

FACT SHEET

TITLE: **SOUNDTRACK OF THE CENTURY**
[TV-PG] [Stereo] [CC]

LENGTH: 8/50

NOLA CODE: WKOB

CATEGORY: Documentary

OFFERED: Fall 2004

EXPECTED RELEASE: March 1, 2005

CONTRACT TERMS: Four releases to be completed by February 28, 2008. A release is defined as unlimited use within seven days.

PROGRAM SUPPLIER: BBC Worldwide Americas

PROGRAM DESCRIPTION: **SOUNDTRACK OF THE CENTURY** is a chronicle of the development of the modern music industry on both sides of the Atlantic. The series features an unrivalled list of contributors and contemporary and archive footage from every era of popular music in the last century. It is a sequel to the award-winning BBC series about the history of rock, *Dancing In The Streets*, broadcast in 1996.

PROMOTIONAL MATERIALS: Use above description for guide listings. A press release will be posted to PBS Connect and APTonline.org. Color photography will be available via email and will also be posted on APTonline.org.

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BROADCAST HISTORY: Aired on Bravo.

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RELATED MERCHANDISE:

No Home Video available.

Pledge: If you are interested in pledging this program and need assistance with premiums, please contact Kerry Taylor at 617-338-4455, ext. 127.

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PRESS RELEASE

Documentary Focuses on the Evolution of Popular Music Over the Past 100 Years

Music has driven popular culture throughout the span of the last century. From sheet music to the revolution of rock 'n' roll, popular music has risen to become a powerful force in both culture and industry. The program **SOUNDTRACK OF THE CENTURY**, airing on American public television stations beginning March 1, 2005 (check local listings) chronicles the history of popular music and how it has shaped pop culture and the musical style throughout the years.

The series begins by profiling Black and Jewish influenced traditional music and examines the growth of musical theater on Broadway and Hollywood. It highlights the emergence of singers like Bing Crosby, Ella Fitzgerald and Frank Sinatra, all of which toured with the dance bands of the '30s and '40s. **SOUNDTRACK OF THE CENTURY** also investigates the blues and country roots which directly influenced the emergence of Elvis-style rock 'n' roll.

In later episodes, the series explores the role of the record producer as the modern pop industry took shape in the '50s. It thoroughly explains why the '60s was considered a "golden age of popular music" and why the '70s belonged to California's singer songwriters. Finally, the series focuses on the newly manufactured pop bands of the '80s and '90s and how musical styles from earlier in the century helped influence and inspire these musicians.

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SOUNDTRACK OF THE CENTURY features contemporary and archive interviews and performances from the best-known names of the popular music world. Archival musical contributions from Al Jolson, Ella Fitzgerald and Louis Armstrong are highlighted in the program along with performances from blues legends Robert Johnson, Bessie Smith and BB King.

In addition, Elvis Costello, Noel Gallagher, Ray Charles, Burt Bacharach and Keith Richards discuss their feelings about popular music. "Now I've always found that it's a tough form, popular songs. They've got to survive a long period of time. There have been songs that are hits that you can't stand after two, three weeks, they overwhelm you, they inundate you, they beat you up," says Burt Bacharach, " And then there's songs you can hear in a bar somewhere that are different. You've got to have some longevity there...but I don't know that you can sit down in a room and just say 'I'm gonna write a song with longevity.'"

SOUNDTRACK OF THE CENTURY, produced by Alan Lewens, Michael Poole and Andy Batten-Foster and directed by Ian Pye, was acquired from BBC Worldwide Americas by American Public Television for syndication to public television stations nationwide.

About American Public Television

For 44 years, American Public Television (APT) has been a prime source of programming for the nation's public television stations. APT distributes more than 10,000 hours of programming including *JFK: Breaking the News*, *Simply Ming*, *Globe Trekker*, *Rick Steves' Europe*, *Julia and Jacques Cooking at Home*, *Battlefield Britain*, *Jungle*, *America's Test Kitchen*, *Lidia's Italian-American Kitchen* and classic movies. APT is known for identifying innovative programs and developing creative distribution techniques for producers. In four decades, it has established a tradition of providing public television stations nationwide with program choices that enable them to strengthen and customize their schedules. Press should contact Donna Hardwick at 617-338-4455 ext. 129 or via email to Donna_Hardwick@APTonline.org. For more information about APT's programs and services visit APTonline.org.

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EPIISODE LISTINGS/DESCRIPTIONS

SOUNDTRACK OF THE CENTURY

Episode #101 - "From Russia With Love"

"People may think the pop song started in 1957. It didn't. It started on Broadway and on Tin Pan Alley, 50 years earlier," says Paul McCartney. Earlier in the 20th century, the Gershovitze (George Gershwin), the Levy (Richard Rogers) and the Baline (Irving Berlin) families came to America to escape Russia. SOUNDTRACK OF THE CENTURY opens with their invaluable contributions to American musical theater and the true beginning of popular music. The program covers the rise in popularity of early black theater to the beginning of jazz. For the first time, recordings and radio were taking jazz into homes across America, sowing the seeds for the commercial music business. Singer/songwriter Michael Feinstein comments throughout. Other contributors include Burt Bacharach, Keith Richards, Ray Charles, Hank Williams, Elvis Costello and musical historians, biographers and family members of Irving Berlin and George Gershwin.

Episode #102 - "Stardust"

The second episode in the series explores America's Jazz Age, a time when bands toured the country playing the hits of Irving Berlin, George Gershwin, Jerome Kern, Cole Porter and Richard Rogers fronted by singers such as Bing Crosby, Billie Holliday, Ella Fitzgerald and Frank Sinatra who then rose to solo fame. Mitch Miller, the first record producer, explains how the market for show tunes diminished in the late '40s with the demise of the big bands, and the careers of the great song stylists appeared to be over. The new record-buying public were young and chose not to buy the music their parents listened to. A new musical era was about to dawn. Nobody could have guessed what it might be, but the Mitch Miller sound was the bridge from the old to the new. This program includes contributions from Tony Bennett, band leader Artie Shaw, Harry Connick Jr., Johnny Mathis, Burt Bacharach, Elvis Costello and Willie Nelson. Also featured are archival performances from Al Jolson, Ella Fitzgerald, Frank Sinatra, Bing Crosby and Louis Armstrong.

Episode #103 - "The Road to Rock 'n' Roll"

On January 25, 1956, a young Elvis Presley made his first appearance on American television. The effect was dramatic: within months, the country was gripped by a moral panic, aroused not just by Presley's unconventional appearance and supposedly obscene stage act, but by the music he played. The beginning of rock 'n' roll was the end product of a musical evolution that had been taking place for more than 50 years. It combined four great musical forms: blues, country, gospel and jazz. This program features interviews and performances from legendary jazz and blues performers including Bessie

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Smith, Huddie “Ledbelly” Ledbetter, Robert Johnson, Muddy Waters, Louis Jordan, BB King, Hank Williams and Big Joe Turner, the Kansas City “blues shouter” who inspired Elvis.

Episode #104 - “Producer Pop”

There was a new generation of record buyers growing up in ‘50s America. Teenage record buyers didn’t want to listen to the old dance band singers so beloved by their parents. Country music was about to have its day. Helped by national exposure on fledgling television stations across the country, stars such as Patti Page broke into the national charts with songs like “How Much is that Doggie in the Window?” and country music knocked established performers like Sinatra and Bing Crosby off the charts. This program includes interviews and performances from Frankie Laine, Tony Bennett, Frank Sinatra and Elvis Presley. Paul Simon, Paul McCartney, Tim Rice and Elton John talk of their affection for classic pop music of the ‘50s and ‘60s. Archive footage and recordings of hits such as “Just A Walking in the Rain” by Johnny Ray; “Singing the Blues” by Guy Mitchell; “Mr. Sandman” by the Chordettes; “Diana” by Paul Anka; “Sixteen Tons” by Tennessee Ernie Ford; “Rock and Roll Waltz” by Kay Starr and “And Then He Kissed Me” by The Crystals, brilliantly illustrate the teenage pop phenomenon.

Episode #105 - “Atlantic Crossing”

By the end of the ‘50s, a new songwriting discipline was emerging. The wider availability of the guitar was helping to pave the way for performers to write songs they and their groups could play. At this time, America dominated the world of popular music. But on February 7, 1964, everything changed. By that April, the Beatles occupied the first five places in *Billboard’s* Top 100. The Beatles became a fixture as did other British bands such as the Rolling Stones, the Animals, and the Dave Clark Five. The sheer strength of their songwriting compelled American writers to raise their standards. The end result was a Golden Age of pop. Examining the work of British and American songwriters — Lennon and McCartney, Jagger and Richards, Ray Davies of the Kinks and Pete Townshend of The Who; Burt Bacharach and Hal David, Bob Dylan, Brian Wilson and Smokey Robinson — this episode traces the way in which British and American songwriters inspired each other to greater and greater heights between 1964 and 1969.

Episode #106 - “After the Gold Rush”

The freewheeling ‘60s came to a stunning halt in 1969 at Altamont, where a rock concert ended in murder and random beatings by the Hells Angels. This episode examines the upheavals of the early ‘70s. One of the bands playing at Altamont, the Grateful Dead, chose this moment to reinvent themselves, ditching their songs about the drug culture. Their hiring of a poet, Robert

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Hunter, announced a period in rock when the writer and especially the lyricist took center stage. Bob Dylan and The Band followed suit as did Crosby, Stills, Nash and Young and Joni Mitchell. The careers of singer-songwriters such as James Taylor, Carole King, Randy Newman, Jackson Browne and Bill Withers, a notable black exception to the otherwise white Californian elite, are explored. By the mid '70s, the mellow sound of The Eagles was the best-selling music in the world. But with punk looming over the horizon, the backlash was imminent.

Episode #107 - "Soundtrack"

This episode focuses on the rise of the soundtrack song from Al Jolson who sang "Mammy" in the first talkie to Celine Dion on the soundtrack of *Titanic*. Contributors to this episode include Andre Previn, who arranged the soundtrack album for the '60s film *My Fair Lady* and many other Hollywood movies. Composer and lyricist Stephen Sondheim talks about *A Little Night Music* and writing "Send in the Clowns," a long-running stage hit, but a movie flop. Andrew Lloyd-Webber and Tim Rice discuss how they started as admirers of the great writers like Rogers and Hammerstein. John Barry and Hal David recount writing music for the Bond movies; Burt Bacharach and Hal David talk about "Raindrops Keep Falling on my Head" from *Butch Cassidy and the Sundance Kid* and Marvin Hamlisch muses about composing for *A Chorus Line*. The connection between Broadway and Hollywood has changed over recent years as Hollywood turns away from composers like Hamlisch and Sondheim to pop song writers of chart hits. Elton John collaborated with Tim Rice on music for *The Lion King*. Randy Newman has written several Oscar-nominated songs and Phil Collins recently received an Oscar for best soundtrack song for "You'll be in my Heart" from *Tarzan*.

Episode #108 - "Pure Pop"

Modern pop was born in the '50s with the advent of teen culture. It survived rock 'n' roll, the sophisticated world of the Beatles and Bob Dylan, lived through psychedelia, progressive rock, punk and rap to emerge victorious in the '80s and '90s in the global success of Wham!, Culture Club, Boyzone and the Spice Girls. With the advent of MTV in the '80s, studio technology — sampling, sequencing and synthesizers — gave producers a whole new palette of sounds. The product was music which was unashamedly commercial, upbeat, danceable, instant and disposable. One of the first bands to ride high on the New Wave of pop were Duran Duran, who revitalized the teen idol business with their highly packaged pin-up brand of commercial pop. In the '90s, the boy/girl band bonanza saturated the charts, targeting an ever-younger fan base that had little perception of what had happened before. "Pure Pop" includes interviews and performances from Bananarama, the Bay City Rollers, Boy

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EPISODE LISTINGS/DESCRIPTIONS

George, David Cassidy, Neil Diamond, Carole King, George Michael, Kylie Minogue, Michael Jackson, Ronan Keating, The Monkees, Phil Oakey, Donny Osmond, Spice Girls, Neil Tennant, Robbie Williams and producers Don Kirshner, Jonathan King, Mickie Most and Pete Waterman.

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