



A&M

The First 15 Years:

You ain't
seen
Nothin'
yet!

A&M June Meeting '77



Fifteen years ago, A&M released its first record, *The Lonely Bull*. We started a company because we truly believed in that record, and in our potential to create consistently superior music for people throughout the world to enjoy. Now, hundreds of records later, our belief in our music is even stronger. Thanks to you, our fifteenth anniversary is a cause for celebration: with your help, this year will be our best ever. Our music has no equal and our people are, without qualification, the best in the business.

The June meetings have always been a time to renew old acquaintances, meet new faces, and to look ahead to the promises of the future. We would like to welcome you to Los Angeles, and most importantly, to thank you for your dedication and effort to our artists, and our music.

Warmest Regards

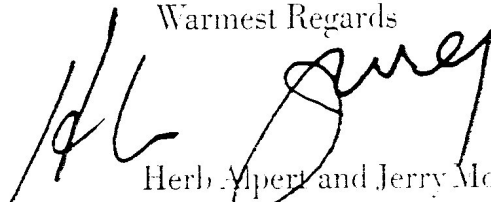

Herb Alpert and Jerry Moss.

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Credits

Thanks to Nick Stearn for this year's theme.

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Gil Friesen Bio by Andy Meyer.

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Schedule of
June Meetings

Wednesday June 22nd

- 12:30 p.m. Herb Alpert Hollywood
Star Presentation.
Hollywood Blvd. and
Orange Ave.
- 4:00 p.m. Tour of A&M Lot
1416 N. LaBrea Ave.,
Hollywood
- 5:30 p.m. Ribbon cutting ceremony
Champagne party
A&M Financial Center,
1336 N. LaBrea Ave.
- 7:30 p.m. Disco Party
Carlos & Charlies
Restaurant
8240 Sunset Blvd.,
Hollywood

Thursday June 23rd

- 9:30 a.m. Opening remarks:
Gil Friesen
Beverly Hills Room
California Level
- 10:00 a.m. to
12:00 a.m. Regional Workshops
South Mezzanine
WEST—Preview Room
SOUTH—Governors Board
Room
MIDWEST—Governors
Dining Room
EAST—Regents Board
Room
- 12:00 p.m. Buffet Lunch. Retailers
panel during lunch.
Bob Fead to chair
Santa Monica Room
California Level
- 2:30 p.m. to
4:00 p.m. Panel of Managers
David Dashev to chair
Beverly Hills Room
California Level
- 4:00 p.m. to
5:30 p.m. National panel with A&M
executives.
Gil Friesen to chair
Beverly Hills Room
California Level
- Dinner *Free Time*
- 9:00 p.m. Acts to perform on A&M
Soundstage.
1416 N. LaBrea Ave.,
Hollywood

Friday June 24th

9:30 a.m. to 12:00 p.m.	Radio Panel Beverly Hills Room <i>California Level</i>
12:00 p.m. to 2:30 p.m.	Buffet lunch. Publicity workshop Santa Monica Room <i>California Level</i>
2:30 p.m.	Jerry Moss Music Presentation Beverly Hills Room <i>California Level</i>
5:00 p.m.	Promotion Staff Meeting Harold Child's Suite
Dinner	<i>Free Time</i>
9:00 p.m.	Acts to perform on A&M Soundstage. 1416 N. LaBrea Ave., Hollywood

Saturday June 25th

9:00 a.m. to to 11:00 a.m.	Softball Game Barrington Park 333 S. Barrington West Los Angeles
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Afternoon and Evening	<i>Free Time</i>
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Sunday June 26th

10:00 a.m.	A&M Picnic Calamigos Picnic Ranch Malibu, California
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Charter Bus Schedule

Wednesday June 22nd

BUS #1

Depart Century Plaza—3:15 p.m.

Destination: A&M Records, 1416 N. LaBrea Avenue

Arrival: 4 p.m. Tour of A&M lot

BUS #2

Depart Century Plaza—4:45 p.m.

Destination: A&M Records Financial Center, 1336 N. LaBrea

Arrival: 5:30 p.m.

BUS #1 & #2

Depart 1336 N. LaBrea—7:15 p.m.

Destination: Carlos & Charlies Restaurant, 8240 Sunset Boulevard

Depart Carlos & Charlies—Approx. 12:00 midnight

Destination: Century Plaza Hotel

Thursday June 23rd

Depart Century Plaza—8:15 p.m.

Destination: A&M Records, 1416 N. LaBrea

Arrival: 9:00 p.m.

Return to Century Plaza—Approx. 12:00 midnight

Friday June 24th

Itinerary same as Thursday, June 23

Saturday June 25th

Depart Century Plaza—8:30 a.m.

Destination: Softball Game

Return to Century Plaza—Approx. 11:00 a.m.

Sunday June 26th

Depart Century Plaza—9:30 a.m.

Destination:

Calamigos Picnic Ranch, Rt. 4, Malibu, Ca.

Phone: (213) 873-4490

Arrival: 10:30 a.m.

Depart Calamigos Picnic Ranch—Approx. 6:00 p.m.

Destination: Century Plaza

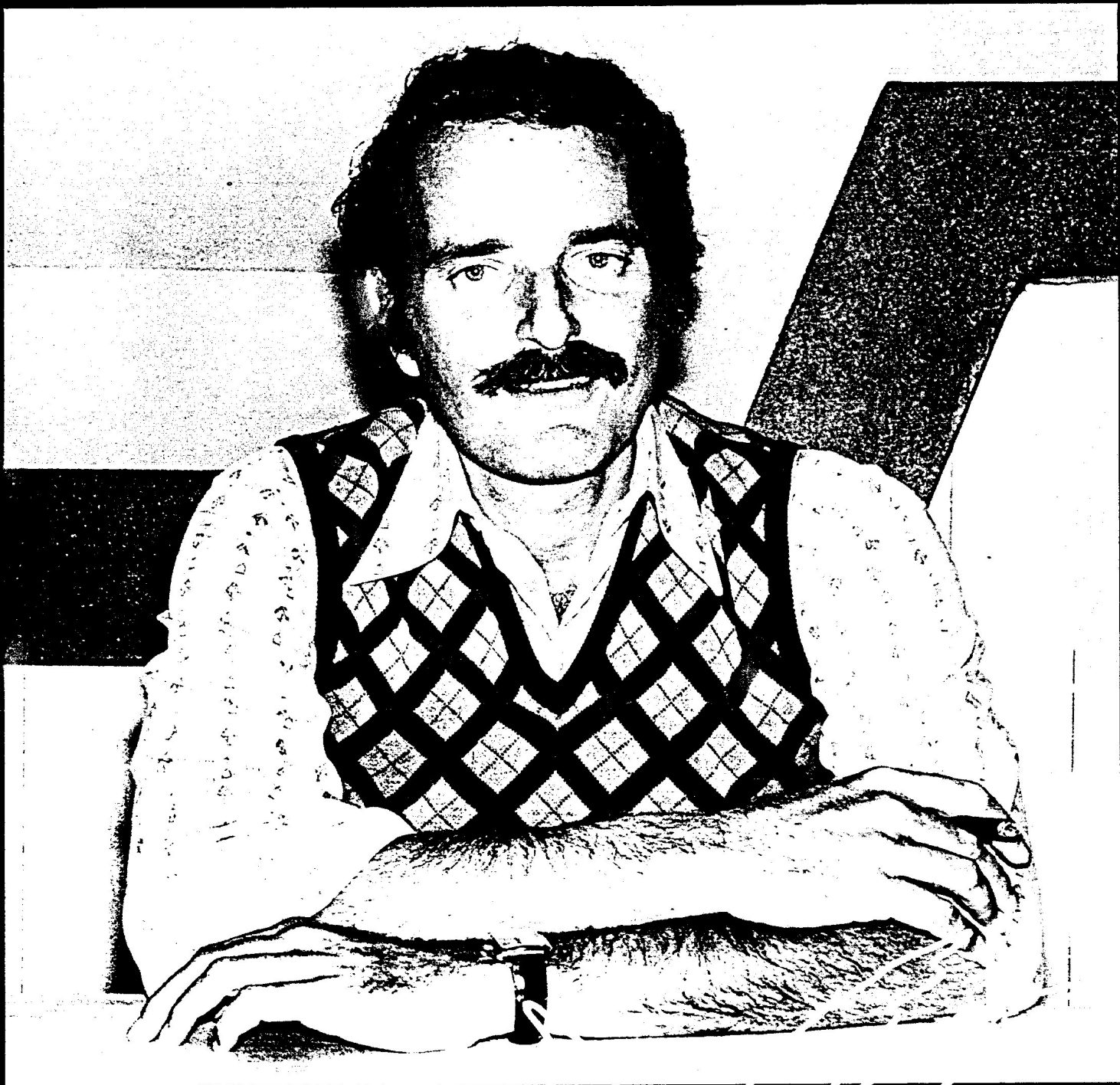
Arrival: 7:00 p.m.

The A&M Executives

The A&M
Executives

Herb Alpert





Jerry Moss

"Experience is not what happens to a man: it is what a man does with what happens to him."

—ALDOUS HUXLEY

HERB ALPERT When Herb Alpert went to a bullfight in Tijuana one Sunday afternoon in 1962, he could not have known that he was about to make history.

But he did.

And today, some 45 million Herb Alpert records later, the co-founder and vice chairman of A&M Records has become not only a pivotal figure in contemporary music, but one of the most highly-respected and affectionately-regarded musicians in the world.

A native of Los Angeles, the son of an immigrant Russian father and a Hungarian mother, Herb Alpert began playing the horn when he was eight. By 1956, when he completed his Army service, he knew some three or four thousand songs, and had the knack of playing back, note for note, any song he heard.

He enjoyed a reasonable success working as a songwriting team with an insurance salesman named Lou Adler, whose hobby was writing poetry. Sam Cooke recorded a couple of their tunes, they produced Jan & Dean's *Baby Talk*, and did a cover recording of *Alley-Oop* under the name Dante & The Evergreens. When the Alpert/Adler partnership dissolved amicably, Herb Alpert tried his hand at acting, and was later signed by RCA as a vocalist under the name Dore Alpert. One major dividend of those years was that Alpert had learned how to use a recording studio to extract exactly the sound he wanted; another was his firm belief that the music business should revolve around the artist. "If I ever had a record company," he remembers saying, "I would definitely give more importance to the artist, because it *centers* around the artist."

In 1961 he met Jerry Moss, a native New Yorker who had become an important west coast promotion man. The two men hit upon the idea of pooling their resources to start their own little record company, and A&M was born.

Out in his garage which he'd converted into a recording studio, sound room, Alpert was at work on an instrumental called *Twinkle Star*, and it was at this juncture that he and Moss

ventured down to the bullfight in Tijuana. So impressed was he with the bravado and color and especially with the latin-style music he heard that when he returned, Alpert recast the song in a Mexican style and included the crowd's wild surge of enthusiasm when the bull first enters the ring in the opening seconds of the song.

It worked. In August 1962, *The Lonely Bull*, the first single from A&M, was released and went on to sell over 700,000 copies. When A&M released its first album, also titled *The Lonely Bull*, in December of that year, Alpert and Moss found themselves riding a whirlwind of hurricane force. From its first appearances, the Tijuana Brass became a hit act, and Alpert was the first musician ever to design a portable sound system to take along on the road.

By 1965, when the fourth Herb Alpert & The Tijuana Brass album, *Whipped Cream & Other Delights*, was released, the world at large had developed a seemingly unquenchable taste for the unique Alpert sound. *A Taste Of Honey*, the album's single, was the #1 hit of the summer of '65, and *Whipped Cream* went on to sell over 6,000,000 copies.

One year later, the #1, #3, #6, #14 and #17 albums on *Billboard's* April 16th chart were by Herb Alpert and the Tijuana Brass, a feat that remains unmatched in recording history, and Herb Alpert concerts had become rolling tumultuous exercises in mass hysteria. In November 1966, A&M Records, with a staff of 32, moved onto the old Charlie Chaplin studio at 1416 N. LaBrea in Hollywood, and by year's end, 13.7 million Herb Alpert albums had been sold in the United States alone, an achievement no artist has ever matched before or since in that space of time.

Meanwhile, quite apart from the galvanizing success of Herb Alpert & TJB, the A&M label was establishing its place in the sun by signing among others, The Baja Marimba Band, Sergio Mendes and Brasil '66, the We Five, The Sandpipers and Chris Montez, all of whom enjoyed outstanding successes. As Alpert continued riding the crest of the phenomenon he'd created with new albums, TV specials and concert appearances, his label was developing the talents of Burt Bacharach,

Joe Cocker, Procol Harum, Lee Michaels and The Flying Burrito Brothers. A&M was growing geometrically, and under its International Division, opened wholly owned subsidiaries in Canada and England.

Then in 1969, after a final TV special and a European tour capped by a Command Performance for Queen Elizabeth and Prince Phillip, Herb Alpert disbanded the *Brass* and stopped recording.

By that time, the pressure of merely being Herb Alpert had become staggering. "I was in a situation," he later said, "where there were advance orders for 1,250,000 copies of an album while I was still in the studio recording. I began to feel that I wasn't being judged as an artist, but as a product." Compounding the problem, his marriage to Sharon Lubin, which had produced a son, Dore (named for the first two notes of the musical scale) and a daughter, Eden, ended in divorce. "I needed some time to recharge my batteries," he said, "so I took it."

Freed from the rigors of performing and recording, Alpert was able to turn his attention to the burgeoning giant A&M Records was becoming. The Woodstock Festival, the seminal event in rock music as the Sixties drew to a close, spurred Alpert and Moss to sign Cat Stevens, Fairport Convention, Free, Spooky Tooth and Karen and Richard Carpenter. They also signed Quincy Jones, whose first album, *Walking In Space*, won a Grammy Award, as did his third A&M album, *Smackwater Jack*. Joe Cocker's Mad Dogs & Englishmen tour in 1970 proved to be one of the most successful rock events of all time, and the debut album by songwriter Paul Williams, *Just An Old Fashioned Love Song*, vaulted him into the national spotlight.

Just as it seemed that Herb Alpert's recording career was a thing of the past, he was inspired by a Chuck Mangione tune, "The Legend of the One-Eyed Sailor," and began again. Regrouping the Tijuana Brass in the spring of '74, Alpert released *You Smile—The Song Begins*, and went on tour with the new Brass and vocalist Lani Hall, who had been the soloist with Sergio Mendes and Brasil '66. *Rolling Stone* hailed the album as "an impressive maturing of an artist who not only

has more to tell but has found a lovely new language in which to speak. . . ." In December '74, Alpert and Lani Hall were married and have since had a daughter, Aria.

The comeback album was followed in 1975 with *Coney Island*, a happy excursion into new musical avenues, and, in 1976, by *Just You And Me*, Herb Alpert's first solo album. He also found time to produce albums by Gato Barbieri, Lani Hall and Letta Mbulu.

Concerning hit records, Alpert says: "There are no more formulas in music, no common denominators for making hit records. It's all open. I think music, very much like contemporary politics, is gravitating toward more natural things."

On artists: "The great artists have that connection with their feelings; there are others who may have the talent but can't expose themselves emotionally. They're too controlled, afraid to make mistakes. You can't be controlled and be an artist at the same time. It's important to be yourself."

And finally: "With regard to A&M, I don't believe you can force anything to happen. You can't force music, or art, or a company to be successful. What you can do is create an environment for it to take place, and that's what A&M is all about."

JERRY MOSS When, in the course of human events, it becomes necessary for something to happen, it usually does.

When Marvin Cane, a total stranger, turned to Jerry Moss at a friend's wedding in 1957 and said: "You'd make a great music man," Moss was ready to listen. Eighteen and one-half years, thousands of miles and a whole index of direct experience in the music business later, Jerry Moss, chairman of A&M Records, has set a track record unparalleled in the industry.

After a stint in the Army, Moss, who grew up in the Bronx and commuted to Brooklyn College, was hired for \$75 a week by Cane to promote a tune called *16 Candles* by The Crests. When his boss sent him to Philadelphia to make certain the local d.j.'s were giving the tune adequate airplay, he asked how one went about doing that. *With charm*, was the answer. That was no great burden on Moss who is, by nature, warm, outgoing and ebullient. Eventually, *16 Candles* did break wide open as a national hit, but after the first flush of success Moss grew restless, decided to head out to the West Coast and try something else.

He arrived in L.A. in 1960 with \$300 in his pocket, turned down a job in the mailroom at the William Morris Agency, and contacted his East Coast friends to see if they'd like him to serve as their West Coast promotion man. The idea clicked, and Moss was soon making the L.A./San Francisco/Seattle rounds.

By 1962, when he met Herb Alpert, he was occasionally producing his own records and accepting copyrights for songs in lieu of a promotion fee. The two men hit it off and began debating the merits of forming their own little company just to see what would happen. *The Lonely Bull*, A&M's first single, took off and racked up sales of 700,000 copies. Moss dropped his outside accounts to concentrate on his infant label, and hired Jolene Burton, a key person at Liberty Records, to help work through the mountain of order forms and billing memos that were piling up in Herb Alpert's garage. On February 1, 1963, A&M set up shop at 8255 Sunset.

A year and a half later, when the third Brass album, *South of the Border*, was released (with

Moss' future wife, Sandy, on the cover with Alpert), Moss headed to Europe to work out A&M's first European licensing deals, and to look up an old friend, Gil Friesen, who was managing P. J. Proby. Moss suggested that Friesen return to L.A. to work with him and Alpert. A month later, A&M's new general manager arrived on the scene, and suggested that the next step in the Herb Alpert saga was to turn the Tijuana Brass into a performing act. Alpert consented, was the opening act for a Dave Brubeck concert, closed the second set to thunderous applause and the next chapter was underway. In 1965, *Whipped Cream & Other Delights* made history. "A Taste of Honey" was the song of the summer of '65, and the album sold over 6,000,000 copies and is still selling today. By 1966, the #1, #3, #6, #14, and #17 albums on *Billboard's* April 16th charts were by Herb Alpert and The Tijuana Brass, a feat that remains unmatched in recording history. Clearly, it was time to start building a staff.

Bob Fead was hired as national sales manager and on his first day at work, A&M sold 278,000 records. Chuck Kaye, an affable guy who had worked with Phil Spector, Lou Adler and Don Kirshner, came aboard to head up the publishing divisions. The Almo and Irving companies were launched (Almo a contraction of *Alpert* and *Moss*, and *Irving* named in honor of Moss' late father) and in August, Kaye set up Rondor Music, Inc., A&M's international publishing company. David Hubert was hired to work with Kaye to work on international publishing and licensing for the company's catalogs. Sergio Mendes and *Brasil '66* was signed and Mendes' lawyer, Abe Somer, was appointed general counsel.

Of the label's first 25 albums, 16 eventually went gold. The staff was bursting the seams on Sunset, and one day Moss and Jolene Burton got word that the old Charlie Chaplin studio was up for sale. They drove through the gates; it was love at first sight. On November 6, with a staff of 32, A&M moved onto the lot.

In 1967, the Red Sea parted via the Monterey Pop Festival; it was the summer of love and marmalade skies, and the record business would never be the same again. A&M, riding the crest of the Brass phenomenon was, ac-

according to Moss, "being driven by its thrust, it was difficult to look after anything else except exactly what we were doing. Nevertheless, Moss had an uneasy feeling about the Festival. No A&M acts were on the bill, but Moss was about to change all that. "During this same time period, I had made several trips to England and became very interested in several acts. We were getting very involved with English artists during this period, and it began to pay off."

Moss negotiated a production arrangement with Denny Cordell which brought Procol Harum, The Move, and Joe Cocker to the label. He met Chris Blackwell from Island Records and worked out licensing agreements in the U.S. for Spooky Tooth, Free, Fairport Convention, Jimmy Cliff, and a singer/songwriter named Cat Stevens. In 1969, Moss negotiated "our most important deal to date" by advancing a large sum of money to sign a young English rock band called Humble Pie. This signing brought the label not only the very successful recording career of the Pie, but also the multi-faceted talents of performer extraordinaire Peter Frampton. Meanwhile, back in the States, Moss, Friesen and Abe Somer went to Woodstock to watch Joe Cocker's blazing performance. Cocker then took to the road, with 42 assorted sound men, wives, lovers, roadies, kids on a tour that was to become a landmark event in the annals of rock n' roll. The *Mad Dogs and Englishmen* tour was not only a huge concert success, but was filmed as a major feature and recorded as an A&M album, which has sold over a million units. By 1971 the roster had been solidified and the label could boast having strength throughout the spectrum of recorded music. Quincy Jones, Burt Bachrach, Joe Cocker, Carol King (Ode), Cheech & Chong (Ode), Procol Harum, Cat Stevens, Spooky Tooth, Strawbs, Free, Rita Coolidge, Fairport Convention, Humble Pie, and the Flying Burrito Brothers to name a few, were all carving their niche on the charts and with the critics.

That same year, he was named the *Record Executive of the Year* at the Gavin Convention, while his label was honored as the Record Company of the Year at N.A.R.M. In 1972, Moss' keynote address at N.A.R.M. was titled,

appropriately, "The Challenge of Change." He was about to lead his label to an even stronger market position to meet the challenges of the Seventies head on.

Over the next five years, A&M strengthened the roster by adding the Ozark Mountain Daredevils, Styx, Joan Armatrading, Rick Wakeman (from the Strawbs originally, and Yes), Carpenters, Supertramp, Head East, Nazareth, Nils Lofgren, Captain & Tennille, Pablo Cruise, Brothers Johnson, The Tubes and many others. 1971-1976 was an era in which A&M as an independent label enjoyed a period of unprecedented growth. The label opened offices in Toronto and Paris, consolidated distributors, opened a non-stocking sales office in Boston, and opened the highly successful Together Distributors in Atlanta (with Motown). The A&M staff had grown to over 300 employees. Another change was in the wind. In 1977, Moss was ready to announce a major restructuring of the company, a move which elevated Gil Friesen to the position of president, while he and Herb became chairman and vice-chairman, respectively. At this point, Moss announced that he was ready to "go for all the marbles," and the label began to prepare itself on all levels for the period of growth it is now enjoying.

During this entire time span, Moss has represented his label and his artists with the integrity and honesty which has become the trademark of A&M Records. It's a well known fact that Jerry Moss still makes certain agreements with a 'handshake,' and for anyone who knows him or knows of him, that is a sufficient gesture for a deal to be consummated. He is a true gentleman in every sense of the word, and it is this quality as much as any other that has created such a strong sense of endearment and commitment from all those who are associated with him.

Finally, no biography about Jerry Moss would be complete without mentioning his favorite 'hobbies': *Mr. Chow's* restaurant in Beverly Hills (of which he is co-owner), and his racing horse, "Hello Hostess," which seems to be taking after its owner by winning all her recent races.

It couldn't happen to a nicer guy.



GIL FRIESEN *Something I look for in an associate is a certain amount of misunderstanding of what I am trying to do. When someone doesn't quite understand what you want from them, or when their own fantasies start coming through, I often end up liking the idea that comes out better than I liked my original idea. I like the people who work for me to have their own ideas about things, so they don't bore me.*

—ANDY WARHOL

As the seventies set in, we had to ask ourselves, now that we did that one, what else is there to do? The quest to fight off boredom is part of Gil's tremendous drive. He's always studied his environment to get the most out of it. He seeks energy from people and from their ideas. Once

he's got a buzz on something, there's no way to stop him. He reacts not just for the benefit of his work, but to keep himself interested as well.

—ROLAND YOUNG
A&M Graphics Director

This story begins in the seventies. It shouldn't really. A biography is supposed to start at birth and faithfully trace the subject through grade school, college and marriage. But this is a story not as much about the past, as it is about the present and the future. Gil Friesen will be the first to tell you that he didn't really understand the first twenty-five years of his life. He will also tell you that the last few years have been the best ever. I mean THE BEST. This man is on the upswing, and everyone around him can feel it. There is a

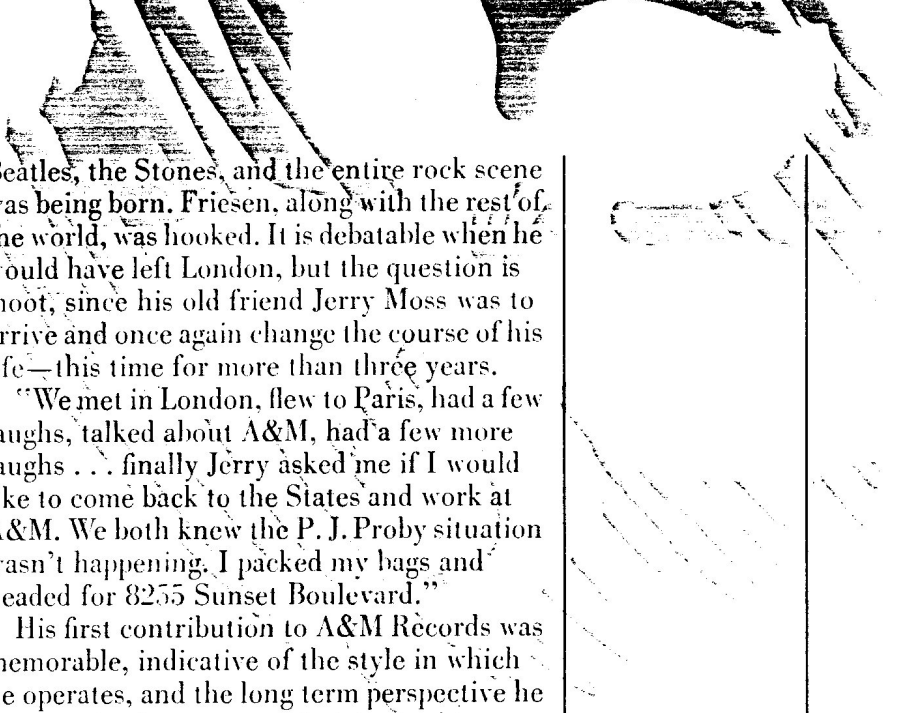
momentum here, which is indefinable, but omnipresent. As A&M's President, Gil Friesen works longer, harder, more tirelessly than anyone else in the company—and loves it. He thrives on his work, primarily because he loves A&M and everything it represents, and secondly, because he is proud of his accomplishments with the label. He is determined to lead A&M into its most successful and enjoyable growth period ever.

It would be totally impossible to measure Gil's contribution to A&M Records. He's a dear friend with a huge soul filled with perception, dedication, and an immense amount of personal integrity. He once told me, I don't feel like an employee—my pride goes way beyond it. I love him.

—HERB ALPERT

He first met Herb Alpert and Jerry Moss during his years as a promotion man. He had tried his hand at various jobs at Capitol Records ("I was a sales forecaster, which was boring and totally removed from the record business. I certainly left my mark there, however. By misplacing a decimal point, I projected that Capitol was going to sell two million additional records—they actually leased a warehouse as a result"), but had settled in promotion, because it put him in direct contact with the artists and their music. It was at KDAY, during a visit with Alan Freed, that Friesen first met Jerry Moss. They soon became fast friends, and Moss arranged to have Friesen leave Capitol to work at Kapp Records, a label Moss had been representing part-time as an independent promotion man on the West Coast. Friesen remained with Kapp for three years, separated from his first wife, and moved into an apartment across from Herb Alpert (you see, this piece does have a sense of chronology to it after all). Meanwhile Herb and Jerry were fooling around with an idea they had to start their own record company. It was called A&M, and the first release was *The Lonely Bull*.

But by this time Friesen was long gone. An opportunity had arisen to go to England to manage P. J. Proby. Although that specific experience was a disaster, London was, as Peter Allen would say, "FABULOUS". The



Beatles, the Stones, and the entire rock scene was being born. Friesen, along with the rest of the world, was hooked. It is debatable when he would have left London, but the question is moot, since his old friend Jerry Moss was to arrive and once again change the course of his life—this time for more than three years.

"We met in London, flew to Paris, had a few laughs, talked about A&M, had a few more laughs . . . finally Jerry asked me if I would like to come back to the States and work at A&M. We both knew the P. J. Proby situation wasn't happening. I packed my bags and headed for 8255 Sunset Boulevard."

His first contribution to A&M Records was memorable, indicative of the style in which he operates, and the long term perspective he assumes in almost every decision-making process. His premise at the time was to put the Tijuana Brass together as a performing act, and have them promote themselves via live concerts. It is difficult to appreciate the importance of this concept in 1977, at a time when concerts are taken for granted as a normal part of any performer's work. But in 1964 there were very few artists performing on concert tours, with the exception of select jazz groups such as Harry James and Stan Kenton. A sound system had to be designed, lights had to be transported, and a whole logistical system had to be developed to handle what had never been previously attempted on a similar scale of magnitude and complexity.

And the Brass were hot. In 1966 they sold 13.7 million records. In addition, Herb Alpert and the TJB had five albums in the top twenty; a feat unequalled either before or since in the history of recorded sound. Alpert, Moss and Friesen and Jolene Burton were riding a whirlwind which was soon to become a hurricane. The sixties were a time of excitement, growth, development, and . . . confusion. The label was growing at an incredible pace, the Brass was one of the most successful acts in the world, and Friesen was caught up in the most intense part of the action.

It was education under fire. Far more instructive than his years at Pasadena City College, or at U.C.L.A. Much more important than anything he was taught at Capitol or Kapp Records. A&M and the Tijuana

continued

Brass were not following in anyone's footsteps, or pursuing time-honored traditions. They were *leading* the industry; writing the book on concert tours, developing the strategies necessary for rapid growth by an independent label, and setting the style and tone for A&M Records which would make it the highly respected artist-oriented company it is today.

And from chaos came tranquility. Moss, Alpert & Friesen moved into the eye of the hurricane, and with the arrival of the seventies, the label began to mature and stabilize.

He's always been the kind of man who is able to recognize people with talent and let them develop their own ideas. He encourages creative activity, and is able to bring the best out of people.

—LANCE FREED
Vice-President, Irving/Almo Music

His title changed from General Manager to Vice-President. He began to become more reflective; he started planning for the next ten years instead of the next ten days. He brought into the company the brightest, most talented people he could find. He sophisticated A&M's image by demanding that the label produce the most stylish, high quality album-and-advertising graphics in the business. He pulled the various segments of the label together.

At first, it's difficult to know if you are reaching him. But as I came to know him better, I began to realize how very difficult his job is, and how much of a diplomat he has to be. He's the Averell Harriman of A&M.

—HAROLD CHILDS
Vice-President of Promotion

The rest of this story is being written every day. Gil and his wife Judy have just bought a house on the beach in Santa Barbara which they visit as often as they can. He reads incessantly, often with an eye to the future, which seems to be on his mind these days.

"The question is how to keep things going forward, that is, *moving* forward actively, progressively, not according to the status quo, or with a laissez-faire philosophy. Things have to keep moving to keep people motivated in

a direction that's innovative and productive in every sense. I think the growth and changes we've experienced in the past are very small compared to the activity we'll be experiencing in the future. I feel fortunate to be able to contribute to these exciting times."

BOB FEAD On the lot, A&M's senior vice president is known as the "Omaha kid." He majored, at the University of Nebraska, in Business Administration.

"Marketing was the only course I ever flunked. Mainly I was a *jock*." He became a menswear retailer in Omaha and moved to Los Angeles in 1968.

"I met a guy named Bob Skaff, a promotion man at Liberty Records, who hired me as an album promotion man in Southern California. It was fun, and eventually I was promoted to national sales manager."

Then one day in 1966, Jerry Moss, Herb Alpert and Gil Friesen invited him to lunch at the Imperial Gardens. "They plied me with warm saki and raw fish. Jerry offered me \$300 a week and the keys to his '55 Pontiac. I upped him to \$315, we got real drunk, and I said yes."

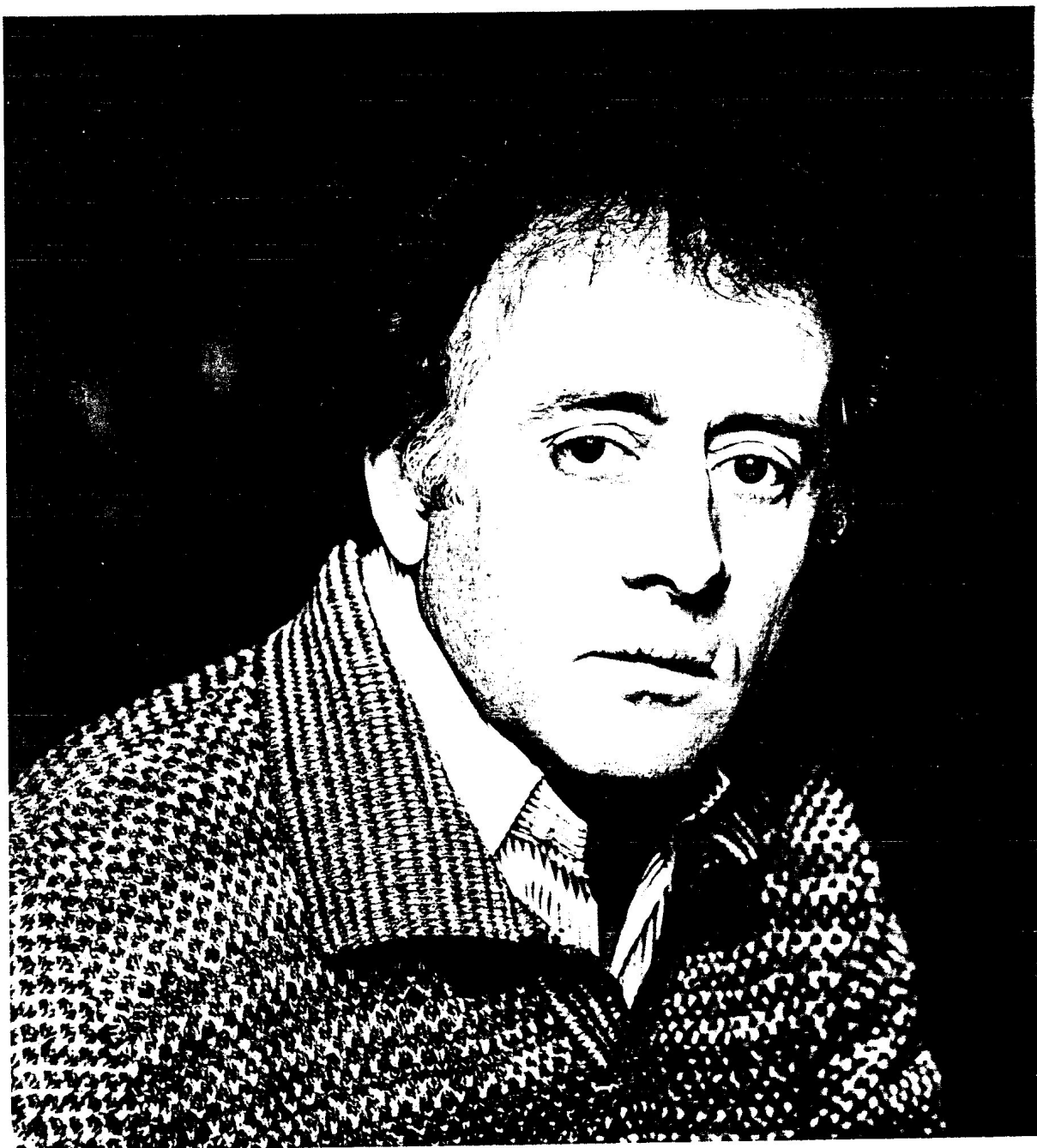
On his first day at work as A&M's national sales manager, the company sold 278,000 records. "They really needed me."

In 1969, Fead was named vice president of sales and distribution, and in 1977 was named senior vice president of A&M.

"Basically, I'm responsible for the domestic marketing of our records and tapes. The job is really working with distributors and our key accounts, and helping to coordinate everyone's efforts so that when a customer walks into the store after hearing our artist on the radio, he'll have a focal point and want to buy the product. It's a simple matter of having the right merchandise in the right place at the right price at the right time."

His greatest thrill is still hearing a great record for the first time "and picking up the phone and hearing somebody say, 'WHJ is on the record. I want to buy 10,000 copies.'"

In his free time, he enjoys tennis and skiing



and admits to being something of a "car junkie"—he buys old Bentleys, Jags and Thunderbirds and makes them purr like new.

"I've never gotten over the feeling of driving through the lot gates," he insists. "It's a very emotional experience for me every day. Being named senior vice president was a thrill and a surprise.

"The music business is very engulfing. I have friends who are in other businesses, and

when they try to tell me what they do I don't understand what they're saying. To me, it isn't the same challenge this business presents. I love the business. And I'd like to see every record company be as good as this one because it would make the business a whole lot better.

"A&M is a real honest company."

HAROLD CHILDS When Jerry Moss introduced Harold Childs at A&M night during a UCLA Extension Course on the music business, he referred to him as "the man in the hot seat who probably has the most difficult job of anyone in the company." High praise, but considering the scope of Childs responsibilities—assuring A&M artists their share of national airplay—certainly no overstatement.

The Man In The Hot Seat grew up in Philadelphia, sang in choral groups as a kid, worked

in record stores during high school, and helped station WIBG put together its weekend record hop specials. He enrolled for two years in the Annenberg School of Broadcasting at Temple University, and was hired by a local distributor to work in sales and promotion. He briefly held a post as local promotion man for Liberty Records, and was subsequently hired by RCA to work the Philly/Baltimore/Washington/Pittsburgh/West Virginia circuit.

"That was a great experience. I did lots of traveling, and RCA had so much music and



such a varied roster I met everybody from Eddie Arnold to Anna Moffo." One day a friend who was one of the best promotion men in the city told Childs he was going to take a job for a company called A&M. "I told him he was crazy, that company wouldn't be in business three years from now."

But a year later, in 1967, his friend called to ask if he'd like to go to California to take a job in album promotion for A&M. "I was in my early twenties, I wasn't married and there was nothing to hold me, so I accepted. At that point the company had Herb, Sergio, the Baja Marimba Band and a lot of new acts. But the company had started to invest heavily in albums and needed someone out there to work them."

A year later, he was transferred back to New York to head up promotion and sales for A&M's early jazz label, CTI, and after another year, he became director of the New York office. "For a guy my age to be in charge of the company's East Coast office was a great learning experience."

Two years later, he returned again to L.A. to head up A&M's national promotion department. "We had only a handful of promotion men then, Ernie Campagna, Bernie Grossman and a few independent promotion guys. But the company was growing and promotion had taken on a very different aspect in the industry. In most companies, promotion men answered directly to the sales department, but promotion was becoming more important and much more technical. We need our own promotion division."

In January 1974, when Harold Childs was named vice president of promotion, Jerry Moss said: "He has served with honor and distinction in every position and is truly representative of the Renaissance man. As the national promotion director for A&M Records, he has given that position a sense of potential that has served as a model for the industry."

Childs sums up his function in "the hot seat" concisely: "When you're dealing with radio stations that aren't playing a lot of product, and you have thousands of dollars invested in artists you're trying to develop and expose, it's really difficult. And you get hit from all

sides—managers, artists, sales, Moss. There's never a time when nothing's happening. It's constantly something, constant pressure, constant effort. It's a 'what have you done for me lately' thing."

Today, with the college promotion departments, Childs oversees a staff of 60, and still gets his greatest kick from seeing a new artist break.

And what does he do when he's not working? "I cry a lot."

He also travels a lot—to radio stations around the country, to coordinate promotions efforts with his far-flung staff, and with various artists on promotional tours. And while he has a first-rate staff, "it's still the kind of job where you have to be there."

Reflecting on the high points of his career, he recalls the moment in New York when Bob Fead and Jerry Moss asked him to return to L.A. to take over his present job. "I wasn't crazy about the idea because I knew what the job meant and I really liked New York. But it was the best move I ever made."

Harold Childs' legion of fans and admirers would certainly agree.

KIP COHEN Kip Cohen's personal pageant through the worlds of show business and the wonderland of rock 'n roll has been so colorful that he can say today that his outside interests are "raising children and doing the grocery shopping on Saturday morning" and still make it sound intriguing.

Born on Yom Kippur (hence his name) in suburban Cleveland in 1940, he developed an early interest in both theatre and music. "I clearly didn't belong to youth. I was outside and weird from day one."

He graduated from Shaker Heights High School in 1957, and enrolled in Columbia University "specifically because Richard Rodgers went there. He was a hero of mine at that point—I grew up on very MOR and show music, frowning and snubbing rock until much later—and Rodgers had composed the Varsity Show during his freshman year. So I went there and did the same thing, and while I became heavily involved in the theatrical

continued

and musical life of the college, I did miserably academically, and after the first year, transferred to Carnegie Tech as a directing major in the theatre department.

While conducting the overture to *Anything Goes*, he proposed to his future wife, Lynn, and two years later they were married. He recalls that his goal at that point was "to remain clever and never get behind a desk." While still in school, he managed a summer stock theatre in Wisconsin, and decided that rather than return to Carnegie Tech for his final year, he'd rather join Herbert Blau and Jules Irving at the Actors Workshop in San Francisco. Disaster struck when he contacted mononucleosis, and after his recovery, he became Managing Director of the Coconut Grove Playhouse in Miami. Arthur Cantor, who had produced the Broadway production of *The Tenth Man*, came down to direct the play and invited young Kip to return to New York to work for him. "So the kid made it to the Big Apple in 1961, and worked as a production associate and casting director for Cantor for several years."

In time he branched out on his own and packaged some 75 productions for the playhouse circuits. In the mid-Sixties, with Joshua White, he formed a company called Sensefex, which produced psychedelic lighting and multimedia environments. "We jobbed into a Bill Graham production at the Hollywood Bowl for the Jefferson Airplane, the Grateful Dead and Janis Joplin, and immediately became absorbed in doing all that."

He sublet his chic but bankrupt Park Avenue offices to Graham and John Morris, and began working with White at the Anderson Theatre downtown, the scene of the early rock concerts in New York. "I was not prepared to commit to that scene until December '67 when Graham with Albert Grossman and Bert Block bought the Fillmore East. Josh said: 'Look, even if you don't want to do this, you have enough experience in theatrical management to handle it, so see to it that the operation stays open because that's the only way my light show will ever work and we can get out from under the enormous debt we've accrued.' So I said okay."

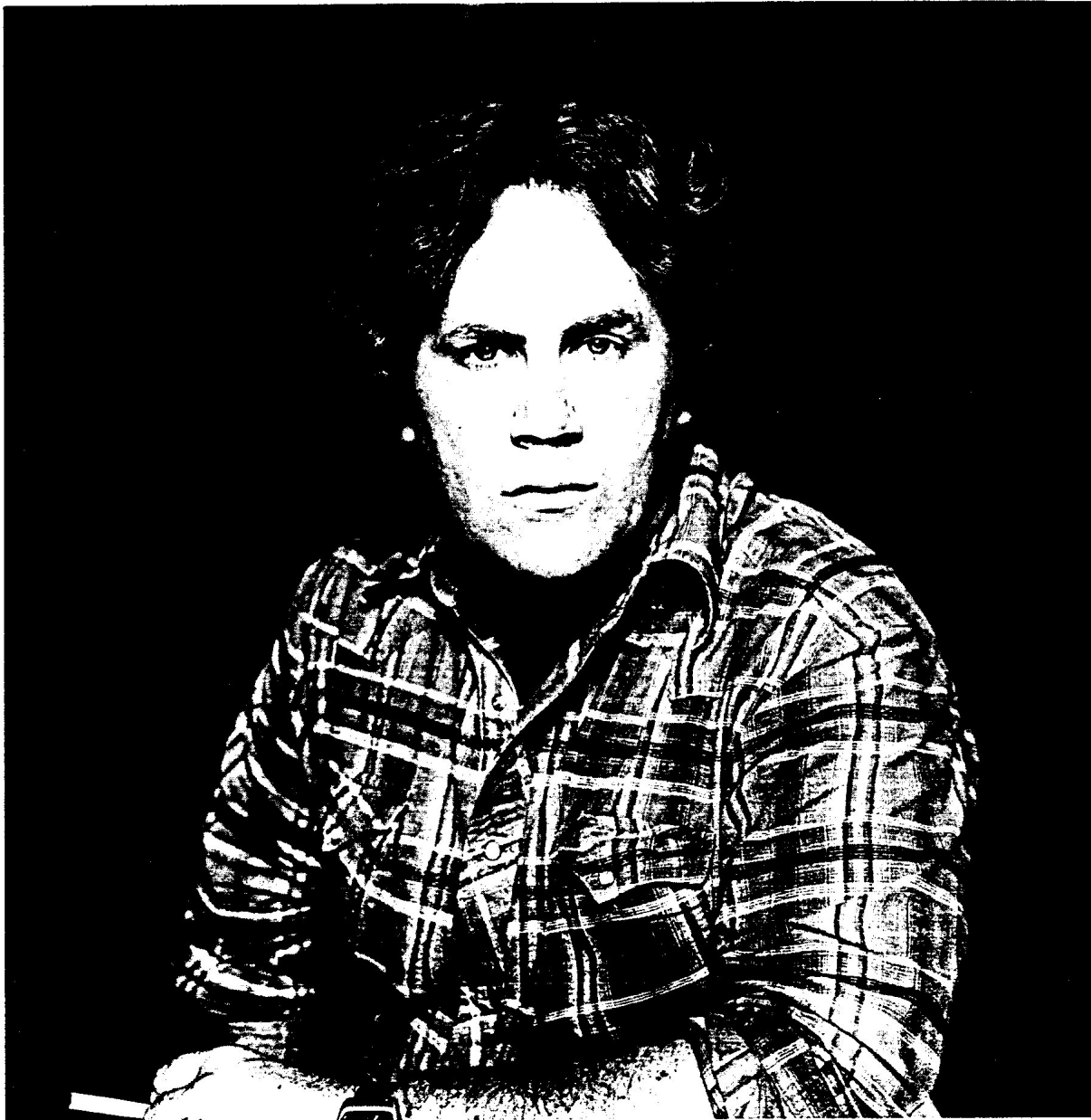
A few months later, John Morris departed

and Cohen became the Fillmore's Managing Director. "It was the best time, the most wonderful time during the first few years. It became the prototype of concert presentations all around the country. The list of employees, from ushers to garbagemen, who have gone on to \$50,000 jobs in the music industry is amazing."

The Fillmore closed for the last time in June '71, and after a few months of sorting things out, he was hired by Scott Muni at WNEW-FM in New York as the Saturday and Sunday morning disc jockey. "Scott realized how great a loss the closing of the Fillmore was in New York, and he gave me a shot as a d.j. so that I could help keep those memories alive with my commentaries. It was great fun for about two years—there was nobody to deal with except me and an engineer—but then my wife became pregnant with our daughter, Alexandra, and Metromedia received a nasty letter complaining that I shouldn't be on the air because I was concurrently a Vice President of Columbia Records under Clive Davis, which was true. While I was running Fillmore, Clive had asked me to become head of A&R at Columbia, but it was simply more fun to be at the Fillmore. Record companies were considered very square and out of it at the time. But in the fall of '71, I submitted, however—by then I knew how to do desk. I became Director of Popular A&R for Clive, and several months later was made a V.P."

He remained in that position until a few months after Davis was ousted at Columbia. "I knew I wasn't going to be happy there, so I resigned in the summer of '73. That was the time when Chuck Kaye, who had been simultaneously head of A&R and Publishing at A&M, decided to take a leave of absence, and I joined A&M in September '71." In January 1974, he was named Vice President of A&R, "and somehow it's gotten to be the spring of '77."

Concerning his role at A&M: "I view my responsibility to assure the content, attractiveness, quality and commerciality of what you hear on our records which implies the acquisition of talent, the guidance of talent, and the selection of producers and material.



The most gratifying aspect of my work is hits, hits and sales. I'm very bottom line about that.

"There are people who don't have musical training who do this kind of work very well, they have a natural instinct for what makes a good song. In my case, I think it stems basically from my knowledge of music. The tragedy is that a number of people who do this kind of work don't know enough about the technology of music—the language of music, how instruments are played, how songs are written and constructed—to talk to musicians. There are songs that can be made into hits with a little bit or a lot of work, but if you

don't understand the structure of music it can become very laborious and sometimes impossible to communicate at all."

Concerning A&M: "I've had the experience of watching schlock record companies from the outside, and I've worked for one very big, corporate, publicly-owned record machine; but for sure A&M is more fun, and I know now there's no more enjoyable place to work. A&M's progressiveness and freedom with which one can operate here is almost overwhelming."

JOLENE BURTON "Jolene was the same person then, as she is now. Her office was always a bigger mess than mine, but she knew where every damn thing was. She's amazing."—*Bob Fead, commenting on their early years together at Liberty Records.*

According to popular legend the now famous story about Jolene Burton's introduction to A&M Records goes something like this:

Out in Herb Alpert's garage, life was be-

coming increasingly hysterical as Jerry Moss burned the midnight oil doing the billing and shipping memos and Herb Alpert dashed in and out pressing and testing new copies. One night at The LaBrea Inn, Jolene overheard Alpert and Moss discussing their plight. She volunteered to help, was hired at \$100 a week and came aboard "because I could use the excitement. Besides, I think you guys are going to be around for a long time, and I'll save you money." "Terrific," said a relieved Jerry Moss, who later added: "We hired her to take care of everything about the record business



we didn't know as far as pressing, billing, jackets, printing, supplies, telephone lines, banking and accounting were concerned." In December 1962, Jolene Burton earned her title not only as The First Lady of A&M, but as the very first employee of the infant company.

On February 1, 1963, Jolene moved into her new office at 8255 Sunset and her expertise and basic business sense not only saved enormous amounts of time and money, but gave a semblance of order to the groundswell growing under A&M.

Then, in January 1968, Jolene's accounting department moved into its new headquarters on the lot and took delivery of a vast network of computer equipment. Bob Houseman, A&M's systems and programming manager, who joined the company that year, picks up the thread of the story:

"Jolene was the motivating factor for bringing in computers, and for a company of its size at the time, that was very unusual. It was her basic ideas that were translated into our programming ideas. It was the first time, for example, that a record company had a completely automated royalty system. She's a brilliant woman with an enormous capacity for handling figures."

From Chuck Casell's '1968' chapter in *A&M Records: The First Ten Years*:

"Jolene, by this time, had a variety of functions which she performed single-handedly and an equal number of areas for which she was solely responsible. So, in an effort to simplify matters, she suggested to Jerry that a Controller be hired.

"After a long meeting with the legal advisors and tax people, Jerry came to Jolene and said, 'We've come up with what we think is the proper solution to the Controller problem. There's really only one answer.'

"So Jolene said, 'Well, do you want me to call him?'

"And Jerry said, 'No, I just thought that you'd like to know that you're our Controller.'

"Jolene accepted her new position very gracefully and after she picked herself up off the floor, she was the Controller. . . ."

In December 1975, Jolene Burton was named vice president of financial affairs and

continued overseeing all aspects of accounting, data processing and personnel.

In the spring of 1977, Jolene and her staff of over forty employees moved, with her accounting and data processing equipment, into A&M's futuristic Financial Center at 1336 N. LaBrea. The new structure was instantly and affectionately dubbed "Jolene's Building."

Apart from the record business, Jolene's passion is sailing with her husband, Karl, an executive for Lufthansa Airlines, on their 57-foot Columbia yacht, *Magic*.

It's been said that Jolene Burton is the "&" in A&M. Little Wonder.

DAVE ALPERT Dave Alpert is the quiet, urbane gentleman who, perhaps more than anyone else, is responsible for having created at A&M a friendly, attractive, informal environment that is the envy of the industry.

Once the decision was made to move A&M's staff of 32 onto the old Charlie Chaplin studio, it was Dave Alpert, a building contractor and Herb Alpert's older brother, who began the herculean task of tearing down, building up and remodeling the facility to accommodate the company. He performed his task so well that Jerry Moss and his brother prevailed upon him to join the company full-time as Director of Studio Management, Planning and Construction. Dave Alpert has been on the job ever since.

"In our family," the senior Alpert recalls, "music was second nature. My sister played piano, my father played the mandolin, our mother was a violinist, and, of course, my brother played the trumpet. I was a drummer and played with the Orrin Tucker Orchestra at KTLA for two years, worked as a studio musician on over one hundred pictures, and did TV shows playing drums regularly on the "Hong Kong" television series at 20th Century Fox. I am also a life member of Musicians Union Local 47."

While serving in the Army, Alpert played with the Army band, and decided later that while music was his first love, he'd be wise to

continued



cover himself by getting a real estate license. "Then I became a builder and general contractor during the day, and worked as a musician at night."

The original Chaplin studio had three large sound stages. The first was left untouched and became the rehearsal hall. The second and third were converted into A&M's recording studio which opened in 1968, with mixing, cutting rooms and reverberation chambers added in 1969.

As A&M began expanding south of the lot, Alpert bought up the available property, including a porno theatre, and built the Irving Almo building, the songwriters' offices and the copyright bungalow. In 1970, he completed work on the present sales and international building on the lot.

Last June, work was begun on the 30,000

sq. ft. spectacularly futuristic financial center at 1336 N. LaBrea. It includes a basement for storage and records, a first floor for computers and data processing equipment, a second floor which currently houses Jolene Burton's accounting department and a top floor which includes a conference room, lunch room and roof garden.

Last year, Dave Alpert completed work on A&M's celebrated headquarters in Toronto, and also remodeled the New York offices. His greatest pleasures are to see a new structure move from the blueprint to the finished stages, and to "convert an old beat-up ruin into an attractive office." Over the years, he has remodeled every office on the lot, some as many as half a dozen times.

Apart from overseeing all aspects of maintenance on the lot, he's also in charge of the



telephones, security and shipping departments. He serves, in addition, as the personal business manager for Herb and Jerry, in charge of Almo Enterprises, Almo Properties, MAP Industries Inc., President of Airportel Corp. and is the business manager of the Beverly Hills restaurant, Mr. Chow's.

He states his longterm goal for the company eloquently: "I'd like to help keep A&M growing and see it become the largest record company in the world while maintaining its friendly, informal atmosphere. We try very hard to make it a nice place to work."

Is that a reasonable expectation?

"I'm sure it is," he says quietly.

On behalf of all of us who work at A&M and enjoy results of his dedication, a warm thank you to Dave Albert.

DAVID HUBERT David Hubert's career so closely parallels every major advance in the music business in the past 30-odd years—from the founding of Omega-tape, the second pre-recorded tape company in the country in the mid-50's, to the creation of Horizon Records (later A&M's jazz label) which helped usher in the pop folk era in the early 60's—it's no wonder he's A&M's vice president international. David is so international, in fact, that his relentless world traveler quips: "I have more miles on me than a 707, the only difference is I can't change my engines."

As a kid growing up in Portland, Ore., he pursued his life's passion—travel—by visiting all the local travel agencies every Saturday afternoon to ask if they had any extra posters

continued

The A&M Executives

or folders to add to his collection. In 1946, he enrolled in L.A.'s City College, took a job as a stockboy at the jazz specialty shop, Tempo Music, and managed to spend his spare time hanging out at the Dial Records studios where Charlie Parker, Dizzy Gillespie and Dexter Gordon were doing some of their earliest recording. He spent a year working as a steward for TWA, settled in the Bay Area, taught school, and worked part-time at a record shop in Berkeley. He founded New Sound Record Distributors in San Francisco which wholesaled classical music, recorded poetry and spoken-word albums. Returning to L.A., he instituted Omegatape which subdivided to include Jazztape which encompassed any number of Dixieland and progressive jazz musicians in its catalogs.

The pop/folk era was beginning, and Hubert started signing artists and making "live" recordings which led to his Horizon label. All artist contracts and licensing agreements were handled by Abe Somer, who today, is A&M's corporate attorney. The two men work together still on A&M international negotiations. In time, Hubert created Davon Music to publish the work of his artists, and he found himself functioning as a publisher and independent producer licensing records around the world. In all, he produced over 100 albums.

He joined A&M in 1966 to work on international publishing, and in 1969, he established A&M's international department. He contributed significantly to establishing A&M's wholly-owned subsidiaries in Canada and England, and today circles the globe overseeing relations with our 46 world-wide affiliates.

"My job," he states matter-of-factly, "is a combination of administration, contract negotiations, public relations, promotion and artist tour planning."

Serious, modest, inordinately hard-working and highly professional, Hubert has managed to find time to serve as a founding director of the Los Angeles Chamber Orchestra, is a member of a loosely-structured group of international directors of various record companies who meet informally to discuss problems of the international record business in

general, and has sustained his lifelong passion for classical music, jazz and fine arts graphics.

Needless to add, his worldwide travels have taken him to all those wonderful places with the strange-sounding names that cast such a spell over him as a child.





HOLLYWOOD STAR PRESENTATION

HERB ALPERT DAY The first day of this year's meetings will be a special event, not only for those of us at A&M, but for the entire City of Los Angeles. Wednesday, June 22nd, has been proclaimed *Herb Alpert Day* by the Honorable Mayor Thomas Bradley. On that day the Hollywood Chamber of Commerce will install Herb Alpert's star in the Hollywood Walk of Fame.

The Hollywood Walk of Fame was conceived by a group of Hollywood businessmen and property owners as a vehicle to afford an infinite tribute to the talented artists and artisans who created and perpetuated the Hollywood mystique.

The Hollywood Walk Of Fame Committee accepts nominations of individuals and groups in the four categories—motion pictures, television, radio and recording. The selection is based upon a criteria which includes the degree of stardom and achievement the nominee has achieved in the appropriate category, the nominee's charitable activities, appropriate professional awards, and the nominee's contribution to the Hollywood community. Insertion of a star is considered one of the most prestigious honors which can be bestowed upon an artist in the entertainment industry, and is one of the most coveted symbols of achievement in the entertainment world.

Interestingly, the only person who was ever refused a star was Charlie Chaplin, the original owner of the A&M Studios. Years later, Chaplin was finally awarded a star when he returned to the United States in the early seventies to receive an Honorary Award from the Academy of Motion Picture Arts & Sciences.

Among others present this day in addition to the Mayor, will be Monty Hall, Honorary Mayor of Hollywood and special guests from the A&M Family.

Please join us at 12:30 p.m., June 22nd, 6928 Hollywood Blvd., corner of Hollywood Blvd. and Orange Ave., and take part in this historic event.

Thursday
June 22nd
12:30 p.m.

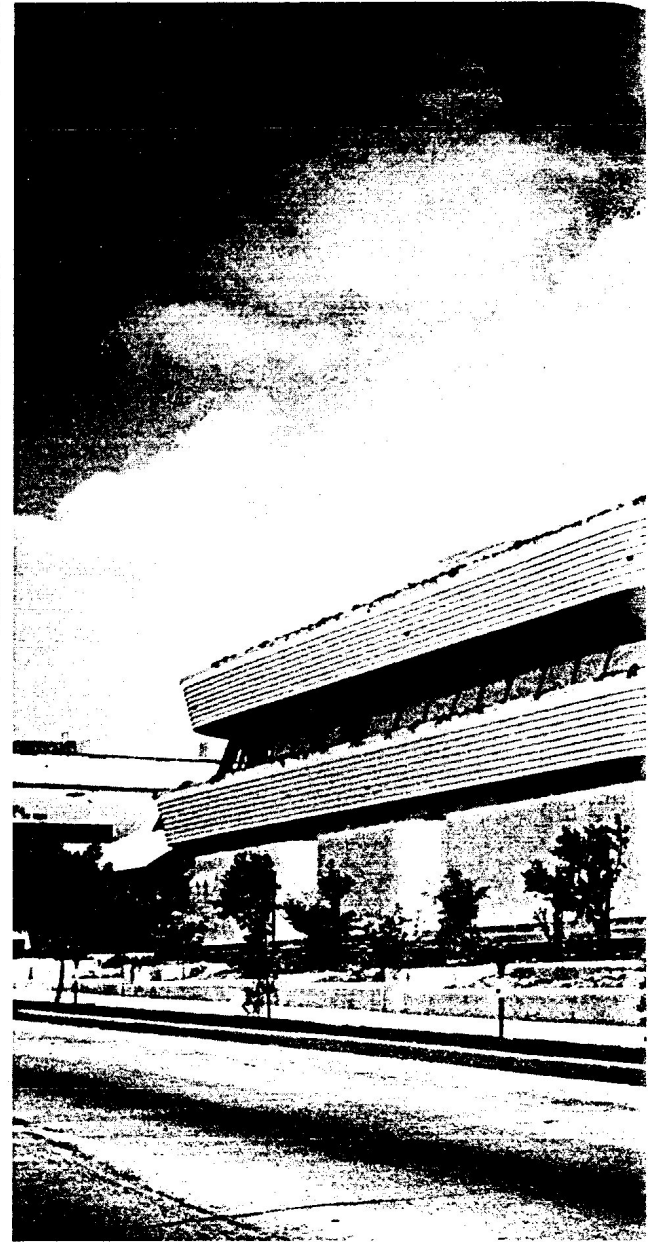
The New Financial Center

IF YOU'RE DAVE ALPERT, A&M's vice president of operations, you've got to learn to live with history. Working in an historical monument, the original Chaplin Studios, can be terribly frustrating for anyone who likes to build and expand (there are very strict laws controlling the remodeling of any historical building in Los Angeles). So, when the label purchased the land one block south on LaBrea, and announced its plans for the new financial center, Alpert was ecstatic. A building could be designed which would not only encompass the financial staff, but would be stylistically and architecturally unique in the city of Los Angeles.

The results are startling. Even during its construction period, the building created a stir in Los Angeles. *New West Magazine* described it as *The House Of Wax*, and passing traffic was constantly congested as passengers craned their necks to get a better view of the towering structure.

The building's architect, Harry Newman, is used to this kind of notoriety. His previous accomplishments include the remodeling of the Arlington Park Race Track in Illinois, the Wrigley Building lobby and Wrigley Field in Chicago, the remodeling of the A&M recording studios in Los Angeles, and the design of the label's new Toronto office for its Canadian company.

The two-story, 30,000 square foot structure on LaBrea (affectionately called *Jolene's Building*), was designed to reflect A&M's "creative and imaginative style," while taking into consideration the needs of Jolene Burton's financial staff. Traditionally, the housing of computers and accounting personnel has been stuffy and conservative, but this building recognizes the human element involved and provides an airy, light environment in which the staff can function. The design eliminates street noise and lets light in through the use of clerestory glass. The glass is coated with a copper-gold reflective film which has the capacity to conserve energy by retaining heat



in winter, and to stay cool in the summer. This coating, which was specifically created for the new A&M building has been named, appropriately, *A&M Gold*.

This is the first time cement-asbestos has been used on a curve for a building. Normally unflexible, Newman discovered a variation that allowed it to be bent around a radius and by cutting it into strips yielded a horizontal rhythm and strong shadow line.

The building itself is equally impressive. There are two elevators, a roof garden, sliced plywood walls, 10,000 feet of storage space in

THE CONTINUING SAC

Once the fabled Charlie Chaplin movie studio, A



Charlie Chaplin, breaking ground at the lot, 1917.

AT THE END of the Mutual contract I was anxious to get started with First National, but we had no studio. I decided to buy land in Hollywood and build one. The site was the corner of Sunset and LaBrea and had a very fine ten-room house and five acres of lemon, orange and peach trees. We built a perfect unit, complete with developing plant, cutting room and offices.

Reprinted from "Charles Chaplin: My Autobiography," Simon & Schuster, 1964.

THE LOT holds many memories.

In 1919, Charlie Chaplin opened his movie studio on LaBrea Avenue near Sunset Boulevard. The offices now on LaBrea were used as his guest house. His stables were north of the present gate. Motion pictures were made here until the 1930s. Charlie's footprints in concrete can still be seen in front of Sound Stage #3, now the recording studio entrance.

In 1942, the property was sold to Safeway who built their market on the northeast corner of the property, formerly the tennis courts.

In 1952, the "Superman" series was filmed in the sound stage. (The filming ended in '57.)

In 1958, comedian Red Skelton purchased the studio, spent an enormous amount on improvements, and eventually sold it to CBS.

In 1962, CBS again invested heavily in improvements for the Perry Mason series which occupied the studio lot for this period. Raymond Burr



The Charlie Chaplin studio, 1919.

OF MODERN TIMES.

M Records unfolds a futuristic new addition.

(Perry himself) also had an apartment on the lot, supposedly where Publishing is now. (Now A&R.)

In 1966, November 6th to be exact, A&M Records took over the lot (its 3rd home) with a staff of 32 people.

By the time 1966 came to an end, A&M, along with making a lot of records, had broken a few. In that year alone, 13.7 million Herb Alpert albums were sold in the United States. No one artist, before or since, has equalled that feat in that space of time.

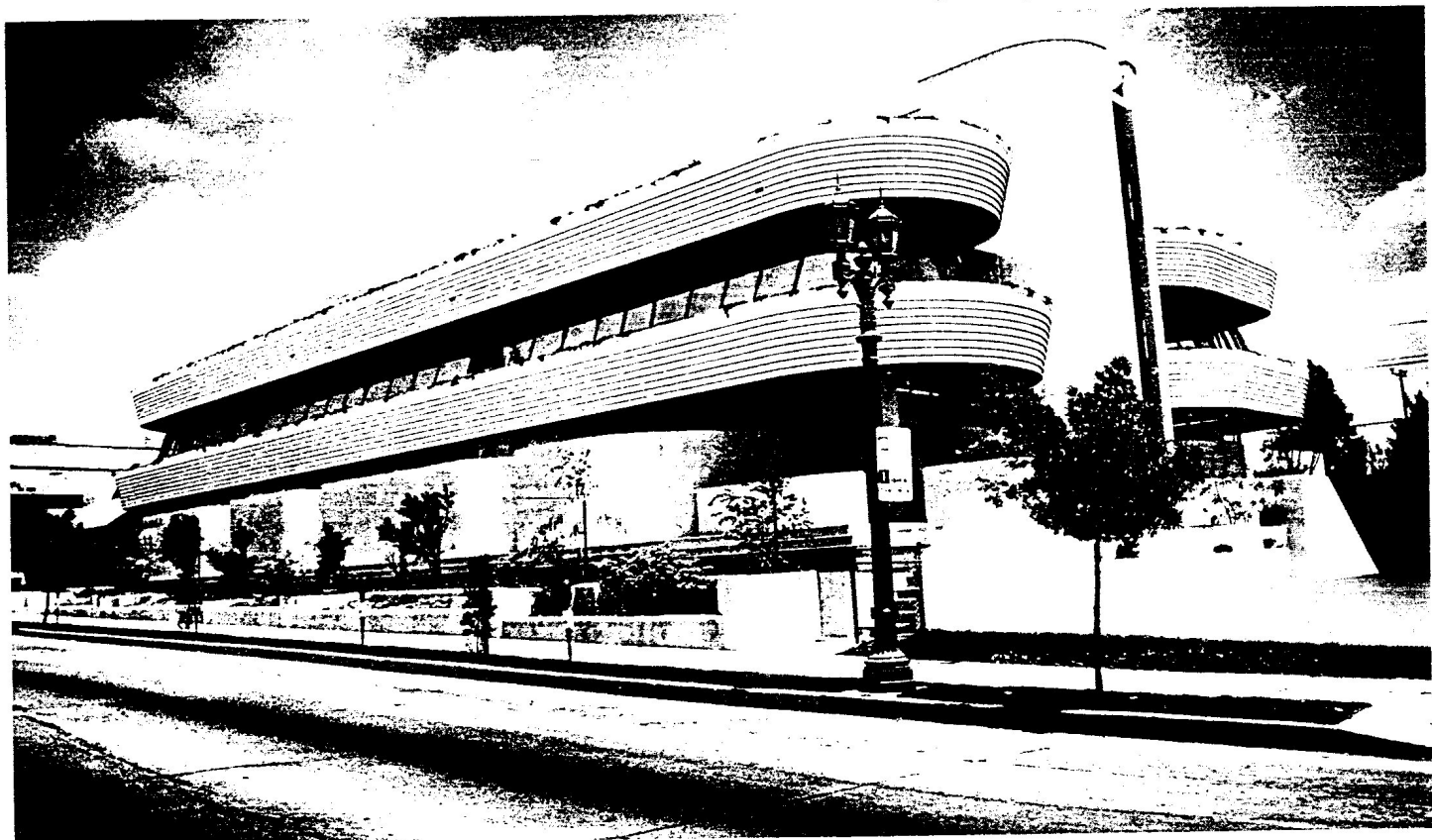
Reprinted from "A&M Records—The First 10 Years (A fairy tale)" by Chuck Casell, 1972.

TODAY, A&M is one of the leading forces in the recording industry. With a staff of 300 on the Hollywood lot and offices worldwide A&M's artist roster includes Herb Alpert, Burt Bacharach, Captain & Tennille, Carpenters, Peter Frampton, The Brothers Johnson, Quincy Jones, Chuck Mangione, Billy Preston, Cat Stevens, Rick Wakeman, Paul Williams, and many more.

Equal in architectural impact as the original Chaplin buildings, and just a few steps down LaBrea from the lot, the *new* building provides a new home for the greatly expanded accounting department and computer installment. And so the legendary Chaplin lot continues to flourish with a new spirit of creativity and entertainment.



Herb Alpert and Jerry Moss (standing, rear of tractor) at ground-breaking ceremony, 1976.



The A&M Records accounting building, 1977.

The Centennial Anniversary of Recorded Sound 1877—1977

IN THE BEGINNING—just a century ago—there were no recordings. A word once spoken, a sound once made, a note once sung or played was lost forever, impossible of being recaptured and preserved for posterity.

In 1877, Thomas Alva Edison recited *Mary Had A Little Lamb* into a horn, the vibrations of his voice causing a stylus to cut grooves into a piece of tinfoil wrapped around a rotating cylinder—and recordings were born. It was not until the invention of the disc record by Emile Berliner in 1896 that recordings became capable of mass-duplication. In 1920 a much wider range was created by the development of electrical recordings. In 1948 came the long-playing record followed thereafter by the 45-rpm single. Tape was introduced in 1940, revolutionizing the industry. In 1960, 4-track cartridge, 8-track cartridges and later cassettes, creating a mass market for tapes.

Recordings have made superstars of worldwide renown, as in the 1900's, Enrico Caruso, Bing Crosby, Gene Austin and Louis Armstrong, the big bands of the 30's; Frank Sinatra, Peggy Lee and Billie Holiday. The 1950's and 60's brought Herb Alpert and The Tijuana Brass and the Beatles, creating an explosion of popular music selling more records than any other performers in the history of the industry.

The celebration of 100 years of Recorded Sound will cite the evolution of sound recordings and their growth, development and emergence as one of the principal communications media bringing entertainment, education and culture into the homes of people the world over. The heritage is being passed on to future generations.

The dream of Thomas A. Edison a hundred years ago that recordings would become priceless historical documents that preserve the voices and artistry of contemporary performers and notables for the appreciation of future generations has been more than fulfilled. A&M Records is proud to have been a part of that dream for the last fifteen years.





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

A&M Records

The History of Recorded Sound

SINCE THE BEGINNING of history attempts have been made to capture sound to be recalled on command. There are myths, legends, drawings of proposals too far ahead of their time, and many unsuccessful schemes. Here are some facts—

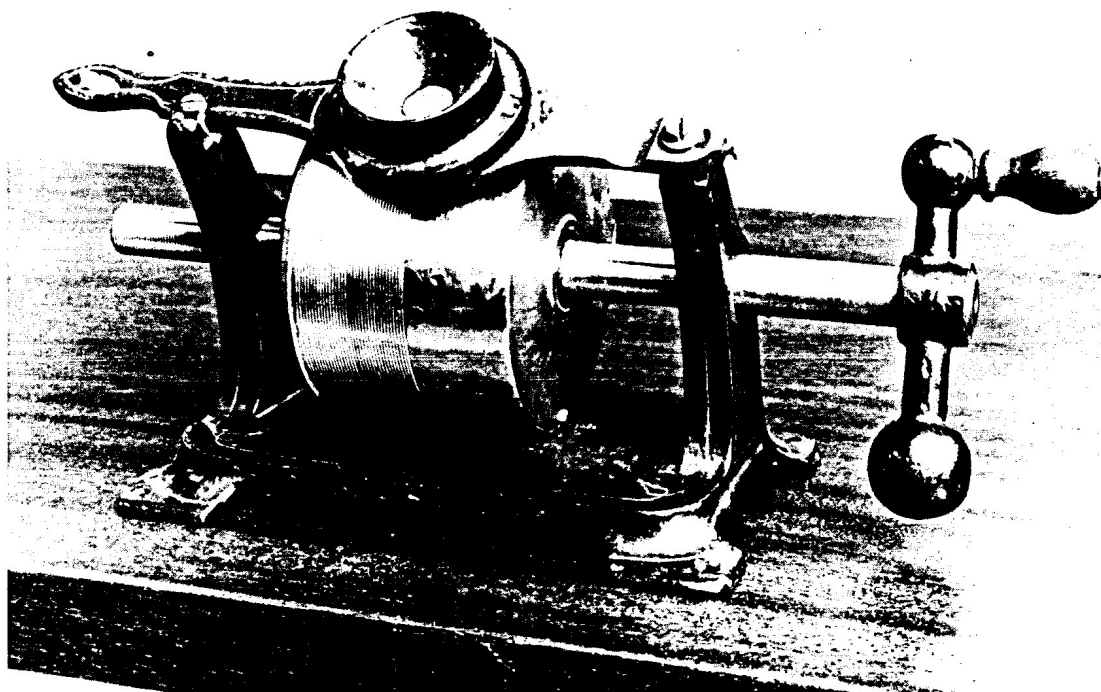
1857 Frenchman, Leon Scott invented the phonautograph which translated fluctuating air pressures into a scribed trace on a smoked cylinder. The resulting pattern was a picture of sound. There was no means of replaying the sound.

1877 In April another Frenchman, Charles Cros, a poet and inventor of photographic colour processes, proposed that Scott's method be improved by photoengraving the trace onto metal with the possibility of retracing the pattern resulting in the replay of the original sound. In July, Thomas Alva Edison, the prolific American inventor, discovered a method of recording and replaying sound having followed a somewhat different line of research from either Scott or Cros. He filed a provisional specification for British patent 2909/1877. On December 24, Edison applied for U.S. Patent 200 521 which covered speaking machines and sound writers to be known as Phonographs.

1878 Edison considered the use of compressed air amplifiers to overcome the problem of lack of replay volume. The Englishmen, Horace Short and C.A. Parsons (the steam turbine expert), succeeded in perfecting the compressed air amplifiers known as Auxetophones but they were eventually used for other purposes.

1884 Emile Berliner, American of German origin, recorded 'The Lord's Prayer' on an Edison cylinder machine. The original recording is preserved by the BBC.

1886 Edison granted U.S. Patent 341 214 for a wax-coated recording cylinder. This signified the beginning of the end of the tin foil coated cylinder.



Edison's original phonograph, patented in 1877, consisted of a piece of tin foil wrapped around a cylinder. The vibration of his voice caused a stylus to cut grooves into the tin foil. The first sound recording ever made was Edison reciting "Mary Had a Little Lamb."

—Edison National Historic Site

- 1887 Berliner developed successful method of modulating the sound carrying groove laterally in the surface of a disc. (The groove on cylinders was modulated vertically). He also invented a method of mass producing copies of an original recorded disc. This method was very similar to the method still used today.
- 1888 J. H. Lippincott, a financier, took over the commercial exploitation of the Phonograph (Edison) and the Graphophone (Alexander Grahame Bell's cousin, Chichester Bell, and the Englishman, Sumner Tainter, Edison's rivals), as dictating machines on a lease and service contract. The use of the machines as an entertainment medium was still a novelty.
- 1889 Coin-in-the-slot public access replay facilities, a primitive form of juke box, became immensely popular in the U.S. creating a demand for entertainment recordings, mainly comic monologues.
- 1890 Edison's Phonograph and the Bell-Tainter Graphophone in intense competition for the popular market. The Phonograph begins to prove to be the more popular. The New York Phonograph Company opens the first purpose built recording studios.
- 1895 By this date it can be said that recorded sound, as a medium of entertainment, was firmly established in public popularity. The demand for recordings provided the incentive for research and investment in the infant Record Business.
- 1896 Eldridge R. Johnson designed and manufactured a 'clockwork' spring motor which helped to establish F. Seaman's National Gramophone Company of New York as a serious rival to the Phonograph and the Graphophone Companies.
- 1900 E. R. Johnson first used 'His Master's Voice' trademark. U.S. registered 34890. William Owen's The Gramo-

continued

The History of Recorded Sound

- phone Company registered trademark 235,053. The original painting showed a cylinder machine but Johnson ordered the artist Francis Baraud, to alter it to show a disc machine.
- 1901** Berliner and Johnson joined interests in the Victor Talking Machine Co. The original etched plate method of reproduction was being replaced by recording on to a thick wax blank. The bitter litigation between rival companies alleging patent infringement almost destroyed the entire business.

- 1906** The Victrola model gramophone first appeared. Victrola was to become a generic term.
- 1908** Edison continued to persevere with the cylinder machine but the disc proved to be ever stronger competition.
- 1913** Decca introduced the portable gramophone.
- 1917** Jazz first released on cylinder and helped delay the final demise of this form.

In the early days of acoustical recording, musicians had to cluster closely in front of a recording horn in order for the sounds of the instruments to be picked up.

—Edison National Historic Site



- 1902** Caruso had made his first of many records and records by Dame Nellie Melba were released. The cylinder had begun to lose popularity.
- 1903** First 12" (300 mm) diameter records released on the 'Monarch' label. HMV Italiana released Verdi's 'Ernani' on 40 single sided discs.
- 1904** Fleming invented the diode thermionic valve and, later, Lee de Forest the triode. Electrical recording had become a possibility.

- In this year Leopold Stokowski, with the Philadelphia Orchestra, began recording for the Victor Company at the Camden, New Jersey, studios.
- 1923** The record business seriously depressed by the growing popularity of radio. The period was beginning during which the ambition of thousands of youngsters was to be a radio star, if not a film star. The record business really did not count for very much in comparison with the counter attractions of radio and film.

COLUMBIA

DOUBLE-DISC RECORDS

MUSIC ON BOTH SIDES



Columbia Double-Disc Records! Music on *both* sides! A different selection on *each* side!

And both for 65 cents—essentially the price of one side!—you can have the same record played on any machine, no matter what brand, they give you double value for your money!

Just as the light comes from the surface of the record, so the sound comes from the grooves. If you have not heard a Columbia Record, listen to the last year's list. You won't say that you know what your talent is!

The great Columbia process of recording produces a natural, vibrant, full performance that is positively superior to any other record made.

Columbia Double-Disc Records—Double the pleasure, double the value!—are the only records that give you two different selections on one record.

COLUMBIA PHONOGRAPH CO., Gen'l. Dist. for the U.S.A.

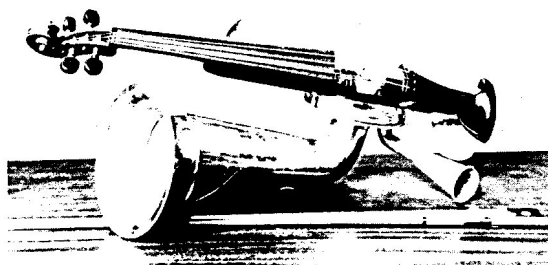
The advent of the two-sided record around 1905 was promoted in this ad by the Columbia Phonograph Company. The copy reads: "Music on both sides! A different selection on each side!"
—Columbia Records

The History of Recorded Sound

Because cylinder records could not capture string sounds faithfully, brass and woodwinds were frequently substituted. This Stroh-violin was designed especially for cylinder recordings.

—Smithsonian Institution

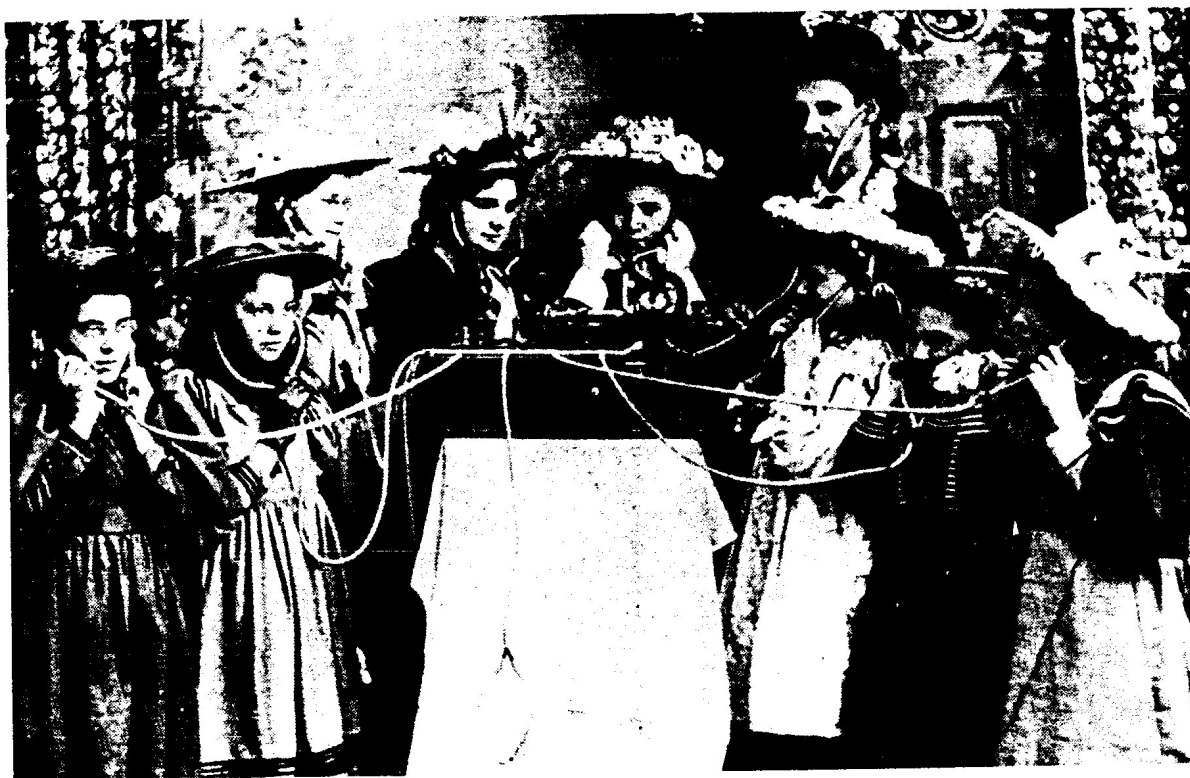
- 1925** First 'electrical' recordings issued by Victor and Columbia (US). In March Cortot electrically recorded a Chopin impromptu and a Schubert work in Victor's Camden Studios. The first commercial electrical recording prompts all other major record companies to follow suit.
- 1927** Bartlett's Jones of Chicago granted U.S. Patent for dummy head (kunstkopf) stereo. 'The Jazz Singer' not the first but the most famous talking picture released.



- 1928** Radio Corporation of America (RCA) bought Victor Talking Machine Co.
- 1931** The Gramophone Co. (HMV) and the Columbia Graphophone Co. combined to form Electrical and Musical Industries (EMI). Alan Dower Blumlein (EMI) granted a patent for a stereo recording technique which provided the basis for present day techniques. Edison died age 84.
- 1935** AEG-Telefunken gave first public demonstration of the Magnetophon tape recorder at the Berlin Funkausstellung.
- 1936** BASF engineers using a Magnetophon recorded the 39th Symphony of Mozart played by the London Philharmonic Orchestra under the baton of Sir Thomas Beecham. The first tape recording of a full orchestra. It still exists and the quality is astonishingly good.
- 1938** Experiments were proceeding into the problems of multi-track optical and

magnetic recording onto suitably coated 35 mm film stock.

- 1941** Leopold Stokowski, who had shown a special interest since 1917 in musical techniques to improve recorded performance, conducted the recording sessions for the Disney film 'Fantasia.' The result was a technical and artistic triumph.
- 1942** RCA Victor presented first ever 'Gold Disc' to Glenn Miller for the million-seller 'Chattanooga Choo-choo'.
- 1944** Immediate post-war release of research facilities to peaceful purposes gave tremendous impetus to sound quality improvement. The frequency spectrum covered by recording increased dramatically.
- 1948** The oil industry had developed a multi purpose thermo plastic, polyvinyl-chloride (PVC), suitable for making recording tape and gramophone records with very low surface noise. The flow characteristics of PVC made possible the pressing of microgroove long-playing records developed by a CBS team headed by Dr. Peter Goldmark. Edison had released 'Long Playing Discs,' with a duration of twenty minutes per side, as long ago as 1926, but they cannot be fairly compared with the CBS microgroove LP.
- 1949** The transistor demonstrated by Shockley, Brattain and Bardeen. The introduction of this device caused a revolution in recording equipment design and performance parameters, and was to have the same effect on domestic equipment.
- 1950** The record companies generally adopted the new standards with the vast improvement in sound quality. The old 78 r.p.m. standard began quickly to be discontinued.
- 1952** Cinerama presented multi-sound track replay to the public for the first time. This stimulated public interest in the possibility of stereo records and research effort was stepped up.



The whole family, using earplugs to amplify sound, sample an early cylinder recording.

—Smithsonian Institution

1954 Independent plans began to be made to re-equip the major recording studios to provide stereo recording facilities. It had already been shown possible to record 'right-hand' and 'left-hand' signals simultaneously on separate tracks on 1/4-inch-wide magnetic tape. Some of the major problems inherent in transferring both signals to one groove of a disc had already been solved by Blumlein in 1930.

1956 Stereo LP's became available and new releases were made in both mono and stereo versions.

1960 Stereo had almost completely replaced mono as the recording mode. Recording studios re-equipped with multi-track tape recorders, first 3-track (initially for film work) on 1/2-inch and 1-inch wide tape, then 4-track on 1-inch wide tape (later reduced to 1/2-inch wide), 8-track on 1-inch tape, increased to 16-track on 2-inch tape. The maximum tape width has stayed at 2 inches, but the number of tracks has increased still further to 24 tracks, and more recently to 48 tracks.

1966 As unwanted noise had been steadily reduced so the public demanded an even greater reduction in background noise level. The film sound engineers had long been using sophisticated devices to achieve noise reduction but recording studios had been slow to follow their example. In this year Dr. Ray Dolby introduced the Dolby Noise Reduction System which has almost become a universal standard.

1966-7 Record sales in the U.S. exceeded one billion dollars.

1971 Quadraphonic (four channel) records appeared on the market but public reaction has been unenthusiastic due to confusion of incompatible systems and the economic climate.

1975 Recording has become such a complicated process that the computer memory is added to studio equipment.

1977 The Record Business continues to strive to provide the maximum enjoyment to the largest numbers of people.

Saturday
June 25th
9:00-11:00 a.m.

Softball! East vs. West

Barrington Park
333 S. Barrington
West Los Angeles

East Team Captain: MICHAEL LEON
(*New York Promotion*)

West Team Captain: PETER MOLICA
(*Assistant National Promotion Director*)

Umps: Major League Umpire ED RUNGE and
PAT ORR.

Once again we are holding our annual A&M
Records softball game where East meets West
on the battlefield for a softball game which
will determine the Reigning Champion of
the Year.

Past Winners:

EAST:

1971

1973

1974

1975

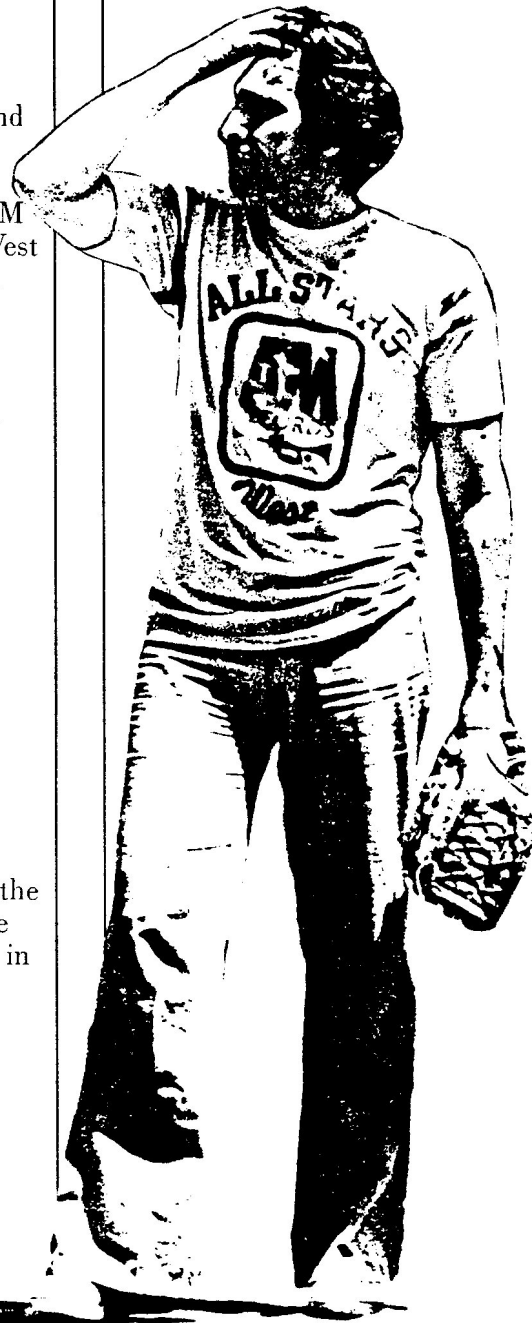
WEST:

1972

1976

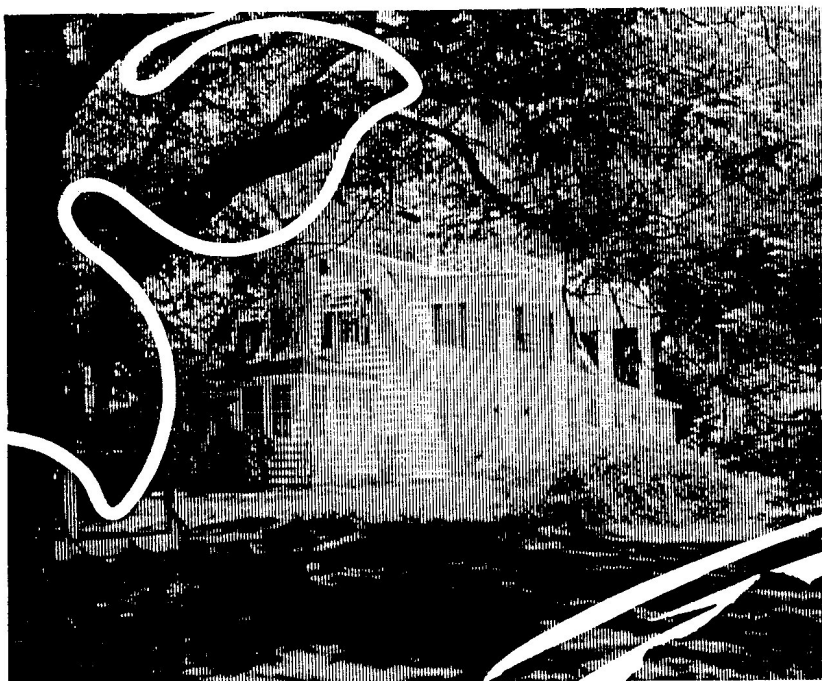


Tensions are mounting to see who will be the
victor of this year's encounter. Let us take
you out to the ball game so you can share in
the excitement!



the A&M picnic

Sunday
June 26th
10:00 a.m.



Picnic News

On Sunday, June the 26th, at ten in the morning, A&M Records is commencing its 9th Annual Picnic, *Southern Comfort*. We'd be pleased if you can join us on the verandah for spirits, the magnolias are in bloom and summer is just beginning to do its turn. For your convenience we've hung the porch-swing on the willow branches, but if you're feeling frisky our surrey is at your disposal. We've got the most charming people to provide the entertainment including a fortune teller, palm reader and even a handwriting reader.

The site of our *Southern Comfort* picnic will be the scenic grandeur of the Calamigos Ranch nestled in the majestic Malibu Mountains. You can have your druthers doing one or hopefully all of the following things: playing bingo, guessing games, riding kiddie rides, moon bounces, a ferris wheel, a merry-go-round, surrey with the fringe on top, bicycles built for two; you can gallop across the plantation grounds on horses, go on a hayride, use the athletic equipment available for sports activities, join our baptismal, go swimming, boating, pitch horseshoes, play tennis or go fishing.

The highlight of our picnic this year will be the *Superstar Athletic Competition* from 11:00 in the morning to 1:00 in the afternoon. I am sure you all have organized your departments for this battle of wit and stamina . . . also we will have the presentations at 4:00 p.m. where Messrs. Herb Alpert and Jerry Moss will present prizes, awards and the mystery grand prize. . . .

Hope we have tickled your fancy because we will tell you more about the *Southern Comfort* picnic soon. . . .

Be expecting a letter from Ms. Scarlett O'Hara and Mr. Rhett Butler inviting you to write for tickets to this plantation event.

Plan on spending Sunday, June 26th in *Southern Comfort*!

A&M Roster of Artists

Alessi
Peter Allen
Herb Alpert
Jamie Anders
Joan Armatrading
Burt Bacharach
Gato Barbieri
Randy Pi-hop
Perry Botkin Jr.
Elkie Brooks
Brothers Johnson
Budgie
Captain & Tennille
Kim Carnes
Carpenters
Joe Cocker
Rita Coolidge
Chris de Burgh
Dingoes
Driver
Andy Fairweather Low
Peter Frampton
Gallagher & Lyle
Lani Hall
Richie Havens
Bryn Haworth
Head East
Hometown Band
Hummingbird
Garland Jeffreys
Quincy Jones
Karma
Michael Katakis
Nils Lofgren
L.T.D.
Chuck Mangione
Gap Mangione
Steve Marriott
Master Plan

Letta Mbulu
Alison Mills
Mule
Milton Nascimento
Nazareth
Nutz
Offenbach
Ozark Mountain Daredevils
Pablo Cruise
Felix Pappalardi
Michelle Phillips
Piper
Billy Preston
Chuck Rainey
Esther Satterfield
William D. Smith (Smitty)
David Spinozza
Cat Stevens
Stranglers
Styx
Supertramp
Symphonic Slam
Sylvia Syms
Target
38 Special
Tubes
Valdy
Gino Vannelli
Rick Wakeman
David T. Walker
Paul Williams
Wondergap

A Guide to Local Radio

AM stations

570	KLAC	Traditional Country.
640	KFI	Recently changed formats under John Rook. Hits.
710	KMPC	The A/C station playing Top 40 featuring Gary Owens & Dick Whittinghill (who's been waking up L.A. for 25 years!)
790	KABC	Talk radio. Carries the very hot Dodgers' games.
930	KHJ	Top rocker for over a decade. Sounding better than ever under Michael Spears.
980	KFWB	All news all the time.
1020	KTNQ	The new rocker you've been hearing about. Great music; very "up" jocks, especially The Real Don Steele at 3:00 p.m.
1070	KNX	All news all the time.
1110	KRLA	Oldies (20 yrs. worth) with some current hits. Last book they beat KHJ!!
1150	KHIS	Adult Contemporary guided by Rochelle Staab.
1170	KEZY	In Orange County but worthwhile trying to find. Top 40 with lots of <i>real</i> LP cuts.
1230	KGFJ	Traditional R&B.
1260	KGIL	Adult Contemporary. The Valley's own.
1580	KDAY	Cooking R&B.

FM stations

93	KNX-FM	The original "mellow" sound. Great combo of albums & 45's.
94	KPOL	Just 6 months old—Pop—R&B and a taste of jazz.
94.3	KGIL	Similar to KNX-FM, only more pop.
94.7	KMET	Great AOR Radio. Terrific jock lineup.
95.5	KLOS	Perennial #1 AOR. Tight but easy to listen to.
97	KGBS	Gentle country now. Automated.
100	K100	The programmers behind KRLA's success just came to this station so expect lots of oldies along with the hits.
102	KUTE	R&B—some jazz. Tight LP (only) playlist.
102.3	KJLH	Their call letters stand for Kindness, Joy, Love & Happiness—and that's what you get.
102.7	KHIS	Tight tight Top 40 under direction of Rochelle Staab.
103.9	KACE	Great mixture of R&B and pop.
105.1	KBCA	100% Jazz.
105.5	KNAC	Rock & Roll! If you can pick them up (they're in Long Beach) it's a treat.
105.9	KWST	New Program Director recently installed—good AOR. (The station that broke Supertramp here.)
106.7	KROQ	The only "progressive" left in town.
And for you "closet" Beautiful Music freaks:		
98.7	KJOI	
104.3	KBIG	

Scheduled Airlines Reservations & Information

Aero Argentinas	683-1633
Aeromexico	380-6030
Aeroperu	800-327-4363
Air Canada	776-7000
Air France	625-7171
Air New Zealand	629-5454
Air Panama	488-1065
American (LAX.ONT)	937-6811
Avianca	800-221-2200
Braniff	680-2202
British Airways	272-8866
China	624-1161
Continental (LAX.BUR.ONT)	772-6000
CP Air	625-0131
Delta	620-1050
Eastern (LAX.ONT)	380-2070
Ecuatoriana (LAX)	
Hughes Airwest (LAX.BUR.ONT)	776-1000
Japan	620-9580
Korean	484-1900
Lufthansa	800-645-3880
Mexicana	487-6950
National	381-5777
Northwest	380-1511
Pan American	629-3292
SAS	655-8600
Texas Intl.	680-1150
TWA	483-1100
United (LAX.ONT)	482-2000
UTA	625-7171
Varig	800-223-5720
Western (LAX.ONT)	776-2311