generation that has come in the biggest. membership in the future and the "over 55" age group is going to show the largest growth of any.

However, James Bruce King to Prof. Roger Sanor of the USC marketing department, most important of the future will be psychographics, not demographics.

"We're going to see a whole new kind of Lifestyle people love. Now 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."

THE NEXT CENTURY

"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 in the world of course, women also survive. 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 Go-Boxette located on the 2077, 2076 Billboard Box. Billboard Box-II and Billboard III.

Our producer is a big music industry--to bring us the future, that's what he said to bring us the future, that's what he said. He said: "Take John Lennon/Paul McCartney. Of course, the studio will look different—if there is a studio. There will still be notes, and there will be a recording system which will be even more advanced in the future, that's what he said. He said: "Take John Lennon/Paul McCartney. Of course, the studio will look different—if there is a studio. There will still be notes, and there will be a recording system which will be even more advanced."

It seems that John Lennon/Paul McCartney are going to be a big hit. The song is "Take me to your leader.""

What will 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 whether or not your most disposable income will look like in the future, all you have to do is find an economist—for this story alone I've interviewed 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 would grow would be 3.1% to 3.2% (corrected for inflation) per annum. That figure is the same we've had for the past century, if you're 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 only because the UCLA study doesn't seem that economical is not as definite at Wharton and would like a bit more time to make their own determination. However, if you jump back to the West Coast and visit the Univ. of Southern California, you are 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 kind of disposable income increase we 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 slack.

Everyone, though, seems to agree that at whatever rate disposable income grows, leisure time will grow faster. What this means is that you should have a little 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)
HAPPY BIRTHDAY!
THE NEXT CENTURY

VINYL A BETTER RECORD

Vinyl chloride-vinyl acetate copolymers, commonly known as latex, 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 tar and is manufactured in the U.S. by several companies including Borden, Firestone, Key- sor, Stauffer and Tenceno Chemicals. Only a small portion of the copolymer goes to the record industry. The remainder is used in floor cov- enings, special type films and as the cost- ing industry. Many of these other uses are less sensitive to 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 stabilize the material for molding disks. The presence of 14% 16% acetate in the PVC acts as a soft-en ing agent and the resin changes to a sticky mass in the molten state. Addi- tion of such things as stabilizers to improve the heat stabili- ty, lubricants to improve the release and surface colorants and modifiers; and the resulting mixing and fluxing techniques all comprise a process called compounding. Histori- cally, the compounding of vinyl record formulations has been treated more as an art than a science in the record indus- try—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 en- couraged, and in some cases demanded some basic develop- ment work in material science. The molding of a disk is one of the most critical applications of plastic this writer has known. The formation, surface characteristics and dimensional stability of the molded grooves must be perfect to permit the sound information to be reproducible on ideal playback sys- tems.

False 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 im- portance of quality molding and the reproduction of good sound with involved wear properties. Molding imperfections such as non-flats, the weight or thickness of the groove, groove deformation during playing, warpage and the surface proper- ties of the groove are very much related to the flow and dy- namic properties of the compounds.

We are attempting to understand these molding problems and the relationships of plastic structures, compounding tech- nology and molding conditions. Rheological studies, a $100 word for our work, are tedious and time consuming. Expen- sive laboratory tools and qualified technical personnel are re- quired to investigate these variables.

The polymer science work undertaken at RCA has devel- oped a compound for quadraphonic sound which has pro- duced significantly superior disks than was possible with older compounds. This technology has been made freely available to the raw material suppliers for the general ben- efit of the record industry.

The record industry uses plastic material made out of two monomers: vinyl chloride and vinyl acetate. Because the bulk of vinyl used in the other industries is based on vinyl chloride monomer only. The recent vinyl polymer crutch was due to the increasing use of vinyl in the pipe industry and the coincidental unavailability of vinyl acetate monomer to pro- duce resin for the record and flooring industry.

The use of fillers and scrap records has long been consid- ered by many in the industry to produce inferior records. Our laboratory data indicates that, in fact, scrap compound pos- sesses 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 as- suming no thermal degradation during reprocessing and con- trolled 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 advan- tages to be gained from more development work. The mate- rial 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 short- age crunches in the future, without sacrificing the high quality

disk standard. We believe that the development work in prog- ress can improve our understanding of the multiplex problems facing us and will enable us to produce much quieter and longer-lasting compounds for an increasingly critical con- sumer. 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

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Phonograph Records, 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 consid- ering the 123 million tv sets in use now outnumber bath tubs, video viewing ranks just behind sleeping. Phillips/MCA-Magnavox say videodiscs have already started to be available at the end of this year. A U.S. Navy-asasembled 90-expert Delphi panel predicts up to 25% of all home tv sets made by the mid- '80s will incorpor- ate videodisc players.

But picture plotter 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 videodisc 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 dis- covered that movies lead consumer preferences by 2%-to-1 because they're widely published and recognized. Glenn, with more than 11,000 MCA Universal titles sees, "movies, some music, some educational features, some theatrical material and a lot of 'how to'...

Led into videodisks by familiar fare, consumers are ex- pected to accept individual hobby, recreation, sport, music, art, informational and porn interests which as player popula- tions grow will justify original production.

Future interactive combinations of videodisks, video- games, 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 overhanging stabilizer arm is the curse of their use. Many applauded when a changer was intro- duced 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 record 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 Inter- national Electrotechnical Committee a proposed standard and 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 circum- ference 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 (repre- sented 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 of the stool 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)
we've never forgotten our BEGINNINGS

Recorded sound has come a long way since August 12, 1877 when Edison inscribed “Mary Had A Little Lamb” onto tinfoil. Pioneers such as Tainter, Blumlein, Bettini, Goldmark and more have enabled the world to come alive with an ease and economy undreamed of just a few decades ago. Music, speech, instruction ... as close as a turntable or tape deck. Even new art forms ... innovative and imaginative ... have been created.

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1. THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia
2. HOT PANTS—James Brown—Polydor
3. FRESH—Styx and The Family Stone—Elektra
4. AMERICA EATS (TS YOUNG)—Funk
—Westbound
5. HONEY—O.C.P. Players—Mercury

GARY GIDDENS: Writing for Mills
on jazz for Village Voice, Hit
magazine.

4.2 WEST END BLUES
4.3 DARK SIDE
TALKING WOMAN—RCA

5.1 WEST END BLUES—Louis Armstrong—Victor
5.2 SOLO MASTERPIECES—Art Tatum
5.3 NIGHT IN TUNISIA—Dizzy Gillespie
5.4 MY FAVORITE THINGS—John Col-
5.5 HUNCHES BREW—Miles Davis—CBS

Soul
1. GOD BLESS YOU CHILD—Billy Holl
cy—CBS
2. WHAT I SAY—Ray Charles—At
tone
3. UNDER THE BOARDWALK—Drifts
4. RESPECT—Aretha Franklin—At
tone

D. H. HALL: Contributing editor, Stan
Review for past 3 years; im-
Vanguard; Co-founder, So
researcher, Record pro-
ducer and freelance write-
for.

Jazz & Rock
1. JERRY HENDRIX: Experience—Warner
2. BLACK & TAN FANTASY—Duke Ellin-
gton—RCA (1965)

3. JAZZ
3.1 WEST END BLUES—Louis Armstrong—
3.2 A SAILBOAT IN THE MOONLIGHT—Hi-
3.3 AT HIS VERY BEST—James Cleveland
3.4 IN PERSON—Ray Charles—At
tone
3.5 THE RIGHT TIME—James Brown—
3.6 IN OUR TOWN—Ray Charles—At
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UNITED ARTISTS

Making History.
Critical Acclaim!

- Continued from page RS-88

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

Leonard Marcus: Editor, writer, music editor and publisher of Walrus, a progressive pop industry publication.

George B. Maier: Editor and publisher of Rolling Stone; has been writing since 1969 for publications such as Downbeat, Rolling Stone, Newsday, The New Real Paper.

Soul/Roots

1. STAND BY ME—Ben E. King—Atlantic
2. ON A WAVEWAY—Drifters—Atlantic
3. TRACKS OF MY TEARS—Miracles—Tamla
4. ONLY THE STRONG SURVIVE—Jerry Butler—Atlantic
5. EVERYBODY DANCE—By The Family Stone—Epic

POP

1. BORN TO RUN—Bruce Springsteen—Columbia

Edwin Miller: Editor, co-creator of Rolling Stone, and publisher of Walrus, a progressive pop industry publication.

Roger Daltrey: Former lead singer of The Who, a British rock band.

INSTRUMENTS

1. PET RUBBER SOUL—Rolling Stones—Epic
2. BESSIE TRAIN SAIL AWAY—Bessie Smith—Toscanini/RCA
3. VELVET UNDERGROUND & NICO—Lou Reed—Vanguard
4. INNERNELICITY—Stevie Wonder—Tamla
5. CATCH A FIRE—Bob Marley & The Wailers—Island

R&B

1. SUNSHOWER—Thom Haunted—ABC
2. I NEVER LOVED A MAN THE WAY I LOVE YOU—Aretha Franklin—Atlantic
3. WHAT'S GOING ON—Marvin Gaye—Motown
4. WAKE UP EVERYBODY—Harold Melvin & The Blue Notes—Philadelphia International (G5)
5. SONGS OF THE KEY OF LIFE—Stevie Wonder—Motown

JAZZ

1. BITCHES BREW—John Coltrane—CBS
2. HEADHUNTER—Herbie Hancock—Columbia
3. MOODY'S MOOD FOR LOVE—King Pleasure—Prestige
4. DIAMOND—Modern Jazz Quartet—Atlantic
5. APRIL IN PARIS—Charlie Parker—Verve

(Continued on page RS-92)

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1. BLUE YODEL NO. 1—Jimmie Rodgers
2. TAKE ME BACK TO TULSA—Bill Williams and the Texas Playboys—Columbia
3. LOVE SICK BLUES—Hank Williams—Columbia
4. CRAZY ARMS—Roy Price—Columbia
5. SOMEDAY WE'LL LOOK BACK—Marie Haggard—Capitol

Dan Mengelstein: Director of Research and Development at Rolling Stone; former editor in chief, Down Beat, Metronome, Jazz Maga zine, etc.
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Critical Acclaim!

- Continued from page RS-91

2. PORGY AND BESS—Mel Tormé, Frances Faye, Russ Garcia conducting Bittle-Hem Orchestra, Stan Lewy Group, Australian Jazz Quartet, Duke Ellington Orchestra—Bethlehem LPX 1

3. THE COLE PORTER SONGBOOK—Elia Warren—Verve M 5 801 5

4. SONGS FOR SWINGING LOVERS—Frank Sinatra—Capitol L 7 106

1. FANCY MEETING YOU HERE—Bing Crosby, Rosemary Clooney—RCA LPM 1848

2. MY FAIR LADY—Rex Harrison, Julie Andrews—Phil. 20545

3. A HARD DAYS NIGHT—Beatles—Parlaphone PMC 1300

4. JACQUES BREL—Jacques Brel—Phil. & TAKAR

5. CLASSICAL BARBRA—Barbra Streisand—CBS S 73489

Terry Isenon: Japan's swing journal.

1. LOUIS ARMSTRONG—Okeh DR 6000 5

2. COUNT BASIE—Decca MCA 1099 62

3. DUKE ELLINGTON—Victor RCA SHP 1456

4. ART TATUM—Brunswick 69004

5. LESTER YOUNG—Commodore SLC 366

JAZZ

1. SWEDISH SCHNAPPS—Charlie Parker—Verve 8010

2. SELFLESSNESS—John Coltrane—Impulse S 5141

3. BLACK MARKET—Weather Report—Columbia PC 36099

4. MASTERPIECES BY ELLINGTON—Duke Ellington—Columbia CS 825

5. SKETCHES OF SPAIN—Miles Davis—Columbia CS 8251

POP

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol SMAS 2683

2. I'VE GOT DEM OL' KOZMIC BLUES AGAIN—Mama-Jama—Joplin—Columbia KCS 9012

3. TAPESTRY—Carole King—Columbia 71700

4. NEW TRICKS—Bing Crosby—Decca 8527

5. I REMEMBER TOMMY—Frank Sinatra—Reprise 2903

CLASSICAL

1. VESTI LA GIBBRA—Leoncavallo—Caruso—Victor

2. DIE WUNDERWIESE—Schubert—Delitz Fischer-Dieskau, DGG

3. VIOLIN CONCERTO—Beethoven—H. Szeryng—Philips

4. VLADO KORHUN IN CONCERT (Carnergie Hall 46)—CBS

5. ASKEL—Ark—Oehl Philarmonic—V. Talich Supraphon

POP

1. I KNOW WHAT I WANT—Edith Piaf—Pathé 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—CBS

5. WOODSTOCK—various artists—Capitol

Peter Jones; U.K. news editor of Billboard, London, previously with Week-end magazines, Record Mirror, Easy Listening.

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(Continued on page RS-98)
The last 30 years have been the best years of the audio century. Ever since Ampex introduced the first commercially available audio tape recorder in 1947.

High fidelity became a household phrase. Overdubbing and other multiple recording techniques produced novel sounds that rocketed entertainers to the top. Suddenly freed from limitations of media, engineers pushed microphone and studio design to new levels of achievement. Closer all the time to "presence" and "realism" and "live." And it all began 30 years ago.

Thirty years. And we still hear about Ampex Model 200 audio recorders in daily use. We see them with the old tube chassis torn out, and a transistorized amp installed by some enterprising technician. We know they're out there in service, because we still get calls for replacement parts.

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.

Today the "star" of our line is the ATR-100, absolutely the best audio tape recorder you can buy. Some specs are an unbelievable order of magnitude better than any other recorder on the market. And, come to think of it, that's just what we said about the Model 200 in 1947!

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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 bandstand 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 top-name 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 movie acts.

Alan Freed, Dick Clark, Murray the K and others leading disk jockeys put packages of 10 or more recording acts on stage for six-bit sets a day at the big movie theatres in New York City. There they were the only shows around the country for similar blitz tours.

The 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 murderous firing. Things are a lot different today, although even the most luxurious of contemporary road tours is still a draining grind. But still, chartered private airplanes of all sizes are commonplace today. And for other tour routings, luxury buses with individual 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.

Well-worn pedals, synthesizers and electronic keyboard instruments, improved pickups for acoustics, instruments and sensitive of 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 on-stage the multiplicity of dubbings they give their two voices in the recording studio.

There is less and less difference between the sound quality of a live recording and an over-dubbed studio production. Increasingly, mobile recording trucks bring state-of-the-art control rooms 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 night- ers like the Agora. Not only does the Agora recording facility produce live albums such as the recent Two-disc Columbia Michael Stanley Band set, LoConti has also attained national sponsorship for taped radio syndication broadcasts of jazz and rock performed at his club.

Bionic Radio

- Continued from page RS-95

airly 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 for November 1955 that the two chief programming trends among the nation's 2,700 radio sta-

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

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R-56
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SOUND IDEAS FROM SAGAMORE
The Next Century

- Continued from page RS-96

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 turny box analysis of the technological relations 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 briskness 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 8 mm. (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 have (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 a standard 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 rejection 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 which is right. WARREN REX ISOM

"STATE OF THE ART" STATICS

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 we 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 viewpoint is shared by All-ed'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 pull your needle or go back home.

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 Yeoche 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, "Video cassette 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 were not appropriate...."

(Continued on page RS-99)
Critical Acclaim!

Shigeru Kawabata: Contributor to Japan's Tokyo Shimbun, Weekly Genko, Weekly FM.

1. LOUIS ARMSTRONG PLAYS W.C. HANDY—Louis Armstrong—CBS
2. ELLA AND BASE—Ella Fitzgerald—Verve
3. PRELUDE DEODATO—Deodato—CTI
4. LAST TANGO IN PARIS—soundtrack—United Artists
5. A CHORUS LINE—Original cast—CBS
6. LATIN PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Apple
7. SOUL-R&B—1. SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown
2. SHAKT—Sach Hylas, soundtrack—Stax
3. RHAPSODY IN WHITE—Barry White—20th Century

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

Q. What's going on?—Marvin Gaye—Tamla Motown
1. OTIS BLUE—Otis Redding—Atco (Atlantic)
2. GREATEST HITS—Sty and the Family Stone—Epic
3. NEVER LOVED A MAN—Aretha Franklin—Atlantic
4. THE HARDER THEY COME—various artists—Island
5. VARIOUS ARTISTS SING TODAY'S HITS—Ronettes, Beatles, etc.—Philips/London
6. LAYLA and the Demigods—Atco

3. GREATEST HITS—Stevie Wonder—Tamla Motown
1. LIKE A ROLLING STONE—Bob Dylan—Columbia
2. DAY IN THE LIFE—Beatles—Decca
3. LIGHT MY FIRE—Doors—Elektra
4. WON'T GET FooLED AGAIN—Who—Columbia
5. GREAT BALLS OF FIRE—Jerry Lee Lewis
6. Elvis Presley should be in here somewhere!

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H-4
The Next Century

Continued from page RS-97
were poor substitutes for items of more intrinsic value. The trend now seems to be the reverse, 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 aiding 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 MUSICAL MACHINES

One sign of the increase in 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 producers 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 Hal, 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 Catalano 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 electric 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 example of an MOR star scoring with a soul producer.

Wald does feel that the main benefit of a producer switch is to change an artist rather than to get a trace/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

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Wald notes, though, "Any major artist coproduces, whether they shoot 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..."

One of the big problems 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 Marvin Gaye and pop include Roger Miller, the Statler Brothers, 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 have to admit that the Grammy album of the year choices in the '70s—the winners being Simon & Garfunkel, Barbra Streisand, Paul Simon and Steve 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, ever more aggressively."

Cooper continues, "The members are also concentrating on what they believe to be the best and not relying on sales too much." Certainly the recent Grammy Award for George Benson's quality, soft jazz effort "This Masquerade" beats 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 Grammies have not been hurt by the others; they show 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 Grammies.

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...
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 troubles that but will also present new problems of its own. As time marches forward, the ever-increasing rate of technological advancement will also create new perplexities 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. The EPA's development of 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 licenses. "What is not clear is the impact of the home use of videodisks on current 'public' performances which do bring in licensing revenue," says Nimmer. "Videodisks will probably lessen the market for movies, especially those reruns 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 subject to 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 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 activity 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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CHARLY RECORDS EUROPA
The Next Century

- Continued from page RS-102

Page 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 Hoffmann, opera singer, recorded in 1906, and the Danish Radio Symphony Orchestra. The rock album includes guitarists Jorgen Ingmann’s chart-topper "Apache," and the biggest domestic hits since 1960, including "Savage Rose," "Gasolin," the Olsen Brothers, Tommy Seebach, Johny Reimann, and Lollipops. 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 IPI’s production of recorded music’s artistic and cultural development.

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

WEST GERMANY

The German record industry celebrates the centenary with a slogan "100 Years of Sound 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 transporting a live concert from the Berlin radio exhibition (Aug. 25).

And the Philharmonie 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 is proceeding very much in the Swedish tradition.

A special jubilee album and booklet which will trace the world-wide 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.

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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. Some 2,000 copies will be distributed to retailers and the press.

A 20-minute film titled "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 Sagae-Vela, EMI-Ofemex, president; Luis Vidal, Hispanovice president: Carlos Murciano, RCA; and board members: Esteban Garcia-Morelos (Zafra), Luis Peras Rodriguez (Formaton), Alberto Serra (Arolo), Francisco Rosas-Ja- ner (Beltez).

A special press office has been set up for the centennial and during the Third Sound Congress at Val- ladolid, the event was celebrated in the opening speech by Luis Sagae-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 aware even 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 foreunner 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 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 Apri- slekha, a small town near Moscow, that today is the site of Melodiya's largest and best-equipped facility. By 1915, there were some 80 recording 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 1906. Edison's men made about 80 recordings of Tol- stoy's voice in conversation and short narrations at his estate in Yasnaya Polyana in the January-September period of 1908. Some 38 of these recordings have been carefully preserved over many years and now have a 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.
of these centers and two affiliated offices.

Melodiya stopped making 78 r.p.m. disks in the early 1970s and now produces 33 1/3 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 autotape stereo recently introduced on the national market 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 are 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 irrevocably with “those were the days.”

VADIM YURCHENKO

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 Deutches Fernsehen”: in Germany, a 60-minute evening birthday party program, gala, feature/documentation.

July 4-9, Ninth International Congress on Acoustics, in Madrid.


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 that may well cover in the next century. Or even, if Dr. Hall's timetable is accurate, within the next quarter century.

DOBGGISB. 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.

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JVC's new turntables, separates and speaker systems all reflect the same type of advanced thinking. This is one of the major reasons it's becoming an increasing challenge for dealers to sell run-of-the-mill components against JVC's product lineup.

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Storing Solid Gold

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 growth of libraries and at the behest of时候 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 exists 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 one of only a few services now provided to the industry, not only by R&H, but by a dozen or more institutional sound recordings archives throughout the country.

Of these five 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 in its collection is almost double of that of the 350,000 items held by the New York Public Library’s R&H Archives, which came into being in 1963.

At 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 Recording Programs have been going since 1961 and stands presently as the best catalogued of the six major archives. Its orientation is primarily classical as against the all-encompassing pur view of the Library of Congress and R&H.

The Audio Archives of Syracuse Univ. (established 1963) operates for the present, like Stanford, for a limited service basis. Cylinders and vertical-cut records are the specialty here. The last of the house hold there is close cooperation with the Edison National Historical Site in Orange, N.J. The Library of Congress has a strong interest and activity in the annual edition of Edison’s epochal inventions.

The Collectors Came First and Are Still With It

Like modern-day Gauls 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 is 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. So, 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 a Wonderful World” recording for the 1911 Friars Club Follies. Direct financial assistance from the individual donors or foundations have played a major role in the development of both holdings and services.

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 more of the 200,000 items donated to R&H from year to year.

Nevertheless, it is the private collectors and their lobbyists 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 field. Only in recent years have the archivists 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 archivists have spent years amassing a deal of knowledge, formal or informal, about the subject and this is the product of their work. As R&H’s David Halls has pointed out, the “big five” are archivists in their own right.

The archive’s holdings are available only to properly trained on premises listening. Audio duplication, whether by the library or by way of plug-in cassette on the part of the user, is a knotty matter to be taken up subsequently.

Are there facilities for surrounding the presentations? Once again, the answer is no.

There is a deal of activity among the “big five” and elsewhere among the remaining independent sound archives developing, specifically, with regard to a substantial number of the independent and highly specialized. The current holdings at the “big five” are in the thousands of hours of material. That is, they have kept track of every known, published or unpublished, anywhere, about a particular performer, composer, title, or simply, any collection of material that could become a valuable resource. The current holdings at the “big five” are in the thousands of hours of material. This is the product of the work of the archivists over the years, and this is the product of the work of the archivists over the years, but there is no way to duplicate the holdings at the “big five.”

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Types of Material

The archivists at the “big five” and elsewhere are interested in a wide variety of material. They are interested in a wide variety of material. This includes material that is of broad interest to the general public, as well as material that is of more limited interest. These materials include material that is of interest to collectors, such as rare and vintage recordings. They are also interested in material that is of interest to researchers, such as materials that are rare, unique, or hard to find.

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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 has estab-
lished its services barely a year ago.

Unique in the area of documentary resources, and of inestimable value for broadcasters working up spe-
cials dealing with the nation's past is the National Archives in Wash-
ington.

The roster set forth here is a rep-
resentative rather than a compre-

hensive run-down, and takes no ac-
count of the oral history recording explosion, but it does offer some idea of the scope of sound record-

ings archive activity dealing prima-

rily in the past of the recording in-
dustry, 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 pro-
gram notes and the like.

Getting It All Together—ARSC

The great European sound recordings archives, such as those in Berlin and Vienna trace their be-
ginnings 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 reposi-
tories 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 at-
tempering to reconsider this mate-
rnal from a myriad of sources rang-
ing from junk shops to half-

collection caches in storage ware-
houses. The institutions are just be-
ginning to become part of this par-
ticular 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 curat-

or.

A chief agent in bringing together

private collectors, institutional sound archives people, and inti-

mated people from the recording in-
dustry has been the Assoc. for Re-
corded 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 who is talk-
ing to whom about what and they are.

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 the need and 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 "Prelimi-

nary 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 ac-

counts for perhaps half of the total of serious collectors of disk and tape throughout the northern hemi-

sphere and that an updated publi-
cation might turn up a total today of 15,000.

The most ambitious ARSC pro-
ject currently in the works may, if funding becomes available, pave the way toward a unified catalog of all institutional sound archive hold-
ings throughout the U.S. and Can-
a. A grant to ARSC from the Na-

tional Endowment For the Hu-

manities has provided funding for representatives of the "big five" institutional sound archives (Li-

brary 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 discs and cylinders held in common by the six participating ar-

chives. The planning project, how-

ever, will take account of all possi-

bilities, including jazz, country, and r&b—this to the extent that a framework will be worked out to in-

clude all types of recorded sound

material. The ultimate aim is to create an international, standard-

ized, computer-produced union catalog from worldwide sources. This planning project alone will ex-

extend through early 1978, and it will remain to be seen after that point whether a financing package can be assembled to implement the proj-

et 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 In-

formation 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-113)

Our concept:
The tape is a component of the system. No cassette deck, amplifier or speaker

will perform to its maximum capabil-
	ies unless the tape that's used is of equal or better quality.

The rapid growth of the premium cassette market confirms what we're saying:
your customers want and demand high performance tape for their component hi-fi systems.

They want a tape in a precision-made shell that's tough and reliable, a tape carriage system that won't jam or cause friction, and a tape for-

mulation that delivers the lowest noise, highest output and widest frequency response that tape tech-

nology can provide.

Our message to your customers will be simply this: Buy the machine for your machine.

The TDK Machine.

We'll be building the "Machine For Your Machine" concept with extensive national and

local advertising support. An expanded tape clinic

program.

A traveling college hi-fi show.

A complete package of in-store sales and promo-
tional aids. And eight knowledgeable field mar-

keting representatives to coordinate our efforts

with you. More than to come.

TDK's "Machine For Your Machine":
a campaign geared to oil your profit machine.

TDK Electronics Corp. 765 Eastram Boulevard, Garden City, New York 11530. In Canada, contact Superior Electronics Industries, Ltd.
If It’s Possible To Have A Love Affair
With A Music Publishing Company,
Be Careful Around 65 East 55th St., N.Y.C.
That’s The Home Of Sherlyn Publishing Co.

SHERLYN PUBLISHING CO.
65 East 55th Street
New York, N.Y. 10022
(212) 752-0160
Then, of course, the videodisk altered things even more, beginning in the 1980s. The development of videodisk radio 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 video just as if it was a record and borrowed some 1960s 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 briarwhip blown by a high wind with the 18-24 demographics. Eventually, a couple of VHFs tried 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 video 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 descendant spiritually of countless...
Honus 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, streaming 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 now."

What it takes to be a superstar, at least in the Presley/Beatles sense, is the ability to create a musicianship 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—will no doubt spell double exposure and record sales and thus benefit the industry.

Until then, the industry has a top-50-of-the-line name acts sharing the No. 1 spot more or less equally. At least that’s how many acts have achieved a platinum album since RIAA began certifying million-selling LPs in February 1976.


That’s only 44 platinum album acts. The 45th? The Beatles.

"I WRITE THE SONGS..."

One measure of the increased attentiveness 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 that the original version of a song is almost always regarded as the definitive version. No matter how shrimping and well-designed a cover version may be, it can’t be as good as the song as it was disallowed with the instantly-understood remark, “It’s not as good as the original.”

The way the song writer performed a song to begin with usually claims the sympathy of the listener, because the reason it being sung, 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 has done much to make songs on his own the same way 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 interpreting-set freelancers) that do rely on outside material must either look doubly hard for the songs that are available, re-sort to covering current hits or singing standards, or start writing an occasional song for the money. (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 their own 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 channelled to recording artists, such as ‘A House Full’ by Helen Reddy or ‘Rock N’ Roll Heaven’ for the Righteous Bros.—both Alan O’Day compositions—will now be able to exploit on Pacific Records via the original songwriters and publisher.

No more is yet known about this potentially trendsetting intercorporate venture than the fact that the label will not only utilize the copyright of its music available to it on the music company, but also make concerted efforts to bring over established writer-artist personalities to Pacific.

Bely do allows that Pacific will be characterized by increased publisher participation and creative masters. “We’ll all screen material and a song must totally satisfy Ed and myself as publisher.” We’ll add a third leg to the decision-making process, he explains, noting that often important files remain on their shelf, sometimes in conjunction with their producer, but rarely with the attention of a major publisher.

By notes that one trend in publishing today is to sign self-contained, self-generated writing artist-early.

“Ideal is the situation when you’re involved with a writer-artist is just beginning, if you can anticipate a Gary Wright, an Eagles, a Boz Scaggs. After the fact it’s a little difficult because you’re requiring a different investment.

“We also try to anticipate situations that might take place, so that we can do something in advance with them. If you’re not recording who’s changing producers and so on, we can tailor songs specifically for that artist. We have also 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 No. 1 chart slot in 1974.

"WITH A LITTLE HELP FROM OSCAR"

While the Grammys, the American Music Awards and the Rockies are held year by year by more specifically to the recording industry, the Oscars are probably the award that can be counted on to generate the most record sales of all.

Maureen McGovern’s “The Morning After” and Keith Carradine’s “I’m Easy” are among the big hits only after winning Academy Awards for best song, while Marvin Hamlisch’s score to \ exposes, that often important files remain on their shelf, sometimes in conjunction with their producer, but rarely with the attention of a major publisher.

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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 with two major hits: 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 music schools that produce musicians such as the Barbra Streisand-Kris Kristofferson rock version of "A Star Is Born," and the soft, 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."

The popularity of all these lim forms on the rise, more and more composers who have made their name in contemporary pop, rock, 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 technology, music business, and even, at Claremont Jr. College in California, 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 Education, Education and Welfare that accredits these schools. It is the National Assoc. 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-site 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 business; the Univ. of Evansville, Ind., BS, music business; and Univ. of Green Bay, Wis., BM and BS, music business.

Hope notes, though, that about 10 additional NASM schools are offering business of music business degree programs that have not yet been officially accredited; 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 II jobs?"

Each of these fields—publishing, recording, concert management and promotion—is highly specialized. Colleges and universities re at such a general level, they can join in on one or two or maybe three of these fields, but can't really do more than that. So one of the brides we provide is to tell the student which schools have special-

Since 1946, helping the phonograph record and tape industry around the world make consistently better products, faster and more economically.

AUDIOMATIC CORPORATION
AUDIO MATRIX, INC.
Milton B. Gelfand, President
New York
Paris
Critical Acclaim!

- Continued from page RS-98

1. KULU SE MAMA—John Coltrane—Impulse AR-91
2. WINDS—Charlie Parker—Charlie Parker—Verve

3. ABBREY ROAD—The Beatles—Polydor
4. BLACK AND BLUE—Rolling Stones—Rolling Stones—Columbia
5. GOOD VIBRATIONS—The Beach Boys—Capitol ST 442
6. ALWAYS LIVE AT THE CHEESE—Jimi Hendrix—Reprise S208
7. HIGHWAY 61 REVISITED—Bob Dylan—Columbia KS 6199

Nighttrax: 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, Minutemen—Atlantic
2. PHEENIX—Cambridge Adderley—Fantasy
3. TATUM DUETS—Art Tatum, Buddy De Franco—Pablo
4. CARNIVAL—Rudy van Wassenhove—Arts
5. QUIET NIGHTS—Paul Bley—Improv. Artists Inc.

ETHNIC
1. ANTHOLOGY OF MUSIC OF BLACK AF
2. CUBANISTS—Arturo O'Farrill—Epic
3. ANTHOLOGY OF AFRICAN MUSI—Banu Joseph—Putnam
4. THE SOUL OF THE MIRBA—Shona People of Rhodesia—Mumemush
5. ESCALY THE WATER WHEEL—Fame At 55—Norway


COUNTRY
1. THE RAMBLING MAN—Waylon Jennings—RCA
2. BITTER TEARS—Johnny Cash—Columbia
3. GUNFIGHTER BALLADS—Marty Robbins—Coral
4. THE HILLBILLY SINGER—Skeeter Davis—RCA
5. SOUTHERN CANNONBALL—Hank Snow—RCA

BLUEGRASS
1. LIVE AT THE CILLIN DO—Seldom Scene—Rounder
2. FOLK CONCERT—Stanley Brothers—England
3. ON THE ROAD—Country Gentlemen—Rounder
4. PROGRESSIVE BLUEGRASS, VOL. 1—Roger Sprung—Folksway
5. DOBY—Mit Auckridze—Tokoma

Knud Orsted: Specialized in pop music in Denmark for 18 years staff of Extra Bladet (daily newspaper) in Copenhagen, its own newspaper. Ny Musk.

POP
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
2. THEIR MAJESTIES SECRETS—Rolling Stones—Decca
3. WINGS OVER AMERICA—Wings—Capitol
4. DA CAPO—I Love—Decca
5. BRING ME TO YOUR HEART—Water Si-

Nike Papoutsa: Greek music editor and record reviewer for Epos-Hi Fi; contribu-

CLASSICAL
1. BRAHMS: HAYDN VARIATIONS—Furtwangler, Berlin Philharmonic—EMI
2. SYMPHONY NO. 1, 4—Beethoven—Telemann, BBC Symphony—Casspvo

3. DON GIOVANNI—Mozart—Klemperer, New Philharmonic Orchestra—EMI
4. FANTASIE (OP. 159)—Schubert—Hin-
5. TSCHAIKOVSKY KARAJAN—Klemperer, Philharmoniker, Von Karajian—DG

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
2. PEOPLE—Barbra Streisand—Columbia
3. TOMPAY—The Who—Track
4. WEST SIDE STORY—Original sound track—Columbia
5. HEARTBREAK HOTEL—Elvis Presley—RCA

SOUL/R&B
1. FULL-FILLINGNESS FIRST FINALE—Stevie Wonder—Motown
2. YOU SEND ME—Sax Cook—Keep
3. SWEET LITTLE MATTEN—Chuck Berry—Chess
4..setBackground():Java—Brian—Atlantic
5. DESCENDERS FROM THE TRACIOUS—Benjamin Baker—EMI
6. PIANO MUSIC—Debusky—Michael
7. WILSON CONCERTO—Einar—Hofart—RCA

Dario Salavati: Jazz and rock critic for various Italian music magazines, critic for Il Strennagore, Rome's largest daily.

POP
1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
2. BLONDIE ON BLONDE—Bob Dylan—Columbia
3. SOFT MACHINE 3—Soft Machine—CBS
4. A LEGENDARY PERFORMANCE—John-—Presley—RCA
5. ARE YOU EXPERIENCED?—Jim Hendrix—Polydor

Ippo Saito: Musicologist, writer, producer, critic for Japanese music magazines, radio and television programs on jazz and ethnomusicology.

JAZZ
1. WEST END BLUES—Louis Armstrong and Hot Five
2. KOKO—Dave Clinton—RCA Victor
3. IN TUNISIA—Charlie Parker—RCA
4. ROUND MIDNIGHT—Miles Davis—Pres-
5. MY FAVORITE THINGS—John Col-
6. POPS—SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
7. UNCLE MEAT—Frank Zappa—Reprise
8. PICTURES AT AN EXHIBITION MUS-
9. THE TIMES THEY ARE A CHANGIN’—Bob Dylan
10. SWITCHED ON BACH—Walter Carlos—CBS

Masashi Shibata: Japan's Kobe Shim-

CLASSICAL
1. REFUGIO—Mozart—Estonia Symphony Orchestra—E. Lunder—Victor SX 2028
2. A CHRISTMAS CANTATA—Herridge—L' Orchestre de la Deuxième, Recit and An-
3. (Continued on page RS-116)
Solid Gold

- Continued from page RS 109

processing and networking comes extended to include most other types of information available to catalog-empt treatment. Operations are a way here and abroad in many subject areas handled by libraries.

The next step, the theory of the technology to the program material itself by way of cable networks employing optical fiber technology in a way substantial elimination of the piracy made possible by the combination of technologies broadcasting in combination with the self contained portable audio cassette record player and playback equipment, wherein every man can be in effect his own recording studio. With cable in the saddle and led to every institution and home, duplication via “memory cell” recep- tacle charged, so to speak, to one’s telephone bill, the problem of providing 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 infringe- ment as applied to visual/printed ma- terial, 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 insti- tutional sound archives appears to preclude any form of free ex- change of single-copy tape duplica- tions between such bona fide estab- lishments of unique and/or out- of-print recorded materials—thus forcing the scholar-professional and/or 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 archivist holding such unique material the sole bur- den 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 Kaurieke operatic area recording or an equally unique King Oliver unpublished test press- ing, the same principle should hold and can be extended presumably to include non-commercially pro- duced 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 in some form of blanket licensing as suggested by Herman Finkelnstein some years ago, or must one seek separate permission for each single copy duplication that goes beyond the promises of one’s own institutional archive? Mind you—I am not speaking of single-copy dupli- cation for individual users, which at the New York Public Library’s RHA Archives we do only after spe- cific 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—to can work this out either by way of legislation or by licensing arrangement, a means that will allow a free exchange between bona fide institutional archives of single-copy tape duplica- tions of unique and/or long out-of-print holdings.

“Sound Preservers” is perhaps the right handle to apply to the seri- ous 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 collec- tions 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 advertis- ing, business, or 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—com- parable in its own way to the groundswell arising from the phe- nomenon of Alex Haley’s “Roots.”

It could be that the sound ar- chives movement is at last swim- ming 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 seri- ous thought to backing up their ar- chivist 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 au- dio duplications between estab- lished institutional sound record- ings archives.

1877

On December 24th, Thomas A. Edison applies for a patent on the phonograph.

1927

Georg Neumann founds his renowned company and builds the world’s first commercially produced con- denser microphone.

1947

NEUMANN introduces the U 47 Condenser Microphone and changes the world’s taste is sound.

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1966

Gotham installs NEUMANN VMS 66, the world’s first solid-state servo-controlled disk cutting lathe.

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The world’s first Videodisk is marketed by Telefunken-Deca (TelD), 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.

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