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Rock and Roll Hall of Fame Foundation, Inc.



In 1986, the musical form known as rock and roll is well into its fourth decade. Its permanent place in our cultural history has long been assured, and its impact on contemporary society cannot be underestimated.

In spite of its success, or perhaps because of it, rock and roll has generally not been taken seriously as popular art. But rock and roll is a direct outgrowth of American musical traditions, especially black traditions. The music's forefathers and foremothers – the blues and gospel singers, the jazz musicians – are the foundation upon which the record industry is built.

In many cases, the artists who planted the seeds of rock and roll have received little recognition for their efforts. I believe that those of us who know where this music came from have an obligation to acknowledge and honor those who built this business, the little-known contributors and the big names alike.

It is to this end that the Rock and

Roll Hall of Fame Foundation has been established. Each year, this nonprofit organization will honor those artists and music-industry professionals who have made significant contributions to the development of rock and roll. Those artists nominated, whether alive or deceased, must have begun their involvement in music at least 25 years ago. This stipulation will ensure that those inducted into the Hall of Fame represent rock's true pioneers.

Our plans include the establishment of a permanent museum and archive to collect and preserve items of historical interest, with access available to researchers and serious fans alike.

I am very proud that so many of our industry's leading executives have chosen to work together on this endeavor. The Rock and Roll Hall of Fame Foundation is a long overdue acknowledgement and celebration of an integral part of modern-day artistic, social and cultural history.

AHMET M. ERTEGUN
CHAIRMAN, ATLANTIC RECORDS

ROCK!

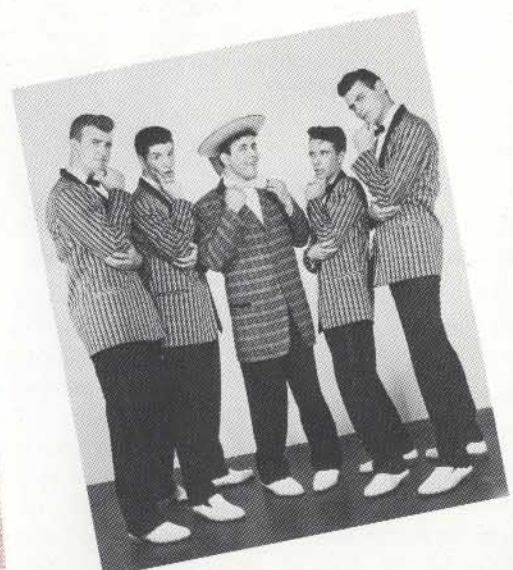
ROCK!

ROCK!

THE SURPRISE OF AN AMERICAN MUSIC BY LENNY KAYE



Mickey and Sylvia



Royal Teens



Screamin' Jay Hawkins

But I can't remember where or when . . . did rock and roll begin?

Was a new era dawning on July 5th, 1954, when Sam Phillips spoke the immortal words — "That's fine, man. Hell, that's different. That's a pop song now" — to Elvis Presley over a studio intercom at 760 Union Avenue in Memphis?

Was it March 31st, 1955, when *The Blackboard Jungle* formally equated Bill Haley's "Rock around the Clock" with juvenile delinquency, providing a theme song for adolescent rebellion?

Or was it the early Fifties crossover success of the Chords' "Sh-Boom," the Penguins' "Earth Angel," the Crows' "Gee," Big Joe Turner's "Shake, Rattle and Roll" and a Cleveland disc jockey's prescience in taking the "race records" known as rhythm and blues and changing their name to attract (or acknowledge) a multiracial audience?

The truth is that despite an all-too-human urge to define music in neat bloodlines, the roots of rock and roll remain frustratingly elusive. As much a self-conscious lifestyle as a collection of rhythms and melodies, it seemed to pick at will from the discards of other music forms, recycling scorned chords and pariah riffs.

This is not to say rock and rollers were

merely secondhand musicians — though that's how they were generally regarded by their professional peers. Primitive or not, these were aware and deliberate creators — often driven visionaries — whose goal was simplicity instead of intricacy. Reacting against the passivity of audience-performer interaction, rock celebrated and indulged its subliminal urges. It cracked one beat in place of six and projected lyrics naked in their unadorned desire, along with melodic phrases so pointed they became mnemonic hooks, as America's (and later the world's) Top Forty charts would soon devastatingly learn.

The subculture offered was part Atomic Age and part Media Modern, stepping back from the siege mentality of postwar paranoia. Times were good in the mid-Fifties. Smokstack America was booming; the pay of a factory worker with three dependents averaged seventy dollars a week. *Time* magazine said that along with the highest Gross National Product in history, "bomb shelters were on sale in Los Angeles, and hardly anyone was buying them." President Eisenhower heralded a return to confidence, while Davy Crockett was the national hero.

But did the public like Davy because he said things like "Be sure you're right, then go ahead," or because his coonskin cap and

sacrificial life-is-art swan song at the Alamo offered some grander purpose than mere prosperity? James Dean's meteoric rise to fame in the six months between his March 1955 screen appearance in *East of Eden* and his own flaming demise (the self-fulfilling prophecy of *Rebel without a Cause*) promoted similar existential questions. It was only when the newly ubiquitous medium of television met rock's first icon, Elvis Presley, that rock became something more than music. It went pop.

Projected into millions of unsuspecting living rooms, as important for what he couldn't show (the famous waist bisection) as for what he did (gold records galore), Elvis not only combined the tangled musical strains of rock's prehistory into a sultry whole, he took a mutated step forward. His was an inspirational leadership that came to embody the new music itself. Long live the King!

His — and, by extension, rock's — was an electric sound, tilting the balance from amplification to AC current. You could hear it in the slapback echo with which Phillips surrounded Presley's voice in "That's All Right" and in the bite of Scotty Moore's electric guitar. It seemed tailor-made for "Hi-Fi," a car radio, a live stage show.

And yet, as much as rock and roll was



Chantels



Roy Brown



Moonglows

successful on a nationwide scale," writes Charlie Gillett in *The Sound of the City*, and small wonder, since it managed to touch so many reference points along the way.

As to rock and roll the manic exhibitionism of youthful exuberance, the sense of contrariety that kept the music moving further out on its own limb of the family tree, and the outrage (and subsequent attraction) it could provoke, and the result was music that had an explosive impact on America in the Fifties. It would be a high-exclusive national phenomenon until the decade turned. At that point, it would be reflected back across the Atlantic with a vengeance by the British Invasion, and it would take over the pop charts to the extent that rock and roll became the dominant American music. *Billboard* acknowledged the transition when it

presented as a strikingly original concept when it came along, it was a product of the same frantic bartering of style that has characterized American music since there was an American music to speak of. Elvis was hardly a surprise, given all that had come before. What was amazing was how much he foreshadowed all that was yet to come.

Beginning almost two centuries ago, social lines — be they drawn along class, racial or economic boundaries — have proved most porous where music is concerned. This melting pot of sound has brought vitality to American music — be it folk, jazz, country, western, blues or other — which sees styles evolve in a virulent democracy at a sometimes bewildering pace.

For those who think in terms of black and white, there are only shades of gray. Performance styles and rhythms imported directly from Africa found Anglo-Irish harmonies and melodies greeting them on their arrival to the new continent. Playing the game of one-upping dozens, rudiments of style were exchanged, helped along by a growth in mass communication that made once-regional styles accessible to a national audience.

By the late Forties, this had resulted in several unique genres, most still considered



Diablos



Cleftones

expanded its rock and roll record chart from 30 to 100 songs on November 12th, 1955 — not so coincidentally, the same month that Colonel Tom Parker signed Elvis to recording giant RCA-Victor.

Pop music's older guard had initially tried to subvert rock's emotional intensity with sanitized cover versions; they hoped that all this loud bravado would soon go away. But they never stood a chance. The swapfest between rhythm, blues, country, western and plain old Tin Pan Alley continued wildly apace. In the hands of maverick independent labels and their equally unruly artists, a marketplace free-for-all was initiated that harked back to the days of the frontier West.

"This is what makes rock and roll so intriguing," Nick Tosches notes in his chronicle of the "dark and wild" years before Elvis, *Unsung Heroes of Rock 'n' Roll*. "Whether one regards it as art or as business, its history — one of greed and innocence, tastelessness and brilliance, the ridiculous and the sublime (not to mention sex, violence and pink silk suits) — is a fun-house-mirror reflection of the American dream gone gaga."

If we can't pinpoint our opening "where or when" question, the who, what and how that make up the raw materials of this Rock

ROCK!

ROCK!

ROCK!



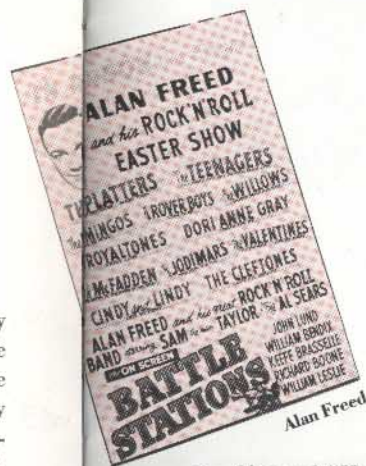
Elvis Presley



Five Satins



Penguins



Alan Freed



Skyliners

and Roll Hall of Fame are more readily available. Their names and faces, legendary hits and divine misses, not only prefigure the portraits on the walls, but are the very walls themselves. A guided tour of this labyrinth quickly loses its way along corridors that overlap and encircle. Luckily, you're never lost for long. You can pin the tail anywhere on the donkey of rock and roll.

In Chicago, the bedrock blues brought up from the deep Delta South gradually took on a more urban character. Muddy Waters and Howlin' Wolf begat Chuck Berry and Bo Diddley, while the church harmony of a thousand congregations took flight in the Moonglows or a "bird" group like the Flamingos (see also Orioles, Cardinals, Robins, Sparrows, Wrens, Meadowlarks, et al.).

On the West Coast, a lively rhythm and blues scene zoot-suited into Los Angeles "jump" blues and "cool" blues, the archetypal Fast Song and Slow Song: Amos Milburn backed with Charles Brown. Linking with the "Harlem Hit Parade" of Louis Jordan and Wynonie Harris that swept the Northeast, a golden spike was laid in the



Elegants

transcontinental railway of a nascent rock. Longitudinally, the music moved up the Mississippi River from New Orleans, against the current. From out of the heart of gumbo ya-ya, the insistent piano-roll triplets of Professor Longhair gave way to Fats Domino and Little Richard. An arc stretching from Texas across the Carolinas brought the proverbial bop that wouldn't stop to hundreds of thousands of fans - a crescent of beat centered on two and four.

Country music, tying together the personae of Jimmie Rodgers and Hank Williams, had settled its first pioneer generation in honky-tonkin' towns throughout the South, having their children and watching a whole new genealogy of musicians come of age. They, too, caught the amped-up fever of the times, sticking their dancing feet into Carl Perkins' "Blue Suede Shoes" and doing the "Be-Bop-a-Lula" to Gene Vincent. Under the generic name of rockabilly, it became a sound all its own, driven to unimaginable heights by Elvis, but part of the wet dream of every duck- and pony-tailed yon' teenager (as Philadelphia disc jockey Jerry Blavat would christen his listeners).

It was when all these intermarried musics met the pop process that rock and roll be-

gan. In calling it rock and roll, a sensibility of separation was initiated that helped the bandwagon move under its own propulsive power. Disc jockey Alan Freed, tipped by record-store owner Leo Mintz of the across-the-board appeal of rhythm and blues, "officially" changed the music's name, in effect defining this new audience. Thus given its own fork in the road, rock proceeded to strike off resolutely on its own.

The catchall phrase Freed chose was a combination of two R&B slang expressions that had been around for at least three decades. Like jazz, it was yet another synonym for that most musical of interpersonal acts. Nick Tosches has traced it back to the fall of 1922, when blues singer Trixie Smith recorded "My Daddy Rocks Me (with One Steady Roll)" for Black Swan. By the Forties, "rock" (not to mention "roll") had become a full-fledged adjective denoting a hard, crisp, beat-oriented music on the order of "Good Rockin' Tonight" (Roy Brown), "All She Wants to Do Is Rock" (Wynonie Harris), "Rockin' the House" (Memphis Slim) and even Wild Bill Moore's "We're Gonna Rock."

The Fifties saw this rock slide become an avalanche: "Rockin' Blues" (Johnny Otis), "Rockin' Rhythm" (Pee Wee Barnum), "We're Gonna Rock" (Gunter Lee Carr, a.k.a. Cecil Gant), "Rock, Rock, Rock" (Amos Milburn) and, in keeping with the tempo of the times, "Rock, H-Bomb, Rock," by the irrepressible H-Bomb Ferguson.

What's more, the musical trade-off between material and style was becoming overt instead of covert. Already, hits on the rhythm and blues charts were being reversioned for country and western artists, and vice versa. The formerly inviolable pop charts were invaded by the new sound, exemplified by the Dominoes' "Sixty Minute Man," Bill Haley's "Crazy Man Crazy" and

the Charms' "Hearts of Stone." If this was commercial, an event like Freed's Moondog Coronation Ball showed the tip of a demographic iceberg. Held in March 1952 at the Cleveland Arena, it allowed the audience to glimpse one another in the flesh and witness their own power. Instead of the expected capacity crowd of 10,000, there were 30,000 eager fans pouring through the turnstiles, which resulted in rock's first riot.

Once the floodgates were declared open, things began to, ah, roll. The public's imagination may have been captured by Elvis, but the vast legions of musicians and entrepreneurs were ready, willing and able to follow him through the pearly gates of entertainment paradise. Suddenly unleashed, rock burst over America in a great wave, carrying with it a grand sense of possibility, of the new taking over the old.

Perhaps that's the way it seems at the start of a revolution. Maybe a revolution always reacts against what came before, at once predictable and shocking. Surely, other radical fusions of form had taken place in American music. What made rock and roll so different was its sudden flaring into consciousness, heralded by a modern communications media with an ability to drum the message throughout the technological world.

Everybody wanted to be a rocker, and the distinction between fan and performer was blurred by the music's accessibility. Three chords and stardom. Throughout America, each geographic region contributed a particular legacy to the rock and roll myths. In New York, a doo-wop group held court on every street corner in the five boroughs - whether the Harptones or Frankie

Lymon and the Teenagers, from upper Manhattan; the Cleftones, from Jamaica, Queens; Dion and the Belmonts, from the Belmont Avenue subway station in the Bronx; the Mystics, the Passions and the Paragons, from Brooklyn; or the Elegants from Staten Island. Their "hitting notes" were shaped to nonsense chants and chimed thirds, bass through high tenor.

They were heard by the tunesmiths of the Brill Building on Broadway, who sculpted for them songs whose pantheonic scrollwork was astonishing. These pop masterminds instantly turned to packaging a Teen Idol prototype, though fittingly enough it was in Philadelphia, home of Dick Clark's televised *American Bandstand*, that the Fabians and Frankie Avalons were launched toward a heartthrobbing multitude. Along with the cheese-steak hero, Philly was also



Gene Vincent and his Blue Caps

famous for its falsetto singing groups. Let us now praise the Capris ("God Only Knows") and the Castelles.

Southern Gothic reared its head in rockabilly, which wreaked havoc below the Mason-Dixon line. Elvis' sound was regional for these gone cats and hillbillies on speed, and they created a momentum so headlong that it would come back to haunt them a quarter of a century later with a full-blown revival. Bill Haley provided the formal definition when he put the big beat of rhythm and blues in a western swing setting and recorded it in New York's Pythian Temple to give it a rim-shot edge; and it was carried to breathless extremes by such train-kept-a-rollin' ravers as the Johnny Burnette Trio, Wanda Jackson ("Fujiyama Mama") and Billy Lee Riley ("Flying Saucers Rock 'n' Roll").

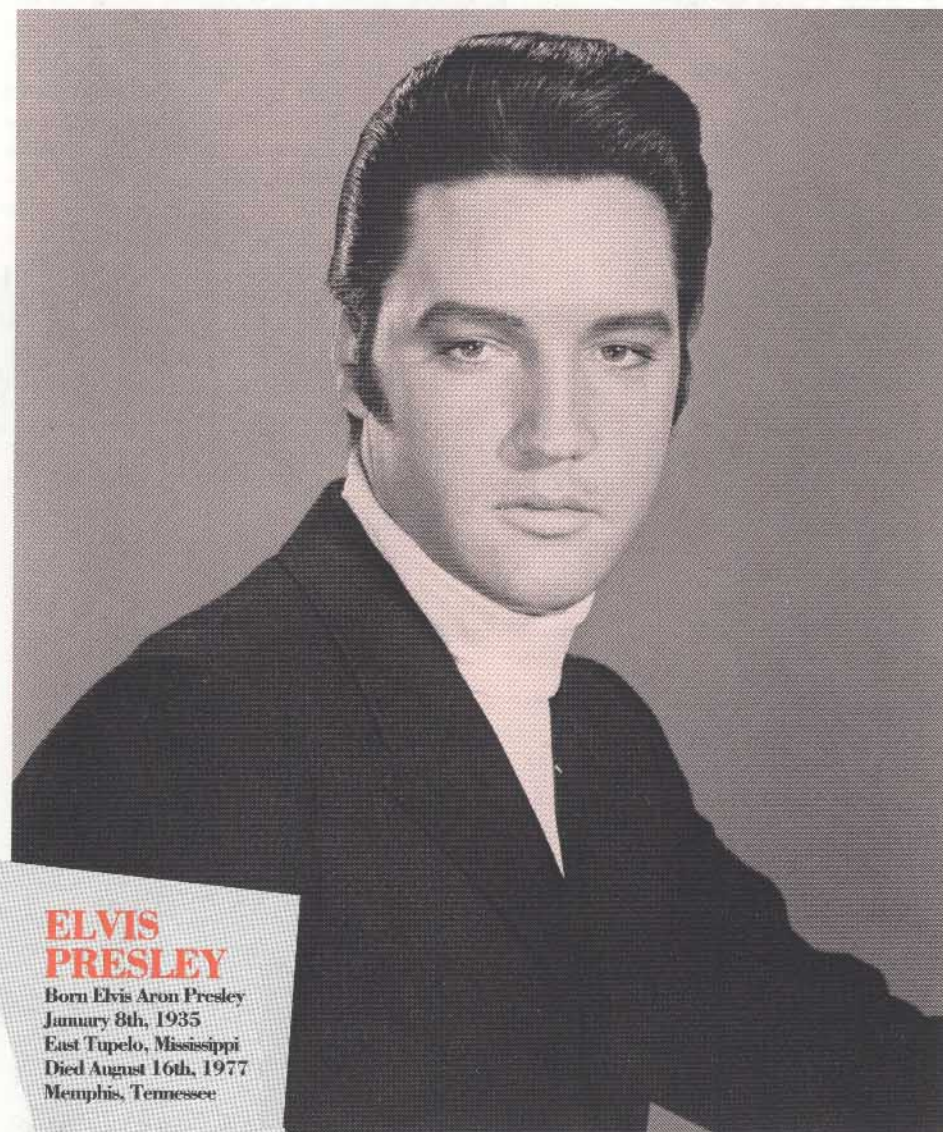
The air of supernatural possession was best summed up by Screamin' Jay Hawkins' "I Put a Spell on You," from 1956. By then, rock and roll was doubling back on itself, influencing its source musics, a dizzying cloverleaf that never did find a straightaway. As pop music had opened to rhythm and blues and country, these styles in turn opened to pop, the tension of their compromise broadening the struggle between real and surreal, lost and found.

Groups like the Coasters and the Drifters; solo artists like Clyde McPhatter, Jackie Wilson and Ben E. King; instrumentalists like Duane Eddy and King Curtis; resolute bluesmen like B.B. King and Bobby "Blue" Bland; superb voices like La Vern Baker and Joe Turner; teen idols like Ricky Nelson and Dion; Hank Ballard's blue side of rhythm; Johnny Otis' rhythm side of blues; the "C.C. Rider" of Chuck Willis and the "Sleep" of Little Willie John; the orchestrated heads-and-tails of Bobby Darin and Roy Orbison; the yet-to-come of Marvin Gaye and Smokey Robinson; the live-fast-die-young of Eddie Cochran and Johnny Ace; Ruth Brown, Lloyd Price, Jimmy Reed. . .

The list could go on and on. And still does.

Welcome to the Rock and Roll Hall of Fame.

INDUCTEES AND NOMINEES



ELVIS PRESLEY

Born Elvis Aron Presley
January 8th, 1935
East Tupelo, Mississippi
Died August 16th, 1977
Memphis, Tennessee

"If you're looking for trouble," Elvis Presley warned the audience at the opening of his December 3rd, 1968, television special, "you've come to the right place."

What viewers heard that night was unadulterated Elvis, the archetypal rock and roll singer, not the Hollywood movie star. The leather-clad Presley, working up a sweat, returned to his roots before the first live audience he had faced since 1961. Presley wanted to remind the world of his sound, style and sex appeal. But perhaps he also wished to recall for himself what he had stumbled onto at the Sun Records studio in Memphis back in 1954. On July 5th and 6th of that year, Elvis Aron Presley — encouraged and cajoled by producer and studio owner Sam Phillips, and accompanied by guitarist Scotty Moore and bassist Bill Black — called to life what would soon be known as rock and roll with a voice that bore strains of the Grand Ole Opry and Beale Street, of country and blues, the sound from both sides of the tracks in his hometown, East Tupelo, Mississippi. It was then and there that he ensured — instinctively, unknowingly — that pop music would never again be as simple as black and white.

That certainly spelled trouble. In the period between 1954 and 1958, as Elvis Presley was transformed into the world's first rock and roll star — heartthrob, rebel, trendsetter, threat — he was simultaneously hailed and dismissed, deified and denounced. *Billboard*, in its country and western "Review Spotlight on Talent," decided that Elvis' first single — "That's All Right" b/w "Blue Moon of Kentucky" — indicated "a strong new talent," while the talent coordinator of the Grand Ole Opry (after Elvis' first and only appearance there) suggested he go back

to truck-driving. But when RCA paid what was considered an outrageous sum for Elvis' Sun contract, the company was almost instantly rewarded with a triple-crown hit, "Heartbreak Hotel," which topped the pop, C&W and R&B charts. *Life* magazine called him a "howling hillbilly." A TV critic described his uninhibited hip-shaking style as "the mating dance of an aborigine." Ed Sullivan vowed never to book him, but not long after "Heartbreak Hotel" topped the charts, Presley made the first of three appearances on the show — only two of which featured full-frontal Elvis. During his last guest spot, Sullivan refused to allow him to be shot from the waist down. Steve Allen actually instructed Elvis not to dance on his late-night TV show and had him wear tails while performing "Hound Dog" in the company of a live basset hound. The following day, teenagers picketed the NBC studio with signs reading "We Want the Real Elvis."

The real Elvis is what viewers saw from head to toe in 1968. It was the real Elvis, too, who went back to Tennessee to record *From Elvis in Memphis* and his last Number One single, the haunting "Suspicious Minds." He then returned to the concert stage in 1969 with a historic series of shows at the International Hotel in Las Vegas. It was the real Elvis who attracted more than a billion viewers in forty countries to his 1973 live satellite-TV concert; who inspired Bruce Springsteen in 1976 to jump the fence at Graceland in order to meet his idol, only to be hustled away by security guards; and, finally, who prompted President Jimmy Carter, on the occasion of Elvis' death on August 16th, 1977, to join a shocked world of mourners and declare that "Elvis Presley's death deprives our country of a part of itself."

BIOGRAPHIES BY MICHAEL HILL



Drifters



Coasters



Duane Eddy



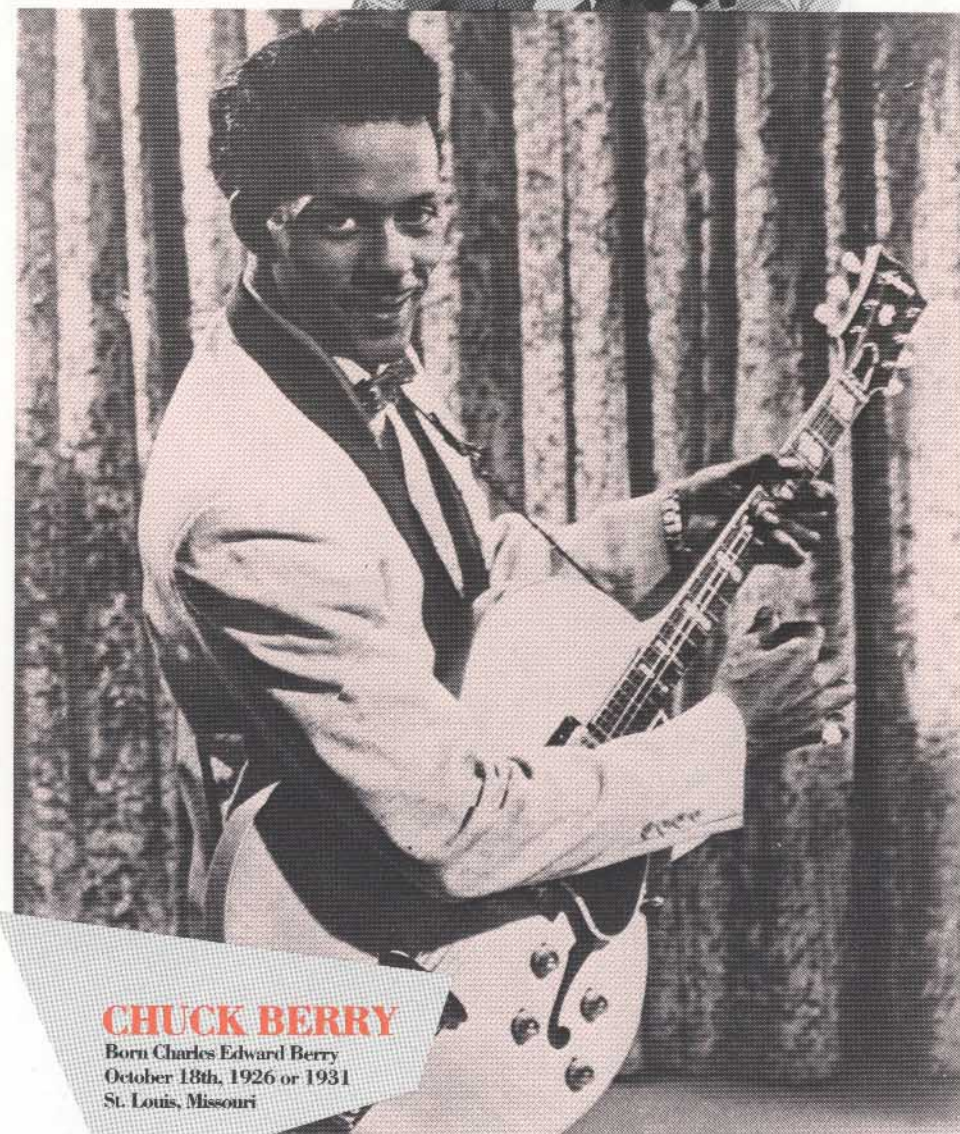
Marvin Gaye



Gene Vincent



Bill Haley



CHUCK BERRY

Born Charles Edward Berry
October 18th, 1926 or 1931
St. Louis, Missouri

Chuck Berry describing his first car: "A '33 Ford. It cost me thirty-four dollars. Man, it took me three months to pay for it, and I had to have some older friend sign for it, 'cause I was only seventeen." Chuck Berry's first car song, "Maybellene," released on the Chess label in 1955, was also his first smash, reaching Number Five on the pop chart and Number One on the R&B chart.

If it had been up to Berry himself, though, "Maybellene" would have been the B-side of "Wee Wee Hours," a blues number that Berry had hoped Leonard Chess would use as his debut. After all, Chuck had been playing the blues, working nights with a locally successful trio in his native St. Louis (and working days as a beautician). Berry got to know Muddy Waters, who was impressed with Berry's guitar playing, and through Waters he was introduced to Leonard Chess. Chess was impressed not so much by "Wee Wee Hours" as by "Ida Red," a chugging tune that combined country and western guitar over a rhythm and blues beat and wry, clearly enunciated lyrics. Suggesting a name change to "Maybellene," Chess released the song — and Berry shifted gears into the simple and stunning sound that gave shape and style to rock and roll.

Between 1955 and 1959, Berry, like an astute oral historian, charted the course of the burgeoning sound and its eager, ever-growing audience. He described the basic attitude ("Roll Over Beethoven"), the roots of the style ("Rock & Roll Music"), the se-

cret life of the typical fan ("Sweet Little Sixteen") and the lay of the land ("Back in the U.S.A."). And he gave rock and roll its central character and all-purpose metaphor: the autobiographical "Johnny B. Goode." (Berry substituted "country boy" for "colored boy" to suit pop radio.) His disarming live performances were featured in the teen movies of the time — *Rock Rock Rock*; *Mister Rock and Roll*; *Go, Johnny, Go* — and his famous duckwalk was recorded for posterity in *Jazz on a Summer's Day*, a documentary look at the 1959 Newport Jazz Festival.

"Everything I wrote about wasn't about me," he has said, "but about the people listening." While that made him popular with one generation, it threatened another. Run-ins with the law did damage to his position as a hitmaker. Despite a few mid-Sixties successes ("Nadine," "No Particular Place to Go," "You Can Never Tell"), Berry found himself eclipsed on the charts by upstarts like the Beatles and the Rolling Stones, who had respectfully appropriated his songs and style and made them their own. Berry wouldn't reach Number One on the pop charts again until 1972, when, back on the Chess label, he released the naughty novelty "My Ding-a-Ling."

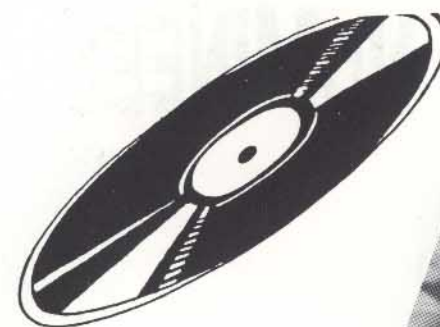
Berry's work has taken on a life of its own. His repertoire is required learning for all serious rockers and essential listening for anyone who wants to know what rock and roll is all about — where it came from, the dreams it embodies and, of course, how much fun it can be.

INDUCTEES AND NOMINEES

Eddie Cochran



Church Wills



Jackie Wilson



FATS DOMINO
Born Antoine Domino
May 10th, 1929
New Orleans, Louisiana

The New Orleans style of rhythm and blues that Antoine "Fats" Domino grew up playing instantly became part of that brand-new thing called rock and roll. So, to reach the burgeoning young music audience, Fats never had to break away from what was for him a family tradition.

Although he was a Fifties star who could sell more records than almost anyone but Elvis Presley, Fats was more inspirational than insurrectionary. Nevertheless, even he couldn't help generating some controversy. A 1955 dance at the Ritz Ballroom in Bridgeport, Connecticut, at which Fats was scheduled to perform, was canceled by police because "rock and roll dances might be featured" — raising the specter of riots to the officers of the law.

Many pop artists covered Fats' hits. In 1955, Pat Boone released a rather more polite version of his "Ain't That a Shame" the very same week that Fats' rendition hit Number One on the R&B chart. Rick Nelson covered "I'm Walking" as the B-side of his fast-selling debut in 1957; a month earlier, it had been a Number One R&B and Number Four pop hit for Fats.

Fats Domino was raised in a musical family. His father played violin, and his brother-in-law, guitarist

Harrison Verrett, taught Fats to play the piano. By age 10, Fats was following in the illustrious footsteps of such New Orleans piano greats as Professor Longhair and Amos Milburn, performing for small change in local honky-tonks. At 14, Fats got serious: he dropped out of school, took a day job at a bedspring factory and spent his nights in the clubs, often playing alongside his musical mentors. It was at the Hideaway Club that bandleader Bill Diamond dubbed him "Fats," for obvious reasons. It was also at the Hideaway that Fats met trumpeter, bandleader and Imperial Records A&R rep Dave Bartholomew. Their first session together in 1949 produced "The Fat Man," Fats' first R&B hit: "They call me the Fat Man/Because I weigh 200 pounds." This marked the start of a cowriting relationship that would span 20 years of hits.

Fats could be wistful — even smug, in a good-natured way. The remembrance of thrills past in "Blueberry Hill" was matched by the come-and-get-it charm of "Whole Lotta Loving." Fats' string of hits resulted in 23 gold singles and climaxed in 1960 with his last million-seller, "Walkin' to New Orleans." As a performer, he has continued to purvey the sound of the town he has always called home.



Johnny Ace



Smokey Robinson



LaVerne Baker



Bobby Darin

LITTLE RICHARD

Born Richard Penniman
December 25th, 1932 or 1935
Macon, Georgia

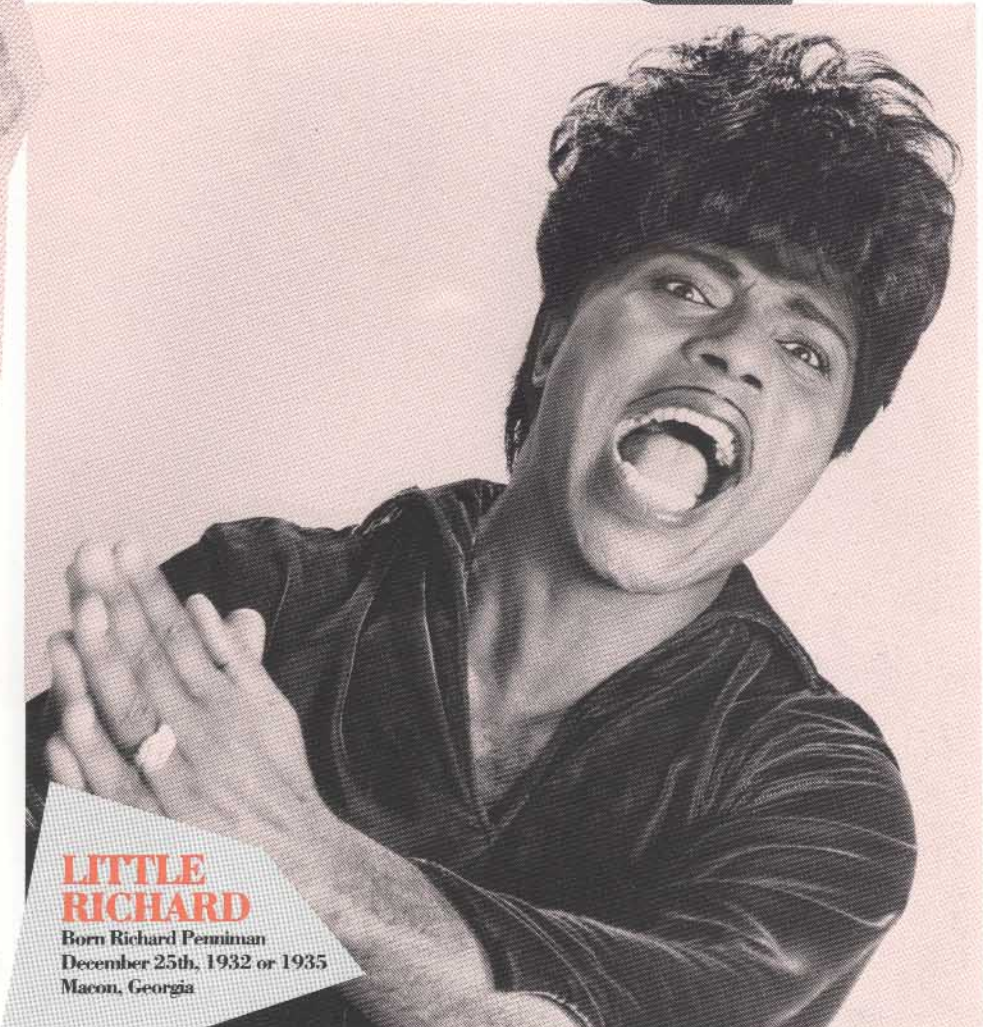
Richard Penniman wasn't exactly on top of the world when he sent a demo tape to Art Rupe of Specialty Records in Los Angeles. He'd had his share of breaks, but none of his rhythm and blues sides had captured the public's imagination in a big way or revealed any of the gleefully uninhibited vocal style that would become his trademark. In 1951, as a teenager with gospel training and church-sponsored piano lessons behind him — not to mention the wealth of experience that comes from being thrown out of your own family's home at age thirteen — Little Richard won an RCA contract at an audition sponsored by Atlanta radio station WGST. From RCA, he moved to Houston in 1952 and joined Don Robey's Peacock label.

But Little Richard has said that it was back in Macon, Georgia — labelless again — that he was struck by the inspiration for his legendary work to come. "I was washing dishes at the Greyhound bus station at the time. I couldn't talk back to my boss man. He would bring all these pots back for me to wash, and one day I said, 'I've got to do something to stop this man bringing back all these pots for me to wash,' and I said, 'A wop bop ah bop a wop bam boom, take 'em out!' and that's what I meant at the time. And so I wrote 'Good Golly, Miss Molly' in the kitchen; I wrote 'Long Tall Sally' in that kitchen."

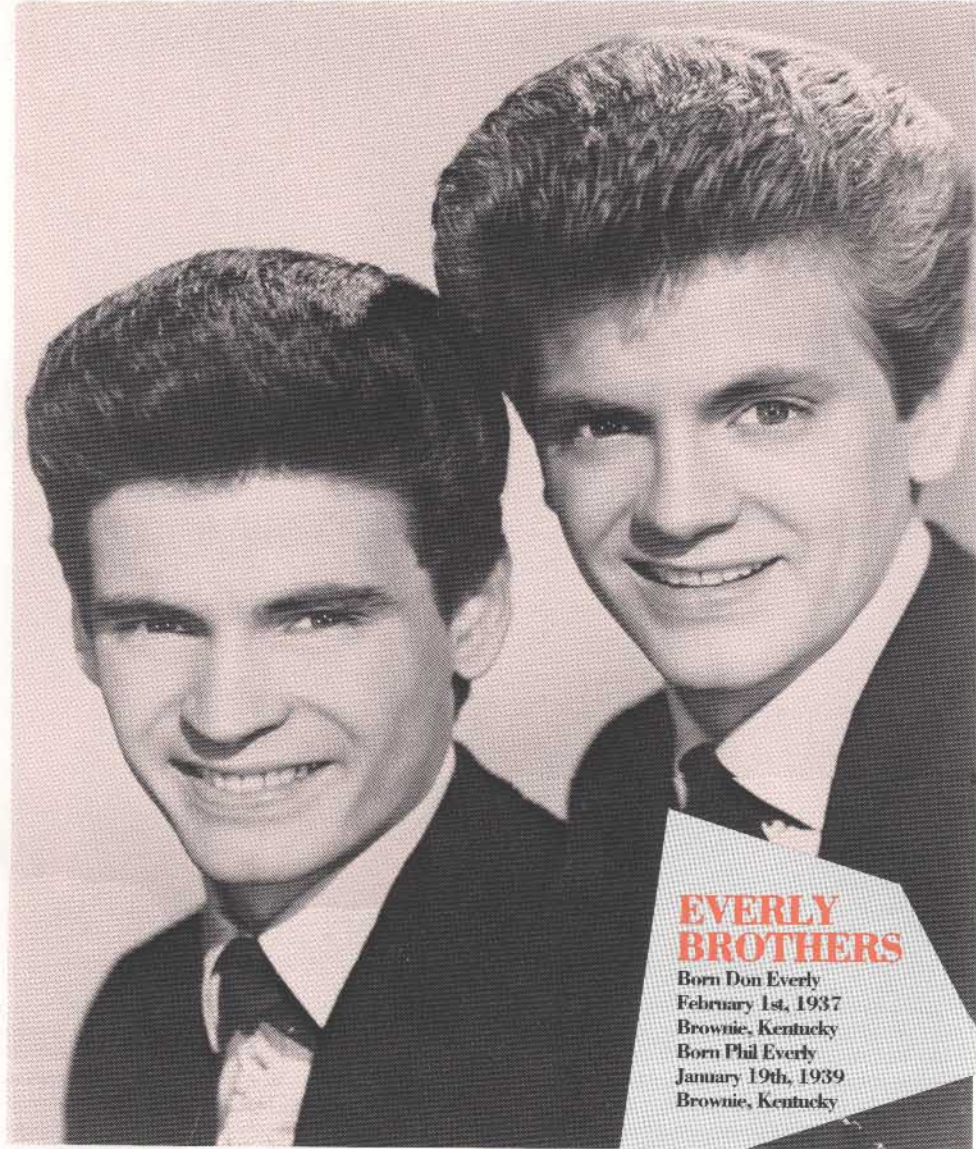
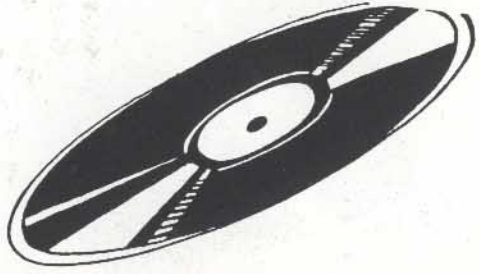
The actual session, as opposed to that moment of divine inspiration, is easier to pinpoint: September

14th, 1955. Art Rupe of Specialty had been attracted by the hard edges of Little Richard's voice, which he thought would jibe well with a New Orleans R&B sound. He paired Penniman with a rhythm section at a session supervised by producer Bumps Blackwell. What resulted was no more startling than any of Little Richard's previous recordings, except for one song, "Tutti Frutti," a knockoff number with obscene lyrics that had been cleaned up for the occasion by New Orleans lyricist Dorothy La Bostrie. Released as a single two weeks later, "Tutti Frutti" was called a "cleverly styled novelty with nonsense words, rapid-fire delivery" by *Billboard*. It sold 500,000 copies, and Little Richard's voice rocked and rolled through two years' worth of hits on Specialty, including "Long Tall Sally," "Rip It Up," "The Girl Can't Help It" and "Lucille."

In 1957, claiming to have witnessed a vision of the apocalypse while on tour in Australia, Little Richard decided to give it all up for the Lord. He tossed his jewels into the Sydney harbor and abandoned a musical career for a ministerial calling. In 1964, the British Invasion would lure him back to rock and roll. He recut some of his classics, sang the blues and scaled new heights of flamboyance in the early Seventies with his "Bronze Liberace" persona — until the Lord came calling once again.



INDUCTEES AND NOMINEES



EVERLY BROTHERS

Born Don Everly
February 1st, 1937
Brownie, Kentucky
Born Phil Everly
January 19th, 1939
Brownie, Kentucky

In *The Everly Brothers' Rock and Roll Odyssey*, a video documentary made around the time of the duo's London reunion concert in 1983 — ten years after their breakup on a Southern California stage — Don and Phil narrate their own story. They still seem a little in awe of their vocal talent, looking upon it as a sort of genetic gift. The modesty lends them an ingenious quality that belies their years. The sons of a traveling country-and-western team, Ike and Margaret Everly, the brothers first performed with their family on the road and on the radio. Then, as angelic-looking teenagers, they transformed the sounds of their Kentucky country roots into a bittersweet form of rock and roll.

Their first hit, "Bye Bye Love," penned by husband-and-wife songwriters Felice and Boudleaux Bryant, had been rejected by thirty other acts before the brothers chose it for their Cadence label debut. Released on April 1st, 1957, it reached Number Two on the pop chart, Number One on the C&W chart and Number Five on the R&B chart. "Bye Bye Love"

marked the beginning of a string of hits between 1957 and 1962 on Cadence and, later, Warner Bros., including "Wake Up, Little Susie," "All I Have to Do Is Dream," "Bird Dog," "When Will I Be Loved" and their all-time best seller, "Cathy's Clown." Their songs offered a beguiling vision of adolescent romance, in which precociousness inched out innocence.

Even after the hits stopped, the Everlys' influence continued to grow. Performers from the Beatles to Simon & Garfunkel and Linda Ronstadt imitated and covered their material. Even the Rolling Stones owed a debt to them: on their first tour of Great Britain, the Stones opened for the Everlys. And the Everlys' voices, as well as their influence, endured. In the wonderful concluding sequence of *Rock and Roll Odyssey*, culled from the reunion show, the brothers perform a slow and meticulously phrased "Let It Be Me." As they gaze into each other's eyes, they seem as transfixed by the magic of their harmonizing as the audience.



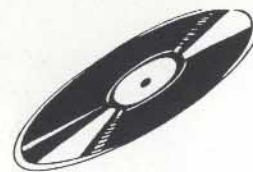
Ruth Brown



King Curtis



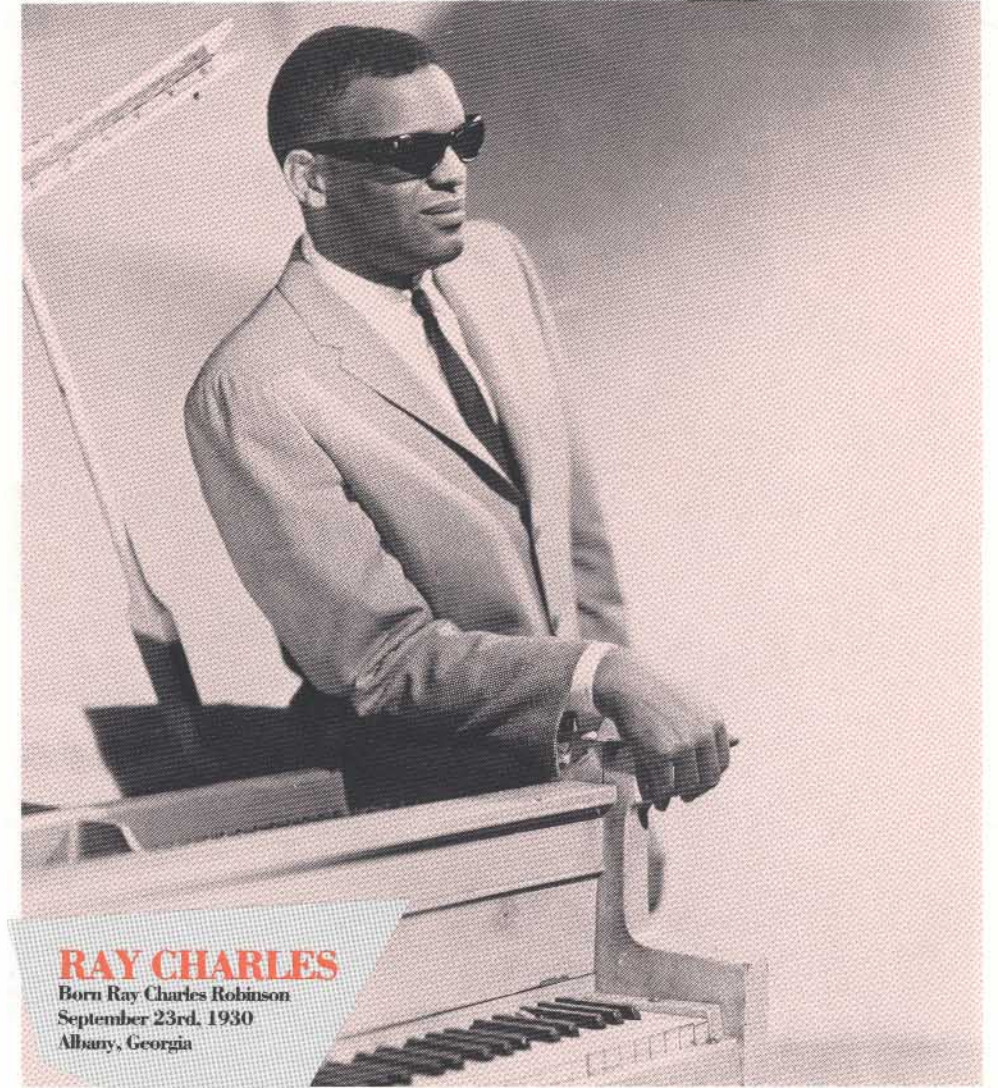
Bo Diddley



Frankie Lymon



Muddy Waters



RAY CHARLES

Born Ray Charles Robinson
September 23rd, 1930
Albany, Georgia

"Gospel and the blues are really, if you break it down, almost the same thing," Ray Charles has said. "It's just a question of whether you're talkin' about a woman or God."

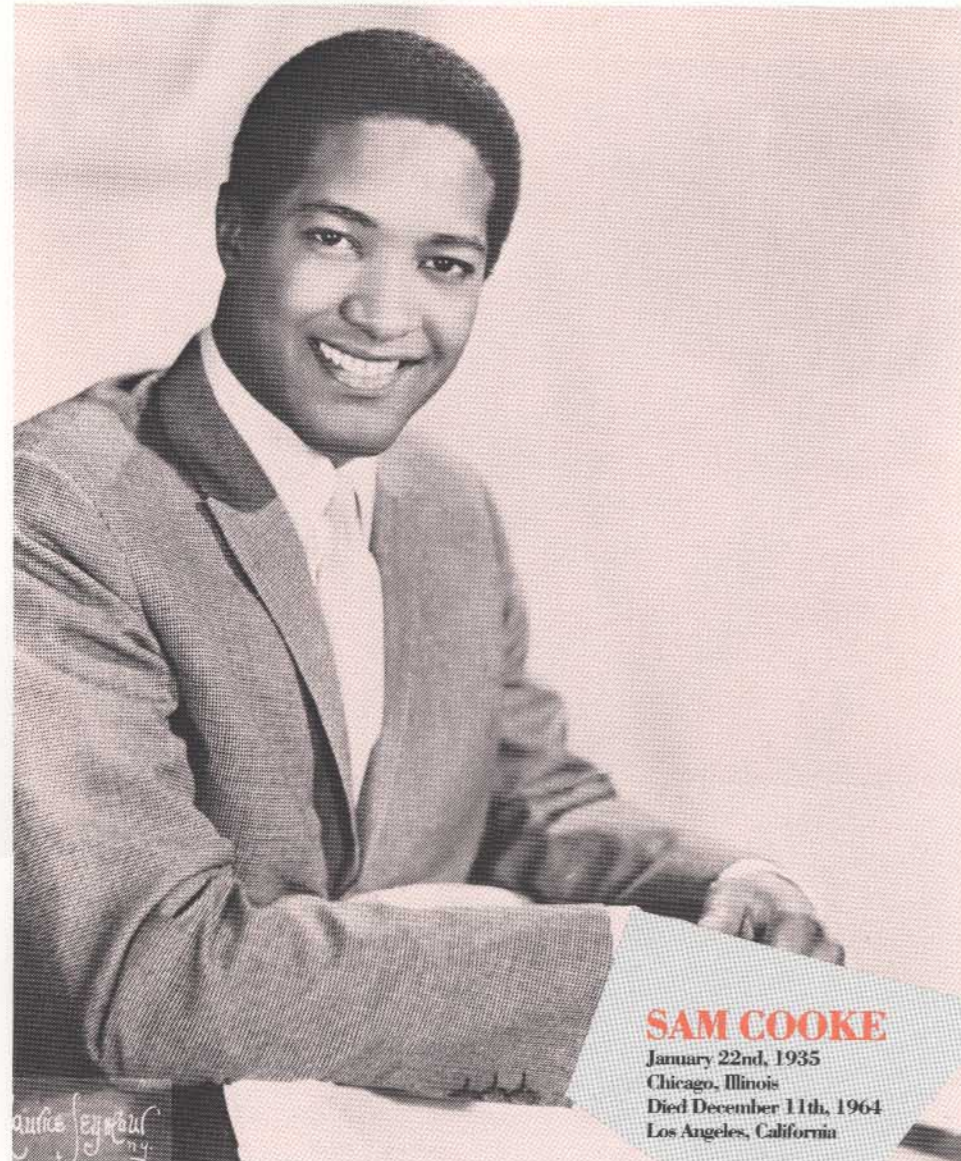
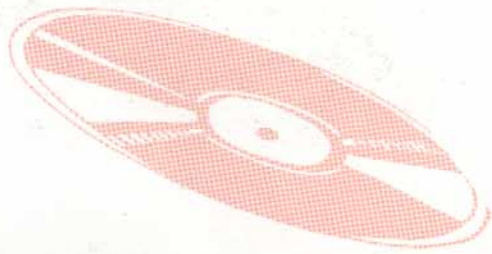
It was the way Ray Charles melded the passion of gospel with the pain of the blues, as both a vocalist and pianist, that prompted Frank Sinatra to call him "the only genius in the business" and for Aretha Franklin to refer to him as "the Right Reverend." The gospel side came from his Baptist upbringing in Greenville, Florida. Charles' exposure to secular music came as a student at the St. Augustine School for the Deaf and the Blind in Orlando. (He had been stricken with glaucoma as a child.) As for the blues, that was something he lived as well as learned. Orphaned at 15, Ray supported himself playing gigs in Florida before taking his \$600 life savings and moving to Seattle in 1947. "What I wanted to do," he recalled, "was pick a town that was far away from Florida but not huge, and Seattle was really about as far away as I could get."

At first emulating the smooth and decorous style of Nat King Cole, Charles eventually worked his way into the blues full-time. He scored a Top Ten R&B hit in 1951 with "Baby Let Me Hold Your Hand," went

out on the road with vocalist Lowell Fulson, backed Atlantic Records vocalist Ruth Brown and collaborated with Guitar Slim (Eddie Jones), who would become his greatest influence. Charles served as pianist and arranger on Slim's million-selling "The Things I Used to Do."

At his own sessions for Atlantic, Charles found his voice, literally and figuratively, and it was as exuberant as gospel and as earthy as the blues — a sound that paved the way for the soul music of the Sixties. Charles' string of hits from 1954 to 1959 began with the landmark "I've Got a Woman," which reached Number Two on the R&B chart and culminated in the masterful call-and-response of "What'd I Say," Charles' first million-seller. Moving to ABC Records, Charles scored Number One pop hits with "Georgia on My Mind" and "Hit the Road, Jack" and released *Modern Sounds in Country and Western*, which conformed purists but brought Charles an even larger audience and another million-selling classic, "I Can't Stop Loving You." Charles would subsequently interpret jazz, pop, the best of the Beatles and show tunes. As Quincy Jones has pointed out, "Ray Charles was responsible for . . . opening our ears to all kinds of music."

INDUCTEES AND NOMINEES



SAM COOKE

January 22nd, 1935
Chicago, Illinois
Died December 11th, 1964
Los Angeles, California

In 1956, Sam Cooke released his first pop song, "Lovable," under the name Dale Cooke so as not to alienate the gospel following he'd amassed in his five years as lead vocalist for the Soul Stirrers. One of eight sons of a Baptist minister, Cooke saw the division between the secular and the sanctified; so did Art Rupe of the Specialty label, who dropped Cooke when his pop aspirations became clear. Cooke's father, on the other hand, gave Sam his blessing. A year later, Cooke recorded "You Send Me," a song he'd written himself, for the Keen label. It sold 1.7 million copies and reached Number One on both the pop and R&B charts.

Cooke never really crossed over, though he *combined*—blending sensuality and spirituality, sophistication and soul, matinee-idol looks and gospel-singer poise. His warmly seductive voice suggested a very personal conversation, by turns casual, confidential and confessional. In 1960, Cooke signed with RCA, and his first single there, "Chain Gang," reached Number Two on the pop and the R&B charts at the same time.

His subsequent RCA hits included "Cupid," "Twis-

tin' the Night Away," "Bring It on Home to Me" and "Another Saturday Night." Cooke established his own record label (Sar/Derby) and publishing company (Kags Music)—significant moves for a black artist of that time—and returned to the world of gospel to help other performers enter the world of pop. Among them: Bobby Womack, Jolmie Taylor, Billy Preston and Lou Rawls.

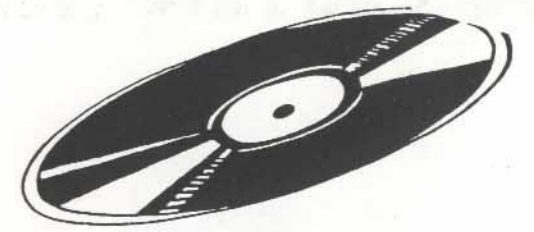
Although Cooke announced in February 1964 that he would cut back on performing in order to devote more time to songwriting and administrating his label, he was never far from the public eye. In June of that year, a 70-foot billboard in New York City advertised Cooke's two-week engagement at the Copacabana; in September, he appeared on the premiere episode of *Shindig!* with the Everly Brothers, the Righteous Brothers and Bobby Sherman. Then, on December 11th, Cooke's life came to an abrupt and tragic end when he was shot to death in a Los Angeles motel room. RCA posthumously released "A Change Is Gonna Come," which returned Cooke's voice to its familiar gospel home.



Hank Ballard



Dion



B.B. King



Jolmy Otis



JAMES BROWN

Tennessee (1928) or Georgia (1933)

James Brown once said of Elvis Presley, "He taught white America to get down." Brown himself did Elvis one better in that regard: he encouraged *everyone* to do it. Brown, an indefatigable performer who still maintains a grueling touring schedule for his fine-tuned funk revue, has earned many titles over the years.

He's been called "the Hardest-Working Man in Show Business." As an impoverished child of the Depression, Brown picked cotton, shined shoes and danced for spare change on the streets. He also served time in a reformatory and tried his hand at boxing and baseball. When a leg injury put an end to his big-league pitching aspirations, Brown turned to music. The gospel vocal group he joined, the Swanees, wasn't long for the church; they became the secular Famous Flames and scored a Top Ten R&B hit, "Please Please Please," in 1956. Two years later, Brown and the Famous Flames had their second hit, "Try Me." James then went on to develop his three-ring circus of soul, the James Brown Revue, featuring his stage band, the J.B.'s, as well as the Famous Flames.

He's been called "Mr. Dynamite." His live album, *The James Brown Show Live at the Apollo (Volume 1)*,

recorded at Harlem's Apollo Theater on September 24th, 1962, sold a million copies and remained on the *Billboard* charts for more than a year, an unprecedented achievement for a hard-core R&B album. In 1965, with the success of "Papa's Got a Brand New Bag" and "I Got You (I Feel Good)," Brown proceeded to break his sound down to a groove as basic and bad as you could get. That same year, rock and roll fans were willingly hoodwinked by the slickly rehearsed drama of Brown's fainting-and-reviving ritual during "Please Please Please" in *The T.A.M.I. Show*.

He's been called "Soul Brother Number One" for his willingness to "say it loud, I'm black and I'm proud." In 1968, when he was addressing black social issues in his work, Brown appeared on television after Martin Luther King's assassination in an attempt to quell racial tension. In 1984, he collaborated with Afrika Bambaataa on "Unity," a funk-rap message to a new generation.

He's been called "the Godfather of Soul," "the Minister of the New, New, Super Heavy Funk" and "the Original Disco Man." Brown's unrelenting funk has influenced bands from Sly and the Family Stone to Parliament/Funkadelic and Talking Heads. The sound, like its creator, has carried on.



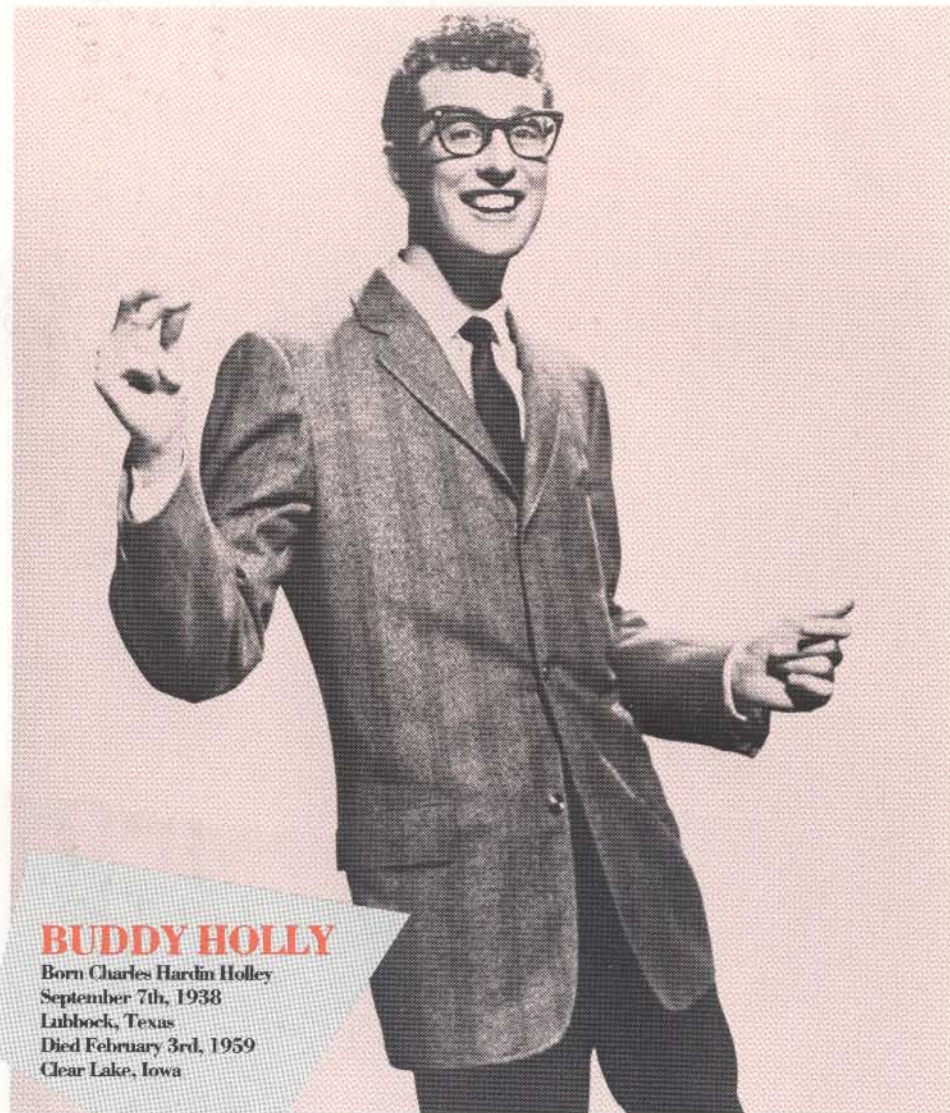
Lloyd Price



Clyde McPhatter



INDUCTEES AND NOMINEES



BUDDY HOLLY

Born Charles Hardin Holley
September 7th, 1938
Lubbock, Texas
Died February 3rd, 1959
Clear Lake, Iowa

From an autobiographical high-school essay by Buddy Holly: "My life has been what you might call an uneventful one, and it seems there is not much of interest to tell. . . . I have many hobbies. Some of these are hunting, fishing, leatherwork, reading, painting and playing western music. I have thought about making a career out of western music if I am good enough, but I will just have to wait and see how that turns out."

Holly did try to make a career out of western music, forming the Western and Bop Band with classmates Bob Montgomery and Larry Welborn. Between 1953 and 1955, they performed regularly on Lubbock radio station KDAV and recorded demos of eleven Holly/Montgomery tunes. Holly, serving as the local opener for a big-name touring show, was noticed by Nashville talent scout Eddie Crandall and was offered the chance to cut demos for Decca. In 1956, briefly under contract to the label and backed by his current band, the Three Tunes, Holly recorded several country-oriented sides, none of which caught on commercially. Some were never released at all. One song Decca relegated to the vaults was the original version of "That'll Be the Day," which the label quickly pressed into a single when the Crickets' rendition hit.

Back in Texas during 1956 and 1957, Holly and Jerry Allison (the Three Tunes' drummer) played as a duo at the Lubbock Youth Center, opening for a number of major acts, including Elvis Presley. In these seminal rock and roll performances, Holly worked out his inimitably succinct style. On February 25th, 1957, Holly and band, now called the Crickets, went to Clovis, New Mexico, where, at the studio of producer Norman Petty, they recut "That'll Be the

Day." Their new, effortlessly rocking sound landed them a contract with a New York company, Coral/Brunswick, and a Top Five hit on both the pop and R&B charts. Petty arranged for the prolific Holly's work to be divided up by the labels: material bearing the Crickets' name would be released on Brunswick, and Buddy Holly would appear as a solo artist on Coral. One label's single was often released on the heels of the other's.

Holly dissolved his relationship with Petty and the Crickets in October 1958, left Texas for the more sophisticated milieu of Greenwich Village and married Maria Elena Santiago, to whom he proposed on their first date. On February 3rd, 1959, Holly was killed in a plane crash, following a package-tour gig at the Surf Ballroom in Clear Lake, Iowa. (The wreck also claimed the lives of Ritchie Valens and J.P. "Big Bopper" Richardson.) The posthumously released "It Doesn't Matter Anymore" was from his New York studio recordings; Holly's last word on Peggy Sue — a character as famous as Chuck Berry's Johnny B. Goode — was "Peggy Sue Got Married," a recording found among his home demo tapes.

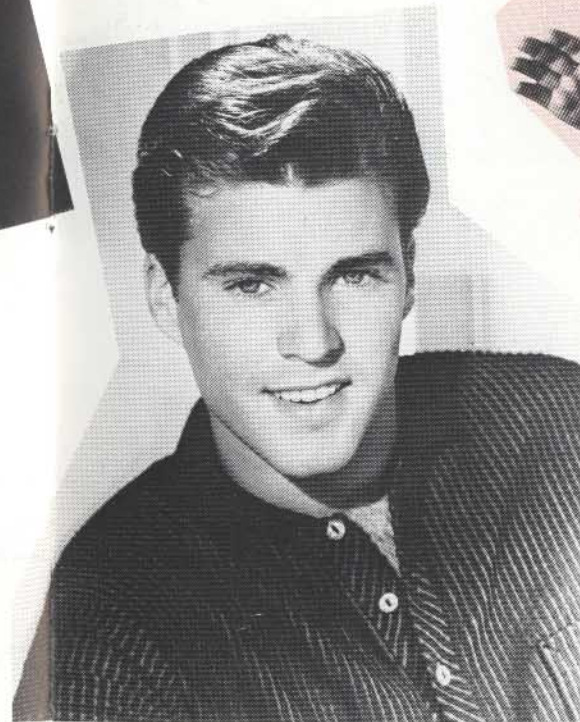
Although Holly's rock and roll career was brief, it yielded a wealth of material. His "Words of Love" would help launch the Beatles (whose very name was an homage to the Crickets), and "Not Fade Away" would provide the Stones with their first Top Ten hit. Moreover, Holly's approach suggested the shape of rock and roll to come. He wrote his own material, took advantage of studio technology and employed the now-classic two guitars, bass and drums lineup. In a short span of time, Buddy Holly created something timeless.



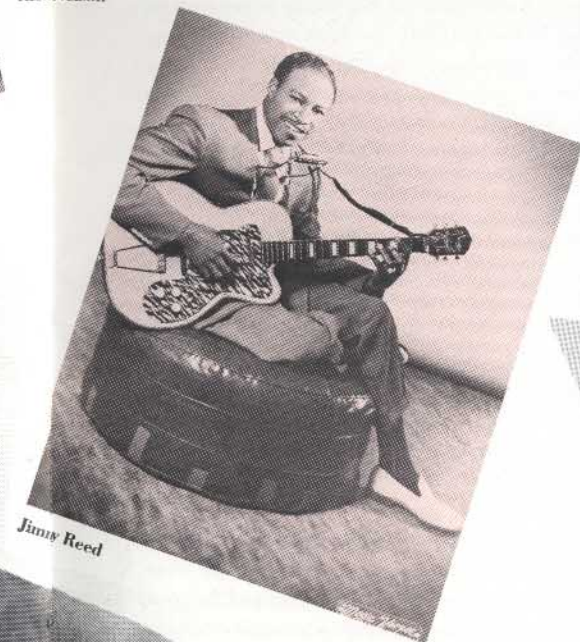
Bobby "Blue" Bland



Roy Orbison



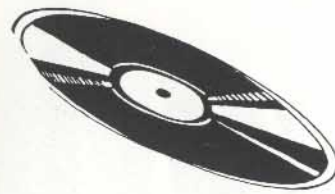
Rick Nelson



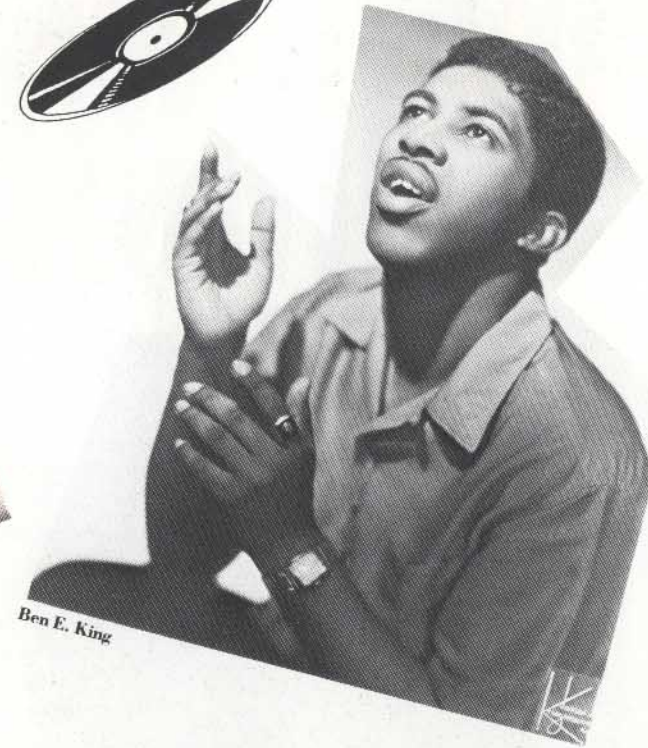
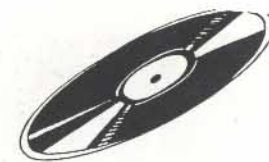
Jimmy Reed



Little Willie John



Joe Turner



Ben E. King



JERRY LEE LEWIS

September 29th, 1935
Ferriday, Louisiana

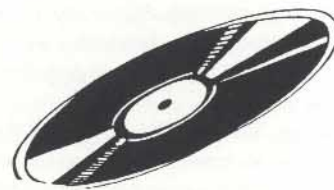
The mere titles of his tunes confirmed that Jerry Lee Lewis had the stuff of rock & roll legend. "Whole Lotta Shakin' Goin' On," "Great Balls of Fire" and "Breathless" succinctly describe the man and his music. Audacious and arrogant, rollicking and rowdy, Jerry Lee Lewis took spontaneity to the brink of danger. He was an unrepentant, wild example for the naysayers to use when they spoke out against what even Lewis himself called "the Devil's music."

In 1956, after cutting country-oriented demos at Sun Records in Memphis with owner Sam Phillips' assistant, Jack Clement, Lewis was instructed to "go learn some rock and roll." Upon his return to Sun, he recorded his debut single, the regionally successful "Crazy Arms," and, at the end of a session to record a followup, Clement suggested Lewis play whatever came to mind as the tape rolled. Jerry Lee launched into his one-take wonder, "Whole Lotta Shakin' Goin' On," combining a ferocious piano attack with lasciviously uninhibited vocals. The single broke out in the South, and after Lewis' appearance on *The Steve Allen*

Show in the summer of 1957, it swept the nation. The song peaked at Number Three on the pop chart and hit Number One on both the C&W and R&B charts.

Although overwhelming notoriety chased him off the pop charts within a year of his initial breakthrough, Lewis made an impressive comeback ten years later as a country artist on Smash/Mercury, topping the charts in 1968 with "To Make Love Sweeter for You." Lewis had been raised on country, along with the gospel and blues he'd heard as a youth in Texas, and he'd cite Jimmie Rodgers as a major early influence. But "the Killer" courted controversy even in the world of country. In 1973, before his first appearance on the Grand Ole Opry, Lewis was advised to stick to country and avoid obscenities. By the end of his half-hour set, he had not only run through his rock and roll hits but declared, "I am a rock and rollin', country & western, rhythm & blues singin' mother [expletive deleted]."

As always, there was a whole lotta shakin' goin' on.



FOREFATHERS AND EARLY INFLUENCES



JIMMIE RODGERS
September 8th, 1897
Meridian, Mississippi
Died May 26th, 1933
New York City

If Jimmie Rodgers is generally thought of as the Father of Country Music, he must be rock's great-grandfather. In the six years that preceded Rodgers' death, from 1927 to 1933, he was a major part of the fledgling phonograph-music industry. Whether singing tales of the railroad, celebrating the West, bringing the blues around to a new folk form or touching on more pop elements, his yodel has come down to us as the seminal influence, the touchstone, where it all began.

Rodgers went to work with his father on the railroad at age fourteen. Absorbing work songs and chants from the men on his father's crew, he stayed on as a brakeman until tuberculosis forced him to retire. Unable to work on the railroad anymore, he turned to music, playing in a medicine show and performing in blackface for a time.

By 1927, the Jimmie Rodgers Entertainers were preparing to meet Victor talent scout Ralph S. Peer. Peer advised Jimmie to go it alone, and on August 4th, 1927, he first put his voice to wax. The "Blue Yodels" that came out of those and subsequent sessions were an indication of the kind of musical cross-fertilization that has since become America's music: mournful Appalachian hill ballads, soulful black spirituals, blues and white mainstream pop — all harbingers of rock.

He held the tuberculosis at bay for another six years. Hoping to provide for his family, he entered Victor's Twenty-fourth Street Studios in New York to sing his last sides, resting on a cot between takes. On May 26th, 1933, his lonesome locomotive whistle disappeared into the far horizon, the bluest yodel of them all.

ROBERT JOHNSON
May 8th, 1911
Hazelhurst, Mississippi
Died August 16th, 1938
Greenwood, Mississippi

Robert Johnson stands at the crossroads of American music, much as it is rumored that he once stood at a Mississippi crossroads and sold his soul to the devil in exchange for his unique musical gifts. His life and art, hopelessly intermingled because of the few facts we know about him, are symbolic of the folk blues as they passed from the delta to the secular world, and of the psychic toll exacted on those who embraced a dark midnight, knowing they would never witness the dawn to follow.

It is easy to romanticize Johnson's life, and, indeed, part of his perennial attraction lies in his stark, melodramatic legend rather than the undeniable power of his music. Yet he is the link between the hard-core rural blues preserved in field recordings from the Twenties and the more sophisticated city blues that blossomed in the wake of World War II.

Born in Hazelhurst, Mississippi, in 1911, Johnson learned at the knee of Son House before beginning his wandering ways. The first modern bluesman, he was influenced as much by what he heard from records (alluded to in his "Phonograph Blues") as he did from his contemporaries. On November 23rd, 1936, in a San Antonio, Texas, hotel room, he made his first recordings: such classics as "Terraplane Blues" (equating sexuality with an automobile) and "I Believe I'll Dust My Broom." In "Crossroads Blues," he pleads for "mercy, save poor Bob, if you please." His anguish would become literally terrifying by the time he recorded "Hell Hound on My Trail," "Me and the Devil Blues" and "Love in Vain," among others, in Dallas on June 19th, 1937. It would be his final session.

In August 1938, he was poisoned by a jealous husband. When John Hammond searched for Johnson to join his landmark *Spirituals to Swing* concert at Carnegie Hall, the bluesman was already buried off Highway 7. Rumors that Johnson was playing an electric guitar and leading a small band before his death must be counted as just that — mere hearsay — unless one looks at the careers of Muddy Waters, Elmore James, Eric Clapton and the Rolling Stones. Who knows how the fine print in that crossroads contract might have read?



JIMMY YANCEY
February 20th, 1898
Chicago, Illinois
Died September 17th, 1951

Jimmy Yancey put the boogie-woogie in rock and roll. This rhythmic accompaniment for a blues melody was an important piano style of the 1920s and '30's that took root in Chicago, where its bottom-edged beat made it a favorite backdrop for rent parties and renegade jazz jams alike.

Yancey, who had hits like "State Street Special" and "Yancey's Stomp," played a version of barrelhouse piano that was dance music, pure and simple. Using repetitive cross-rhythmic patterns that seemed more xylophonic than pianistic, Yancey bounced the percussive accents of his right hand off the rolling bass of his left, creating a dissonance and glissando that stemmed directly from the African tributary of America's pop river. He polished his act as a buck-and-wing dancer in vaudeville, but in 1925, at age twenty-seven, he left the stage to become a groundskeeper for the Chicago White Sox.

When boogie-woogie was popularized by Vocalion's 1928 release of "Pine Top's Boogie Woogie," it was Clarence Smith who popped the cork on the champagne. Yancey was still working alongside such contemporary keyboard giants as Meade Lux Lewis and Albert Ammons — and he played many a "Five O'Clock Blues" to welcome the dawn at nocturnal affairs — but he didn't record until May 1939, when barkeeper Dan Qualey set up one of the first home recorders to capture his magic.

By then, Yancey had smoothed out the rougher edges of his brand of boogie and given it a lilting, melodic lift that gracefully enhanced the surging boogie-woogie power of such classics as "Midnight Stomp" and "Death Letter Blues." On September 17th, 1951, never having strayed far from his native Windy City, Yancey went to that great after-hours joint in the sky.

NON-PERFORMERS



SAM PHILLIPS
January 5th, 1923
Florence, Alabama

The sound of Sun Records was the epitome of rock and roll's origins. Owner Sam Phillips not only recorded the varied streams of ethnic music throughout the South, from blues to country, but was convinced he could bring them together in one irresistible pop package. It was at his Memphis Recording Service that he first succeeded in finding a white gospelized singer with "the Negro sound and the Negro feel" — Elvis Presley.

If Phillips had only discovered Presley, he would have earned a lasting place in history. But his Sun label was also home to Jerry Lee Lewis, Johnny Cash, Roy Orbison, Carl Perkins and an honor roll of the South's finest talent. Before he'd formed Sun, Sam was an

independent record producer, working with artists like Chester Burnett (a.k.a. Howlin' Wolf), B.B. King, Bobby "Blue" Bland and Roscoe Gordon. When he began Sun, his original roster consisted of bluesmen Little Junior Parker, Rufus Thomas and a group of inmates from the Tennessee State Penitentiary, the Prisonaires.

"It's one thing to watch musicians perform, and it's another to get that feeling of excitement onto a record," he said of his production philosophy. "But once you've got it, the color of a man's skin doesn't show on a record." To prove it, working through the early months of 1954, he hit upon the notion of trying Elvis on Arthur "Big Boy" Crudup's "That's All Right." For a flip side, he similarly modernized a country favorite, Bill Monroe's "Blue Moon of Kentucky." Sunlight broke through the clouds, heralding a brand-new day.



ALAN FREED
December 15th, 1922
Johnstown, Pennsylvania
Died January 20th, 1965
Palm Springs, California

Alan Freed was the most effective proselytizer rock and roll has ever known. Spreading the word from a radio pulpit that kicked off nightly to the strains of Freddie Mitchell's "Moondog Boogie," Freed kept time to the music by smashing his hand on a telephone book. He first conquered Cleveland over WJW, and then moved his show to New York's flagship WINS.

Alan not only spun the music; he wrote it, promoted it, starred in its early movies and became one of its first scapegoats. He discovered the Moonglows and helped bring countless other performers to prominence. Later, the tangled favors of this period would recoil against him in the payola scandals of the late Fifties. In the atmosphere of a witch hunt, arrested for "anarchy" and "inciting to riot" (in Boston), Freed maintained that he never played a record he didn't like. His stage shows remain the essential revues of the era.

He called it "rock 'n' roll" ("It seemed to suggest the rolling, surging beat of the music"), and his enthusiasm was infectious. Though he died before his forty-third birthday, exiled from the business he loved, his missionary spirit lives on.

"I hope you'll take my hand," he wrote on the back of one of his many oldies albums, "as we stroll together down our musical Memory Lane. 'The Big Beat in American Music' was here a hundred years ago — it will be here a thousand years after we are all gone.

"SO — LET'S ROCK 'N' ROLL!"

Major companies have seemed to control the industry, almost from the dawn of recorded music – as far back as cylinder recordings, when Edison Bell had a virtual monopoly on the market. Yet of the 41 artists nominated for induction into the Rock and Roll Hall of Fame, only two began their recording careers on a major label (Buddy Holly on Coral, a subsidiary of Decca, and Gene Vincent on Capitol). The remaining 39 artists were discovered and signed by the small independent labels which began to emerge just after World War II and which, by the early Fifties, were flourishing in cities throughout the United States.

With the introduction of the flat-disc gramophone, the tendency of the majors to control the marketplace continued. Within ten years, the Victor Talking Machine Company and American Gramophone (Columbia) dominated the American marketplace, with the Gramophone Company (HMV) and its then-subsiary, Deutsche-Gramophone, in control of the U.K. and Germany respectively. A similar situation existed with Pathé in France.

INDEPENDENTS 39, MAJORS 2

Today, the world record market is virtually controlled by six major multinationals and their subsidiaries. But for about a dozen years, from the early Fifties to the mid-Sixties, things were different.

There were scores of small companies in New York, Chicago, Los Angeles, Philadelphia, Cincinnati, Houston and just about every major American city, and they collectively reigned over the music scene. These independent labels nurtured rock and roll and set the trends, paving the way for a new musical era.

To comprehend this phenomenon, we must go back to the years just following World War II and the decline of the big bands. The majors – RCA Victor, Columbia, Decca and Capitol – retained virtual control of the industry, although certain well-financed new labels, such as Mercury in Chicago, MGM (the first film company to enter the record sweepstakes) and London (owned by Sir Edward Lewis, of British Decca), were gaining a foothold in the pop market.

The big bands may have gone, but many of the pop stars who'd been featured vocalists with these ensembles back in the Thirties and Forties – Perry Como, Frank Sinatra, Jo Stafford, Dinah Shore and Vaughn Monroe – remained on the scene. These art-

ists – along with Nat King Cole, the Mills Brothers, the Ink Spots, the Andrews Sisters, Louis Jordan and Eddy Howard – were among the most consistent pop sellers of the postwar years. However, new musical trends were beginning to take root as a result of developments that date back to the early Thirties, when the Depression caused a great migration of Southern rural blacks and whites to the industrial cities, taking their music with them. The economic boom after World War II not only accelerated this shift in population, but brought records and phonographs within the reach of more people than ever.

BY SEYMOUR STEIN

important early leaders and are worthy of mention.

The country field, too, has had its share of great indies. King, for example, started as a country label, before branching out more successfully into R&B. Other important early country labels were Abbott, which discovered Jim Reeves; Four Star, whose roster included Webb Pierce, Rose Maddox and T. Texas Tyler; and Starday, whose founders discovered George Jones.

ATLANTIC was set apart from its competitors in that it was indeed the first truly professionally run indie in the R&B field. The label was founded in 1948 by Ahmet Ertegun and Herb Abramson – joined later by Jerry Wexler, and later still by Nesuhi Ertegun – at a time when older, more established indies like Savoy, King and Aladdin dominated the R&B scene. They boldly printed on the backs of their singles sleeves the statement "Atlantic leads the field in rhythm and blues," along with caricatures of their major artists. Merely a boast in 1950, this became reality in 1954 and certainly remained true well into the Sixties. In addition to Atlantic's 11 nominees – Ray Charles, La Vern Baker, Ruth Brown, the Coasters, King Curtis, Bobby Darin, the Drifters, Ben E. King, Clyde McPhatter, Joe Turner and Chuck Willis – the label's other great stars of that period included Ivory Joe Hunter, the Clovers and the Cardinals. Atlantic was also perhaps the first company to recognize the benefit of independent production through its groundbreaking deals with Jerry Leiber and Mike Stoller and, later, Phil Spector, Bert Berns,

Although the independent labels were active in all areas of music, the vast majority specialized in "race" or rhythm and blues recordings. The majors, for the most part, ignored this field, especially the up-and-coming artists whose music had a new beat.

As the Fifties began, the big labels' rosters had swelled to include pop mainstays like Patti Page, Eddie Fisher, Les Paul and Mary Ford, Guy Mitchell, Teresa Brewer, the Ames Brothers, the Four Aces, Joni James, Tony Bennett, Doris Day, Frankie Laine and Mario Lanza. Victor and Columbia, the two largest companies, survived a battle of the speeds, with both Victor's 45 rpm and Columbia's 33-1/3 rpm accepted. But the death knell had sounded for the 78.

Record sales hit an all-time high, with no end in sight. Sales for country and western and for rhythm and blues had increased to the point that *Billboard* and *Cashbox* were devoting weekly sections and compiling best-seller charts in both categories. The majors had maintained control of the pop and country fields, and were little bothered that rhythm and blues music was now totally in the hands of the indies.

These early R&B leaders are responsible for 23 of the 41 nominees. Atlantic leads the way with 11, followed by King with 4, Chess with 3, Specialty and Imperial with 2 apiece, and Modern and Savoy each with 1. Although none of their artists was nominated, Alladin, Apollo and Jubilee were also



Clockwise:

Lester Sill, Duane Eddy and Lee Hazelwood

Alan Freed...in the beginning

Henry Glover

Hank Ballard and Syd Nathan

Morty Kraft of Melba Records

Dave Miller (Essex Records), Martin Block and Don Howard. Martin Block promised to eat a record if it became a hit.

Ahmet Ertegun, Joe Turner and Jerry Wexler

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Jim Stewart and Al Bell of Stax, and Buddy Killen of Dial Records.

SAVOY was the first and one of the oldest R&B labels to consistently come up with hit product. Savoy was founded in Newark in 1942 by Herman Lubinsky, whose strong will and tenacity were rivaled only by fellow pioneer Sydney Nathan of King Records. The label's golden years were from 1949 to 1951, when they virtually monopolized the R&B charts with hits by Hall of Fame nominee Johnny Otis ("Double Crossing Blues," "Mistrustin' Blues," "Deceivin' Blues"), as well as "The Hucklebuck," by Paul Williams, and "Deacon's Hop," by Big Jay McNeely. In later years, Savoy became more prominent in the gospel field, with artists like James Cleveland and Marion Williams.

APOLLO, the same vintage as Savoy, was operated by Ike and Bess Berman. Although Apollo first recorded one of the field's top groups, the Five Royales, and later recorded Solomon Burke, the label will always be best remembered for discovering the legendary gospel artist Mahalia Jackson.

KING RECORDS, begun in 1945, was the first self-contained independent. Based in Cincinnati, label founder Sydney Nathan set up his own fiefdom, which included pressing, plating and studio facilities. King was also the first nonmajor with a network of company-owned branches. During its peak years, there were 32 of these branches spread across the country. King pioneered the system of A&R label and product managers in the early Fifties. Henry Glover ran King, Ralph Bass oversaw Federal, and Henry Stone guided the DeLuxe label. In addition to nominees James Brown, Hank Ballard and Little Willie John, the King roster's most active names over the years included Billy Ward and the Dominoes (the group that spawned nominees Jackie Wilson and Clyde McPhatter), Wynonie Harris, Bill Doggett, Earl Bostic, Bullmoose Jackson, Otis Williams and the Charms and Freddy King.

SPECIALTY, one of the older and more successful Los Angeles-based indies, was founded in 1945 by Art Rupe and had its first success with R&B artists like Joe Liggins ("Pink Champagne," "The Honeydripper") and Roy Milton. It was Specialty's more rock-oriented artists, however, who gave the label its reputation. The first of these was nominee Lloyd Price, whose "Lawdy Miss Clawdy" was a Number One smash in 1952. In 1955, the label broke the pop/R&B barrier with a string of hits by inductee Little Richard, starting with "Tutti-Frutti" and "Long Tall Sally." Another great Specialty artist was Larry Williams. The label had an equally impressive gospel roster. Perhaps the most viable of these acts was the Soul Stirrers, whose lead singer, Sam Cooke, went on to fame and immortality.

ALADDIN, although best remembered



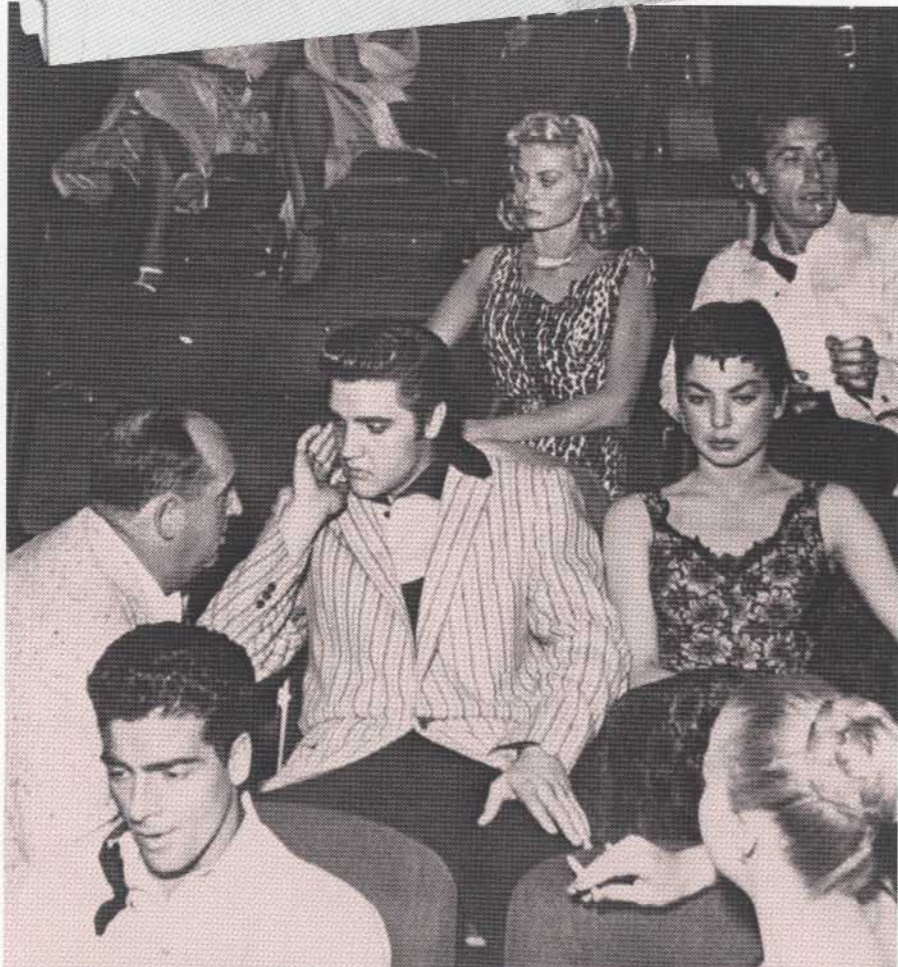
Leonard Chess

Al Bell and Jim Stewart



Seymour Stein, Susan Goldner, Johnny Rivers, George Goldner and songwriter Toni Wine

Elvis Presley with Col. Tom Parker



for its mid-Fifties crossover hits like "Let the Good Times Roll," by Shirley and Lee, and "Little Bitty Pretty One," by Thurston Harris, was actually founded in 1945 by Eddie and Leo Mesner. Their early successes included classic hits by Peppermint Harris, Charles Brown and Amos Milburn, as well as the Five Keys.

MODERN, another of the early California indies, can be credited with launching the career of Rock and Roll Hall of Fame nominee B.B. King back in 1951. Modern and its subsidiaries — RPM, Flair, Crown and Kent — were run by the Bihari family, with brothers Jules and Saul most active in the early years. Blues artists who got their start with Modern include Pee Wee Crayton and John Lee Hooker. Later, between 1955 and 1957, Modern released some of the most important pop/R&B records from the West Coast, including "Why Don't You Write Me?" by the Jacks; "Eddie My Love," by the Teen Queens; "Goodnight, My Love," by Jesse Belvin; and the classic "Stranded in the Jungle," by the Cadets. They were also the first to record Etta James' version of "Dance with Me, Henry," back in 1955.

CHESS, the great Chicago-based indie founded by brothers Leonard and Phil Chess, will be remembered for popularizing blues nominee Muddy Waters, Howlin' Wolf, Little Walter and Elmore James, together with such rhythm and blues mainstays as inductee Chuck Berry and nominee Bo Diddley. Other important Chess acts included Harvey Fuqua and the Moonglows, the Flamingos, Lee Andrews and the Hearts, Billy Stewart and Etta James.

JUBILEE was founded in 1948 by Jerry Blaine, a pioneer of independent distribution. (His Cosnat operation was the first chain of distributors, stretching from New York to the Midwest.) Although not among the nominees, Jubilee's Sonny Til and the Orioles were one of the earliest doo-wop groups and were the first R&B group to enter the pop charts, with "Crying in the Chapel" in 1953. Other Jubilee artists included the Ravens, the Cadillacs, Bobby Freeman, Don Rondo and Della Reese.

Although IMPERIAL dates almost back as far as the other L.A.-based indies, its early years were devoted entirely to the release of Mexican recordings. In the early Fifties, the label's president, Lew Chudd, hired R&B writer-producer Dave Bartholomew, who found and recorded inductee Fats Domino, as well as Smiley Lewis. Imperial always maintained a small roster, which included country artist Slim Whitman and teen-idol nominee Rick Nelson.

Despite the apparent popularity of rhythm and blues music, which, by the early Fifties was on the radio in almost every major market in the country, the pop-music scene remained virtually unchanged at the majors. A&R chiefs like Victor's Hugo Winterhalter and Columbia's Mitch Miller were

routinely covering hit country songs like "Any Time" and "Cold, Cold Heart." Another country classic — "Tennessee Waltz," by Patti Page — was perhaps one of the most successful early multitrack recordings, as high-fidelity sound took a major step forward. As the Fifties progressed, R&B eclipsed country and became an even more frequent target of pop covers like "Sh-Boom," "Dance with Me, Henry," "Ko Ko Mo," "Tweedle Dee," "Hearts of Stone" and "Ain't That a Shame."

For the most part, however, the majors continued to ignore R&B artists, despite their growing appeal among young pop-record buyers. The two companies most successful at covering R&B hits were Mercury, by now a full-fledged major label, and Dot, the first of a new wave of pop companies formed in the early Fifties. Most of the small companies of the Forties that tried to compete directly with the majors found it impossible, but pop music, influenced by both rhythm and blues and country, was beginning to undergo dramatic changes. Other early pop labels included Essex, Cadence, Liberty, Kapp and Era. Between them, these companies account for three nominees.

New companies specializing in rhythm and blues were cropping up all over the country. Among them were Herald, Oldtown, Rama, Melba and Baton in New York; Duke/Peacock in Houston; Excello in Nashville; Ace in Jackson, Mississippi; and Vee Jay in Chicago. These companies account for four Hall of Fame nominees.

DOT was founded by Randy Wood as an offshoot of his highly successful mail-order and record-shop operation in Gallatin, Tennessee. After initial success with Billy Vaughn and the Hilltoppers, Dot launched the career of Pat Boone, one of the biggest pop stars of the Fifties. Boone's first seven hits were R&B covers — e.g., "Ain't That a Shame" (Fats Domino) and "Long Tall Sally" (Little Richard). Dot's skillful use of cover material was also successful in the careers of Gale Storm and the Fontane Sisters. In retrospect, these covers, while lacking the fervor and authenticity of the originals, were instrumental in bringing rhythm and blues music to the attention of many young, white consumers. Only Mercury was able to match Dot's ability in this field, with successful covers by Georgia Gibbs, the Diamonds and the Crew Cuts, whose cover of "Sh-Boom" held the Number One position on the pop charts for two months in 1954.

CADENCE — spawned in New York in the mid-Fifties and owned and operated by Archie Bleyer, musical director of the successful Arthur Godfrey radio and TV shows — was most definitely a straight-ahead pop-record company, with artists like the Chordettes, Julius La Rosa, Bill Hayes and, later, Andy Williams. Still, Cadence will always be remembered for signing and developing rock's greatest duo, Hall of Fame inductees



George Goldner



Art Sheridan, Count Basie, Vivian and Jimmy Bracken



Herman Lubinsky, president of Savoy Records, Newark, New Jersey

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the Everly Brothers.

ESSEX RECORDS was just one of a string of labels started in the early Fifties by Dave Miller of Philadelphia. The first of these labels, Victoria, debuted the Four Aces' hit "(It's No) Sin." The Aces left soon after for Decca. A year later, Miller was back on the scene with another Number One smash, "Here in My Heart," by Al Martino, on Miller's BBS label. Martino also left after one record to sign with Capitol. Miller tried again a year later, this time with the Essex label and Bill Haley and the Comets. Their first record, "Crazy Man Crazy," barely reached the Top Fifteen, though it signaled imminent changes in pop music. Haley, too, left Essex for Decca. Earlier in 1952, Essex released "Oh Happy Day," by Don Howard, which made it to Number Three and was regarded by many as an important transitional record between the pop and rock era of the early Fifties.

LIBERTY, under the direction of Al Bennett and Si Waronker, was the first important label to be launched in Los Angeles since Capitol's debut more than a decade earlier. Liberty was also the first label to develop a truly West Coast, teen-oriented sound. In addition to nominee Eddie Cochran, the label boasted the services of such pop-rock greats as Johnny Burnette, Bobby Vee, Jan and Dean and, on their Dolton label, the Fleetwoods and the Ventures.

RAMA and GEE RECORDS grew out of the Tico label, one of the most influential Latin record companies. They were founded in the early Fifties by George Goldner, who in 1954 discovered the Crows and recorded "Gee," regarded by many as the first rock and roll record. That success led to regional hits with New York groups like the Cletones and the Valentines. In 1956, Goldner scored big with the nationwide smash "Why Do Fools Fall in Love?" by Hall of Fame nominees Frankie Lyman and the Teenagers. Goldner later helped form Roulette Records with Morris Levy; launched his own Gone and End labels; and, finally, worked alongside Jerry Leiber and Mike Stoller at Red Bird Records.

HERALD/EMBER RECORDS, founded by Al Silver, was another influential New York R&B indie in the Fifties. Their first major success was with Faye Adams, who had three Number One R&B hits in a row, starting with "Shake a Hand" in 1954. The labels were among the leading exponents of the doo-wop sound, with artists like the Nutmegs, the Turbans and the Five Satins, whose "I'll Remember (In the Still of the Night)" remains a doo-wop classic.

VEE JAY, one of the great Chicago-based indies, was also the first black-owned and -operated label to achieve sustained success both in the pop and R&B fields. Formed in 1953 by James Bracken and his wife, Vivian Carter, the label had early success with Chicago-based groups like the Spaniels, the Dells and the El Dorados. They rivaled their

older, more established neighbor, Chess, for control of the blues market with acts like Hall of Fame nominee Jimmy Reed, John Lee Hooker, Gene Allison and Roscoe Gordon.

DUKE/PEACOCK, another black-owned indie, operated out of the Southwest during the early Fifties. The labels, founded by Don Robey, first gained national attention in 1953 with the Number One hit "Hound Dog," by Willie Mae Thornton. One of Duke's greatest stars was nominee Johnny Ace, who three times in 1955 hit the Number One spot on the R&B charts with "My Song," "The Clock" and "Pledging My Love." In later years, Duke would discover nominee Bobby "Blue" Bland, Little Junior Parker and O.V. Wright. Like many other R&B companies, Duke/Peacock was a major force in the gospel field, with names like the Dixie Hummingbirds, the Sensational Nightingales and the Five Blind Boys of Mississippi.

EXCELLO RECORDS, another Southern indie with strong roots in R&B and gospel, was founded by Ernie Young as an adjunct to his record-shop operation in Nashville.

ACE, founded by Johnny Vincent and run out of Jackson, Mississippi, was responsible for discovering such artists as Huey "Piano" Smith and Frankie Ford.

SUN RECORDS was the legendary Memphis-based company founded by Sam Phillips, who discovered and recorded Hall of Fame inductees Elvis Presley and Jerry Lee Lewis and nominee Roy Orbison, as well as Carl Perkins, Johnny Cash, Charlie Rich, Billy Justis and countless other country and rockabilly greats. Equally at home with rhythm and blues, Phillips also produced the first sessions by Little Milton, Rufus Thomas and Little Junior Parker. Many of these early R&B recordings, including the sensational "Rocket 88," by Jackie Brenston, were licensed to the Chess label. What King, Chess, Atlantic, Vee Jay and others did collectively to break down the barriers between R&B and pop, Sun achieved single-handedly with country and pop.

Cover recordings gave rock and roll its initial popularity in 1954. By 1955, original recordings by artists like Fats Domino, Chuck Berry, the Penguins, and the Moonglows and others began to appear regularly on the *Billboard* charts. During this period, most of the major companies chose to sit back, figuring rock and roll (a.k.a. "the big beat") was just a fad that would run its course.

The majors' continued aloofness was somewhat understandable. During the early Fifties, many new pop names were launched, and a large number of them sustained themselves with a steady string of best sellers. It was only natural for their labels to remain solidly behind them. In addition, albums began to account for a large percentage of the total volume of sales, as



Sydney Nathan (King Records), Carl Haverlin (president, BMI) and Herman Lubinsky (Savoy Records) at a BMI Awards dinner

Hy Weiss with Arthur Prysock

Archie Bleyer with the Everly Brothers

George and Susan Goldner, Sydney Nathan, Seymour Stein

Top Row: Buddy Johnson, Norman Orleck of *Cashbox* magazine, Ella Johnson, Joe Turner, Lou-Willie Turner, Jackie Freed

Bottom Row: Jerry Wexler, Alan Freed, Ahmet Ertegun

Lester Sill and the Coasters accepting a gold record for "Yakety Yak"

evidenced by the formation of the Columbia Record Club in 1955.

Of the majors, Decca was perhaps the most attuned to what was happening in rock and roll through the success of Bill Haley and the Comets. By mid-1955, they had become rock's hottest attraction. "Rock around the Clock," although not a hit the first time out in 1954, was given a new lease on life with the release of the film *The Blackboard Jungle*. "Rock around the Clock" was the summer hit of 1955, enjoying an eight-week stay at the top of the charts.

Finally, in late 1955, RCA made its big move with the purchase, for less than \$40,000, of Elvis Presley's contract and masters from Sam Phillips. The other majors, most notably Columbia, remained almost totally committed to their pop rosters. Without question, 1956 was a monumental year for rock. It was the year of Elvis Presley and "Heartbreak Hotel," "I Want You, I Need You, I Love You" and probably the greatest two-sided single of all time, "Don't Be Cruel" and "Hound Dog."

Other country-rock stars had their initial breakthrough in 1956, among them Gene Vincent, Johnny Cash and Carl Perkins. This paved the way for country-pop cross-overs one year later by established country stars like Jim Reeves, Patsy Cline, Marty Robbins and Bobby Helms. It heralded the breakthrough of country-rock acts like the Everly Brothers and Brenda Lee as well. Rhythm and blues became established in the pop field with the success of such artists as the Platters, Little Richard, Fats Domino, Clyde McPhatter and the Drifters, Little Willie John, Frankie Lyman and the Teenagers and many more. More indie labels than ever were scoring high on the charts, and many new indies came into existence as well, including Roulette, Cameo and Chancellor.

By 1957, there was no looking back. Each year produced new independents like Laurie, Fire/Fury, Sue, Carlton, Scepter, Jamie, Swan, Del-Fi, Challenge, Keen, Monument, Phyllis, Hickory, Motown, Minit, Canadian American, Coed, Musicor, Fraternity and Stax/Volt. These labels account for the remaining indie-company record nominees to the Hall of Fame.

The first two singles on ROULETTE — "Party Doll," by Buddy Knox, and "I'm Stickin' with You," by Jimmy Bowen — were hits. Roulette was fortunate to have so many talented people involved early on, including George Goldner, founder-president Morris Levy and A&R men Hugo and Luigi.

CAMEO, started in 1956 by Bernie Lowe, and its PARKWAY subsidiary benefited more than any of the other Philadelphia labels from a close association with *American Bandstand* and the various dance crazes that emanated from that city in the late Fifties and early Sixties. Their first success, however, was with "Butterfly," by

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Charlie Gracie, in 1957.

CHANCELLOR, also based in Philadelphia, was run by Bob Marcucci and Pete de Angelis. It scored with two of the biggest male vocalists of the teen-idol period, Frankie Avalon and Fabian.

Of the Philadelphia companies of the late Fifties, JAMIE — initially operated by Harold Lipsius and Harry Finfer — will be remembered most as the label that guided the career of Hall of Fame nominee Duane Eddy. Eddy was brought to the label by producers Lee Hazlewood and Lester Sill. Sill, former manager of the Coasters, was an original partner with Phil Spector in the Philles label, and Jamie was the label's national distributor in its early days.

SWAN, the last of the Philadelphia quartet of record companies of this period, was run by Bernie Binnick and Tony Mammarella. The label's earliest hits were by Billy and Lillie, and included "La Dee Dah" and "Lucky Ladybug." Swan struck real pay dirt in 1959, however, with the release of "Tallahassee Lassie," by Freddy Cannon, whose hit streak continued well into the Sixties.

LAURIE, one of the most important New York indies of the late Fifties, was run by Gene Schwartz. It first gained national prominence in 1958 with the release of "I Wonder Why," by Dion and the Belmonts. Hall of Fame nominee Dion had a hit streak, both with and without the Belmonts, that continued well into the Sixties.

CARLTON, also based in New York, was formed by music-industry veteran Joe Carlton and is best remembered for Jack Scott, who first scored in 1958 with hits like "My True Love" and "Goodbye Baby."

COED, run by Marvin Caine, was a New York label whose roster included local groups like the Crests, the Rivas and the Duprees.

MUSICOR, run by former Mercury A&R chief Art Talmadge, was responsible for more than 20 chart records by Gene Pitney.

BIG TOP RECORDS was an adjunct of the Hill and Range publishing company, whose biggest artist was Del Shannon, certainly a contender for future Hall of Fame honors.

SUE, along with the FIRE and FURY labels, were among the first successful black-owned-and-operated labels in New York. Founded by Henry "Juggy" Murray in the mid-Fifties, Sue was the first to record Ike and Tina Turner. Fire and Fury and a host of other labels, including Whirlin' Disc, Holiday and Enjoy, were started by Bobby and Danny Robinson as an outgrowth of their small record shops on 125th Street in Harlem. Among the first to record with the Robinsons were the Teen Chords (a group fronted by Frankie Lyman's younger brother Louis), the Kodaks, the Channels and the Charts. The company's greatest hit single was the Number One dual-market smash "Kansas City," by Wilbert Harrison, in 1959.

SCEPTER RECORDS was formed in early 1959 by Florence Greenberg, primarily as a vehicle for her group, the Shirelles. The group's and the label's success were phenomenal. Other Scepter acts from that period were Chuck Jackson and Maxine Brown. As the label grew, Marv Schlachter was brought in as a partner, and the company enjoyed even greater success in the early Sixties.

MOTOWN, the first label whose name described a musical style, was formed by Berry Gordy Jr. in 1960. Gordy actually started as a songwriter-producer years before for R&B great Jackie Wilson. Next, Gordy wrote for and produced Marv Johnson for United Artists. For a short time in 1959, he was involved with the Anna label, whose one major hit was the Gordy composition "Money," by Barrett Strong. Among Motown's earliest successes were the Miracles and Marvin Gaye, both Hall of Fame nominees, as well as Mary Wells, the Marvelettes and, later, the Supremes, the Temptations, Stevie Wonder and a long list of stars.

STAX/VOLT turned the whole world on to the Memphis soul sound. The label, initially called Satellite because of its distribution arrangement with Atlantic, started producing hits in the early sixties with Carla Thomas and the Mar-Keys, although, like Motown, they really flourished later in the decade.

The MONUMENT label was founded in Nashville in 1958 by Fred Foster. Although Hall of Fame nominee Roy Orbison first recorded for Sam Phillips' Sun label, he had his greatest success on Monument. The label's earliest hit was the country rocker "Gotta Travel On," by Billy Grammer.

DEL-FI, owned by Bob Keene, was another Los Angeles-based indie. Its main artist, Ritchie Valens, had two hit singles — "C'mon, Let's Go" and "Donna" — before a tragic plane crash killed him, along with Buddy Holly and the Big Bopper, in 1959.

Keene was also the first to make successful pop records with Sam Cooke as a solo artist. Such hits as "You Send Me," "Only Seventeen" and "Wonderful World" appeared on his Keen label.

Although PHILLES was more legendary in the Sixties, it is impossible to exclude mention of Phil Spector, whose career dates back to the mid-Fifties, most notably for the Number One smash "To Know Him Is to Love Him," which he wrote and produced for the Teddy Bears in 1958.

In choosing inductees for the Rock and Roll Hall of Fame, the nominating committee was restricted to artists who were successful in the Fifties, or who had at least one record released prior to December 31st, 1959. It is for this reason that this article has focused on companies active before the Sixties.

Along with the main Hall of Fame category, and the one for pioneering artists active prior to 1950, the Foundation has chosen to honor nonperformers as well. Although this category includes disc jockeys, record producers, songwriters and managers, it is not surprising that the vast majority of people considered this year came from the ranks of independent record companies. These entrepreneurs of R&B, rockabilly, rock and roll, gospel and pop were our industry's closest equivalent to the early movie moguls of Hollywood. Their careers closely paralleled and continually entwined with their artists, including those nominated for induction. Moreover, these independent companies, and those that followed in the Sixties and Seventies, have been both on the periphery and at the forefront of almost every new trend, creative change and development in pop music over the past 35 years. They built their companies with music the majors had little or no time for, proving that the esoteric, indigenous and segregated music of one decade can rapidly evolve into the mainstream popular music of the next.

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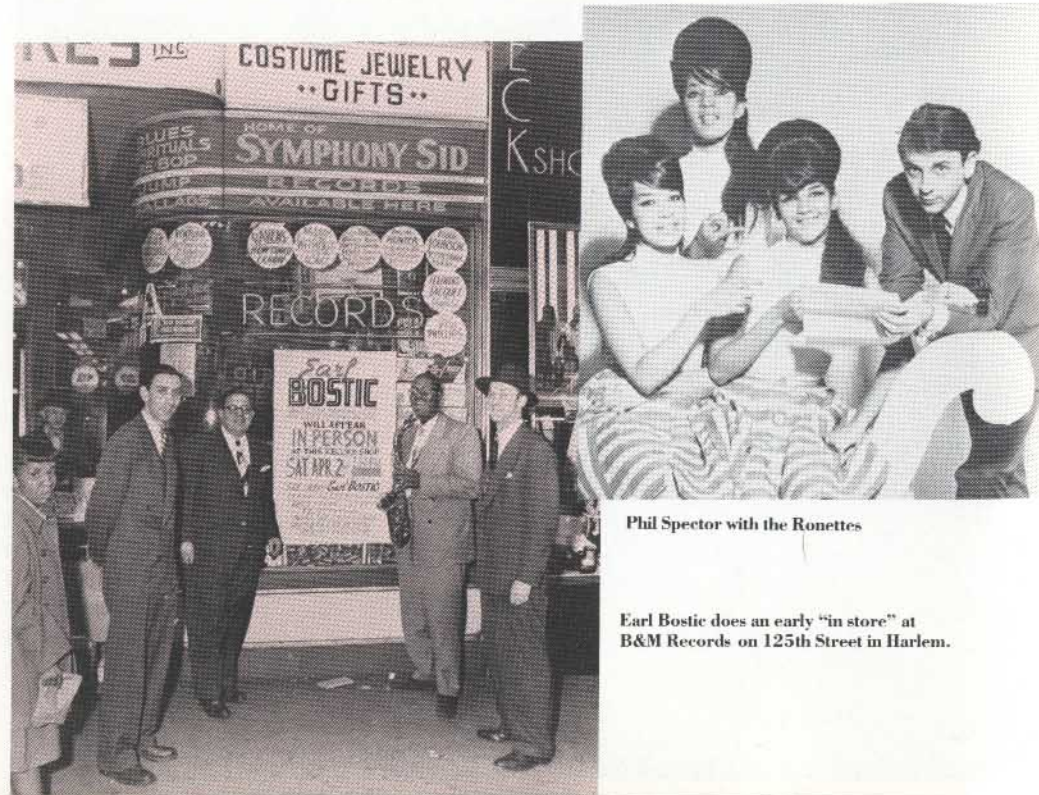
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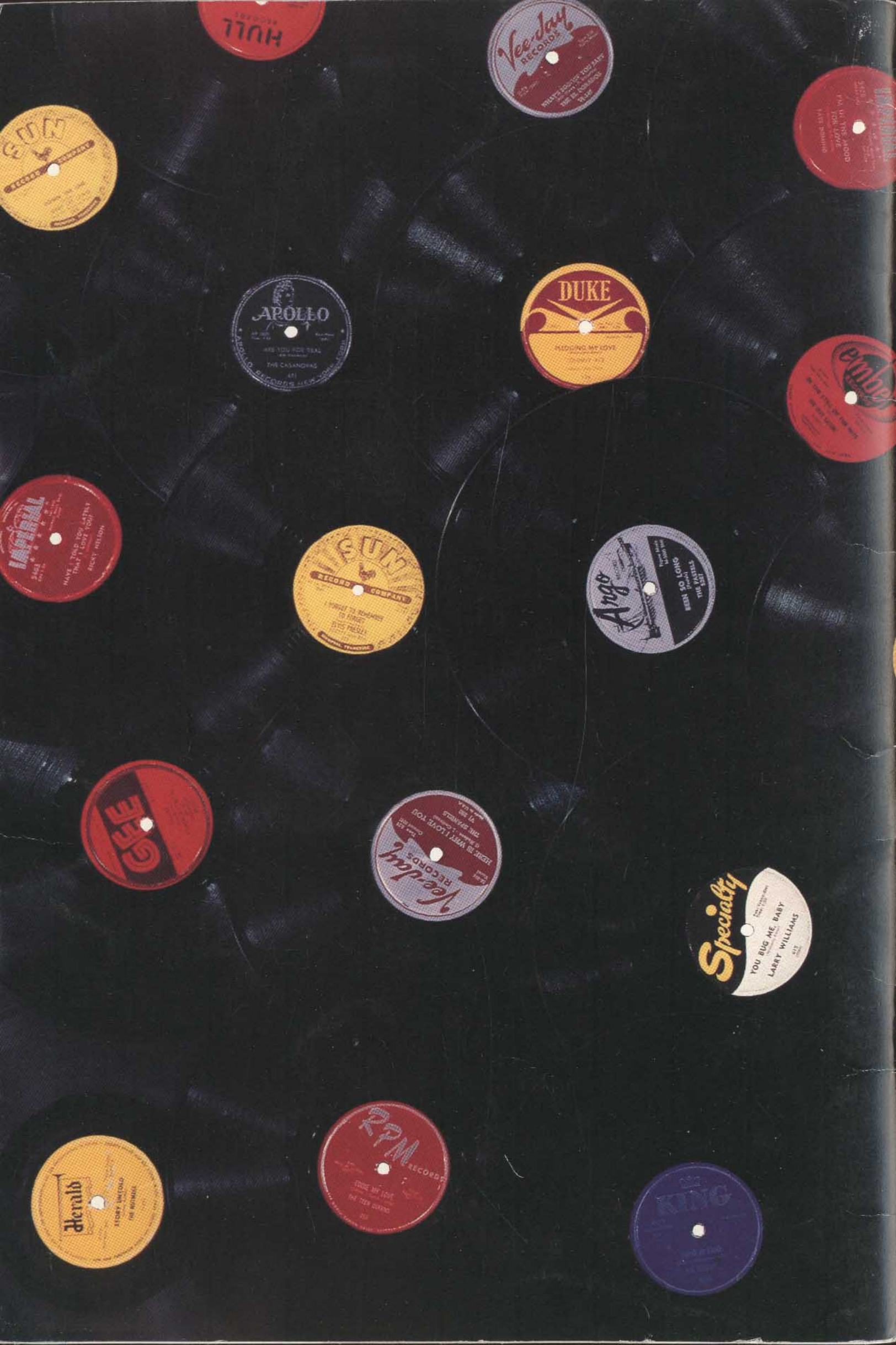
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Phil Spector with the Ronettes

Earl Bostic does an early "in store" at B&M Records on 125th Street in Harlem.





HULL

Vee-Jay RECORDS

THE LITTLE HOODS
I DON'T LOVE
LARRY WILLIAMS

GEM
RECORD COMPANY

APOLLO
ARE YOU FOR REAL
THE CALANDRAS

DUKE
NEEDING MY LOVE

emerald

IMPERIAL
HAVE I TOLD YOU LATELY
THEY'VE LOVED TOGETHER
BESSIE SIMMONS

GEM
RECORD COMPANY
WANT TO KNOW
TO KNOW
DICK TELLE
ORIGINAL FRANKS

Argo
BEST SO LONG
THE VENTURES

GEM

Vee-Jay RECORDS
HERE IS WHAT I LOVE YOU
THE SEARCHERS

Specialty
YOU BUG ME, BABY
LARRY WILLIAMS

Herald
STONEY WINGOLD
THE WINGOLD

RPM RECORDS
I DON'T LOVE
THE TEE DIVERS

KING