

**THE
RADIO
ONE**

Story of Pop

THE FIRST
ENCYCLOPEDIA OF
POP IN 26 WEEKLY PARTS



CLIFF RICHARD: 15 years at the top

POP ART: Gilded frames to drawing pins

BILLY FURY: The faithful rocker

PLUS: Black harmony groups, The Shadows, Producers and more

PART 7

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It wasn't until 1958 that Britain saw the arrival of its first home-grown star of any magnitude. In that year Cliff Richard appeared in the charts with 'Move It' – the first of an unequalled series of hits that was to make him the most enduring pop artist of any consistency to emerge in the country. Looking back over the 15 years of his stay at the top, it is rather difficult to assess just what Cliff Richard has contributed – in terms of innovation – to the story of pop. He certainly helped to take pop out of the coffee bars and teen-oriented TV shows to a far wider public, without totally deserting the music as, for example, Tommy Steele had done. He made pop more palatable to adults and started to give it some musical legitimacy.

This issue, and its complementary Radio One programme, concentrate on Cliff Richard. On the BBC you will hear Cliff's story as told by the star himself and those who were pivotal to his career, like his producer Norrie Paramor, and, of course, the Shadows. No discussion of Cliff Richard can be complete without a look at the Shadows – for years the most important instrumental unit in Europe – and their contribution both to Cliff's career and to the progress, musically, of pop in the late '50s and early '60s. Radio One will present Hank Marvin and Bruce Welch talking about themselves and Cliff. And, of course, the programme will be liberally illustrated with some of the very many songs they took to popularity – starting from pure rockers, and continuing through the many style changes they have performed in subsequent years.

In this issue we feature Cliff as a superstar; look at the appeal of the Shadows' music; and analyse two of the best songs they jointly produced.

In addition, we look at another important artist of the period: Billy Fury. We continue an investigation of British rock with the story of the 'Parnes Stable', and also take a broad view of British pop and see where and how the two styles differed. We also feature one of the most influential trends in commercial black music – the harmony groups – and examine the role of producers in the making of hits. To complete our assessment of the growing influence of pop as a cultural as well as social phenomenon, we explain the basis of pop art, and present the second part of our archive play-list with a selection of the best albums. As both this issue and the Radio One documentary show, pop was in this period coming out of the cold, and becoming an enormously important part of life in the mid-20th Century.

**Although the radio programme and this publication have been linked for readers in the UK, we have taken care to ensure that readers abroad will find this publication complete in itself.*

How to obtain future copies: The next part of the Radio One Story of Pop will be on sale in one week's time. The best way to make sure you do not miss any of the future parts is to ask your newsagent to keep a copy for you each week or deliver it to you. When you place a regular order in this way you are not putting yourself under any long term obligation. With two weeks' notice you can cancel your order at any stage. But the great advantage of placing a regular order is that you run no risk of missing one of your weekly parts.

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BILLY FURY

The Faithful Rocker

Ask most people to name the first Liverpoolian pop star who wrote songs as well as sang them and they'll know it's a trick question, the trick being that there were two of them: John Lennon and Paul McCartney. But they'll still be wrong because the answer's Billy Fury. Or rather Ronald Wycherley (born Liverpool, 1941), since that's what he was called when he began writing songs. He was 17 at the time, and working on the Mersey tugboats. After that he was out of work.

How he became a pop singer is a genuine showbiz fairy tale. In those days singers would tour Britain in package shows, playing one-nighters from Leeds to Bristol and from Slough to Manchester. Birkenhead, across the Mersey from Liverpool, was a stop-over and, one night in December 1958, a Larry Parnes package tour played the Essoldo there. Parnes handled a whole stable of singers and you could tell his boys by the names they had — Marty Wilde, Vince Eager, Dicky Pride, Johnny Gentle, Cuddley Duddley, Duffy Power. The big name on this particular tour was Marty Wilde, who'd had his first smash hit earlier in the year with a cover version of Jody Reynolds' 'Endless Sleep'. Ronald Wycherley liked Marty Wilde and figured if he took a ferry over to Birkenhead and played him some of his songs, Marty might record one. Or so he hoped.

Goodbye Ronald

What happened was something else altogether. Marty did like the songs, but rather than use them himself he suggested Ronald should sing them. There . . . that night. Fortunately Larry Parnes was on hand with a suitable name, and he added Billy Fury to the foot of the bill. The show opened with a new solo act: Billy Fury

singing his own songs to his own guitar accompaniment. He must have gone down well enough, because when he came off stage Parnes signed him on for the rest of the tour and a piece of his life, and sent him home to pack his clothes. Four months later Billy had his first Top 20 hit with one of the songs he had sung, 'Maybe Tomorrow'.

He Had It Made

He'd have been a natural for a pop star, even if he hadn't been able to write his own name. He had the face for a start: high cheek bones, heavy brows, a delicate nose, and a sexy mouth. He looked the part whether he flashed a grin and showed his good teeth, or dropped his eyelids and curled a lop-sided sneer. His light-brown hair was perfect too. He greased it back, but he never slapped the fat on so thick that his quiff didn't fall over his forehead two minutes after he walked on stage. He was tall and well-built in spite of his hollow cheeks.

On top of all this he knew how to move, and he knew how to sing. He was, in fact, the nearest Britain came to producing an answer to Elvis Presley, and he was also the last. His predecessors had mostly been too soft. Certainly Cliff Richard had, and so had Marty Wilde; Tommy Steele had opted early on for showbiz stardom instead of rock & roll; and Terry Dene had simply blown whatever slight chance he'd had when he was found unfit to serve his country. Adam Faith came along soon after Fury, but his off-beat style kept him out of the contest. It seemed Billy Fury had it made.

Following his debut at Birkenhead and his first record success, he continued to make correct progress. Presley was one of his heroes — that was clear from the way he acted on stage. He had the swivel hips, the bumps, the grinds. Also, when he got warmed up he would caress the micro-



SKR



Syndication International

This early promotion photograph gives little impression of Billy Fury's dramatic and sexual presence on stage.

phone stand. Sometimes he would fall to his knees still clutching it, still serenading it. He would even lie on the stage with it. Now when he did this the girls in the audience appeared to lose their reason; they'd scream and they'd weep and they'd moan. Some older people objected to that kind of exhibition and, here and there, they told Billy not to come back. The girls were disappointed, because nobody did things on stage quite the same way he did.

Musically his preference was rockabilly. The songs he wrote and the way he sang were a mixture of Presley, Carl Perkins, Buddy Knox and Eddie Cochran. He dug black rock & roll singers too, but rockabilly was his favourite and he could make records that sounded almost as if they had been made in Memphis.

Revamping Songs

Other people, however, had different ideas about what kind of a singer he was. Following his first success in April 1959, he didn't have another hit for almost a year until his own composition, 'Colette', showed briefly in the charts, followed in June 1960 by 'That's Love', another of his own songs. 'That's Love' was hardly a hit, but it was all he had for another year. At the end of that time he was told to cover American hits, a standard procedure for British pop singers. In six months he managed three no. 4 hits, two of which were covers of Tony Orlando songs, 'Halfway To Paradise' and 'I'll Never Find Another You'; the other was a revamped standard, 'Jealousy'. Billy Fury had become a star, but on the way he'd also become a

ballad singer. The girls didn't seem to mind though – instead of screaming at his hips, they cried at his anguish.

Always 100% Billy

In almost three years Cliff Richard's supremacy in British pop had not been seriously challenged. But in 1961 Billy Fury almost matched his success, and over the next two years every one of Billy's singles was a hit, and each helped to swell his love-lorn image like a bruised heart: 'Letter Full Of Tears', 'Last Night Was Made For Love', 'Once Upon A Dream', 'Because Of Love', 'Like I've Never Been Gone', 'When Will You Say I Love You?', 'In Summer', 'Somebody Else's Girl'.

In the British Male Singer section of the pop polls he was permanent runner-up to Cliff, and even figured high as a World Male Singer and World Music Personality. He was soon offered a starring role in a film, but *Play It Cool* stretched whatever acting ability he possessed even less than the audience's imagination. The story of a pop singer and his band struggling to make it against all odds (well, most of them), the predictable romantic interest, the obligatory songs, the uninspired direction and the blatantly low budget, defined it clearly as a formula B-movie. Without exception the critics hated it, so did most people who weren't Billy Fury's greatest fans. And *they* adored it.

At his height he even had his own fan magazine, *Billy Fury Monthly*. Its motto was 'Always 100% Billy', and it contained 16 smallish pages filled (mainly) with photographs: Billy smiling; Billy looking





SKR

Centre: Billy Fury as Stormy Tempest in *That'll Be The Day*. Above: Although Billy Fury had many teen-ballad hits, he was never quite a crooner.

moody; Billy waving to his fans; Billy on the telephone; Billy discussing a tour route with his manager; Billy making a pot of tea; Billy washing a glass in the sink; also Billy singing; and the centre spread always contained a 'Giant Double-Page Pic'. Besides the photographs there were full-page advertisements for his gigs, a Fan Club newsletter, a telephone conversation between Billy and the editor ('the telephone sizzles - it's your editor chattin' to Billy'), and Billy's own exclusive column, in which he admitted problems like finding a girl who was just as interested in Ronald Wycherley as in Billy Fury.

Loosing Out

Once the magazine proposed a march from Trafalgar Square to Marble Arch as part of a campaign to have Billy on television's *Sunday Night At The London Palladium*, but it was called off after threats from Cliff's fans and Elvis's fans and Everyone Else's fans. Billy was nevertheless offered a spot on the show, which he turned down because he didn't have top billing.

By the end of 1963, however, it was clear that Billy was losing out to the groups. The charts that year had been dominated by the Beatles and, although three of Billy's singles reached the Top 5, the last, 'Somebody Else's Girl', climbed no higher than no. 18. *BFM*'s editor didn't fail to notice the slide, but he blamed it on the apathetic fans who had bought the record *after* the first day of issue, and then merely sat at home and

listened to it instead of requesting to hear it on the radio.

Stormy Tempest

The truth was different. Fury had had things mostly his own way for five years, and in pop that's a long time. He was dying. Few of the groups who took his place in the charts survived as long as he did.

He hung on through 1964 and 1965 without a big hit, then stepped sideways into the Northern club circuit where hits live on forever and no one wants to hear new songs. Demoralizing it may have been, but working one week in two Billy was able to devote half his time to ornithology, his greatest interest. Being a bird-watcher hadn't matched with pop stardom, so his relative obscurity since those days has brought its own compensation.

The flatness of his recent career has been rarely broken. Illness and divorce were unwelcome troughs, but briefly he touched one peak when he was cast as Stormy Tempest, archetypal English rock & roller, in the film *That'll Be The Day*. So maybe it wasn't a big part, but it was one that would never have been offered to Cliff Richard.

NEXT WEEK IN PROFILE - The twangy sound of Duane Eddy . . . the man who created the cult of the rock & roll guitar star.

Anglo-EMI

The quiet before the storm

The years 1960-63 were a watershed for British rock. The period opened with pop's replacement of rock & roll and ended with the emergence of the Beatles. It was a time of solo singers (the only groups were the Trad bands) – John Leyton, Craig Douglas, Billy Fury and Helen Shapiro – and instrumental groups – the Tornados and the John Barry Seven – with Cliff Richard and the Shadows the brand leaders in each category.

But although most of the artists from the period simply disappeared under the onslaught of Merseybeat and the R&B groups, it was a time during which the ground plans of rock as we know it today were laid out. Some of the behind the scenes changes went unnoticed at the time – in 1960 Siggie Jackson formed the Blue Beat label; in 1962 Chris Blackwell set up Island Records in Britain; Boots and Smiths began retailing records in their chain stores; Warner Brothers' records appeared under their own logo; Top Rank appeared and disappeared, and the first independent pop label Triumph – 'teenage records made for the hit parade' – was set up. And some of the changes – a reduction of the purchase tax on musical instruments, and the increased availability of HP – meant that people could buy electric instruments and form groups more easily. The results of all this were to show themselves in the British beat boom of 1963.

Tuning-In

However, even if we restrict ourselves to visible changes, British pop can be seen as a significant period as much in terms of the way in which the music was produced and presented as in the changes within the music itself. In the early '60s pop firmly became a radio experience. But even though the BBC had an estimated 13 million weekly audience on average, as far as radio was concerned, pop only existed on Brian Matthews' *Saturday Club* (the son of *Saturday Skiffle Club*) and Keith Fordyce's *Easy Beat*. On Radio Luxembourg after 7 pm, however, pop ruled the airwaves. Gone were the *Ann Shelton Hit Parades* of the '50s. In their place, sandwiched between the ads for Clearasil and Horace Batchelor (of K-E-Y-N-S-H-A-M, Bristol), there was Jimmy Savile's Decca-sponsored *Teen and Twenty Disc Club* and an unending stream of pop music.

On disc, though Duane Eddy, Johnny and the Hurricanes, and the Ventures were popular, the instrumental group of the period was the Shadows, who, with their discovery of the tremolo arm and their pre-Motown dance routines, dominated the instrumental scene. After 'Apache' made no. 1 in the summer of 1960, they had hit after hit – 'Man Of Mystery', 'FBI', 'Kon-Tiki', 'Wonderful Land', 'Dance On'. . . . While the American groups had a gimmick they relied on – the interweaving organ and sax in Johnny and the Hurricanes, and Duane Eddy's deep, bassy, lead guitar – the Shadows had a clear melodic sound, and became the idols of most would-be guitarists. Other guitarists such as Bert Weedon and Rhet Stoller might have been better, but they were either older or had no image. The Shads won hands down. Their only competition was the Tornados, who went straight to the top with their organ-dominated 'Telstar' in 1962 and followed it with another Top 5 record, 'Globetrotter'.

First Supergroup

Such was the strength of these groups, that when they split up the members who left didn't fade away, but became stars in their own right. Ex-Shadow Jet Harris had a hit in late 1962 with 'Theme From The Man With The Golden Arm', and then joined up with another ex-Shadow, Tony Meehan, to form what was possibly the first supergroup. Together they had three Top 5 records in 1963, including 'Diamonds', a no. 1 in January. When Heinz left the Tornados he went on to a similar, if more limited, chart success with 'Just Like Eddy' (Cochran).

The Shadows were their own men, but the man behind the Tornados (and Mike Berry, John Leyton and Michael Cox) was Britain's first independent producer, Joe Meek. As A&R man for Triumph Records Meek had guided Michael Cox's 'Angela Jones' to the Top 10, but he wanted to be wholly independent so he converted his tiny London flat into a recording studio and set about producing records and leasing them – first to the newly-formed Top Rank company, and then to everybody – as 'RGM Productions'. He hit paydirt immediately with John Leyton's 'Johnny Remember Me', written by Geoff Goddard.

Meek's records, whether by Leyton, Berry, or the Tornados, were the epitome of production – all the singer had to do was mouth the words and later mime them on TV. Although in no way as creative as Spector, he was nevertheless a very

successful businessman. After 'Telstar', which made no. 1 in America as well as Britain, the group was billed as 'The Millionaire Tornados' but, according to Heinz, they never saw a penny of it. Meek, an oddity to the end, committed suicide on the anniversary of Buddy Holly's death.

In *That'll Be The Day*, the drummer (Keith Moon in '50s drag) tells the hero that you have to be American to write rock & roll songs. And to some extent he was right: by the late '50s in the US, Don Kirschner (of Monkees fame) had brought production-line techniques to pop song writing with Goffin/King, Mann/Weil, and Sedaka/Greenfield, writing hit after hit in New York's Brill Building. In Britain the system was never that defined until much later, but the '60s saw its beginning as Geoff Goddard, Jerry Lorden, various members of the Shadows, and 'Vandyke' (Johnny Worth and John Barry) started



Top row, left: Susan Maughan; right, Matt Munro, the British 'Frank Sinatra'. Middle row, left: John Leyton; right, a

their own cottage industry variants on the Brill Building theme. Jerry Lorden, who had a minor hit with his own 'Who Could Be Bluer' in 1960, ironically enough made the big time with an instrumental composition - 'Apache'. John Barry, who started off with 'Hit Or Miss', the theme music for *Juke Box Jury*, temporarily branched out into writing for Adam Faith with Johnny Worth, and then finally left pop when he wrote the successful 'James Bond Theme' (a hit in 1962), which launched him on a film music career.

But the really strange one was Geoff Goddard, who claimed supernatural inspiration for 'Johnny Remember Me', 'Wild Wind', 'Son This Is She' (his Leyton hits), and indulged in a little star-worship with his tributes to Buddy Holly (which Mike Berry performed to the Buddy Holly Appreciation Society to gain their seal of approval before the record's release) and

Eddie Cochran. Goddard, who often wrote with Joe Meek, was also a smart businessman. When he couldn't get an 'A' side, he was satisfied with the 'B' side, which brought him the same royalties, hence 'Jungle Fever' the flip of 'Telstar', and 'Fountains Of Love' the flip of Mike Sarne's 'Come Outside'.

In contrast to the '50s, which were dominated by transatlantic accents, British pop in the early '60s saw not only a greater number of British artists in the charts, but also the rise of a distinctively British accent. As usual the humorists led the field: Charlie Drake with 'Splish Splash', 'Mr Custer', and 'My Boomerang Won't Come Back'; Bernard Cribbins with 'Hole In The Ground' and 'Right Said Fred'; Benny Hill with a series of 'blue' songs like 'Pepys' Diary', and Lonnie Donegan, who exchanged skiffle for the music hall and sang very successfully about dustment and chewing-gum.

Defiantly Cockney

Other records with the gimmick of Britishness were Mike Sarne's cockney love plea 'Come Outside', and Anthony Newley's jazz versions of 'Strawberry Fair' and 'Pop Goes The Weasel'. But for Sarne and Newley, like many others, pop was just a stepping-stone to the wider world of entertainment: both ended up in films and theatre - Sarne as the director of *Myra Breckenridge*, and Newley as the author of numerous musicals.

The star of the British movement, however, and the real precursor of 'Strawberry Fields' and Ray Davies, was Joe Brown (and the Bruvvers). Brown first made his mark as an instrumentalist on Jack Good's *Boy Meets Girl* and then with 'Picture of You' in 1962, the flip of which was Alan Klein's classic 'Layabout's Lament'. Joe Brown's guitar sound was decidedly American, almost country & western, but his singing voice was defiantly cockney - at one point he even went so far as to record George Formby's 'Little Ukelelee' - and with the Bruvvers he produced on 'It Only Took A Minute', 'That's What Love Will Do', and 'I'm Henry VIII, I Am', a sound that was both distinctive and successful.

Needless to say, though more British artists made the charts, many of them did so with cover versions or with styles that were based on those of American artists. The list of cover versions is virtually endless: Jimmy Crawford ('I Love How You Love Me'), Susan Maughan ('Bobby's Girl'), Mike Preston ('Mr. Blue'), Ricky Valence ('Tell Laura I Love Her' - which got to no. 1). Most of them were only minor successes, like Jimmy Justice who made a habit of covering records by the Drifters (and Ben E. King) in 1962 with 'When My Little Girl Is Smiling' and 'Spanish Harlem'. Some like Craig Douglas, who also got a Top 10 hit with 'When My Little Girl Is Smiling', made a whole career out of cover versions. His ability to transform material into a bland nothingness ranged from Gene McDaniels'

'A Hundred Pounds Of Clay', to Don Gibson's 'Oh Lonesome Me'. The period's other major cover artist was Mark Wynter, who finally got so insecure that he ended up covering Steve Lawrence's 'Go Away Little Girl'.

Still At School

While Craig Douglas and Mark Wynter vampirised American songs, groups like the Brook Brothers and the Allison's simply imitated the Everly Brothers. The Allison's were the original one-hit wonders, they appeared out of nowhere, were the first in a long line of British runners-up in the Eurovision Song Contest, topped the charts with 'Are You Sure', and then disappeared. In contrast to the Allison's who aped the gentler side of the Everly's harmonies, the Brook Brothers tried for a full-blown Everly's sound, production and all.

And they were successful, starting with Hank Locklin's 'Please Help Me, I'm Falling' in 1960, they had a string of hits in 1961: 'Warpaint', 'Ain't Gonna Wash For A Week', and 'Married'.

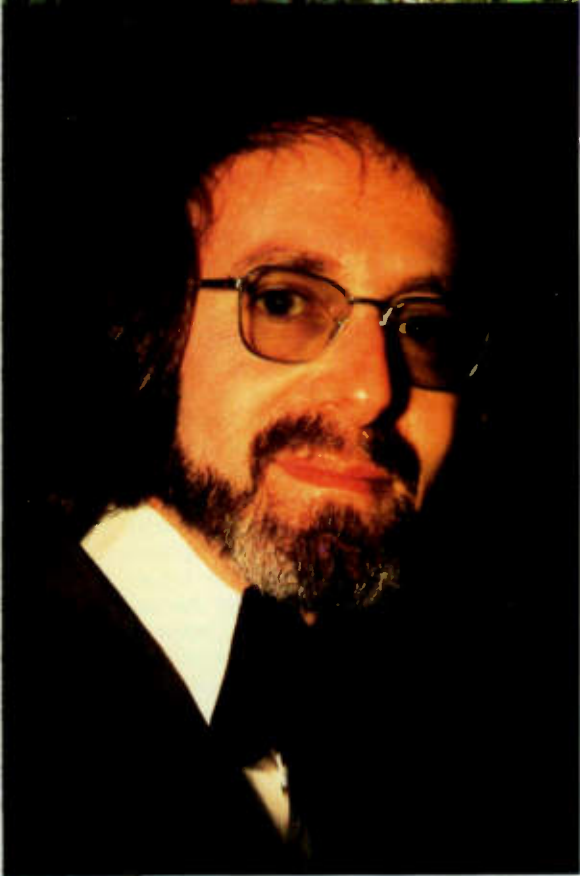
When an artist did not set out to copy anyone in particular the music press stuck a label on them anyway. So Helen Shapiro became Britain's Brenda Lee. She could certainly sing, and Norrie Paramor her producer - and producer of almost half of British pop - gave her lively if over-fussy backings, complete with 'yeh-yeh' choruses. Although Helen started out well with the aptly-titled 'Don't Treat Me Like A Child' - she was still at school when she recorded it - and then got two no. 1's in a row in 1961 with 'You Don't Know' and 'Walkin' Back To Happiness', she soon got to thinking about night-clubs and singing classy songs, and faded away.

She wasn't the only one who was confused as to what was pop and what was 'class' singing. In the '50s the difference had been clear. But the early '60s saw not only class singers make it in the charts, but make it with songs that were concessions to rock. Petula Clark changed styles from 'Suddenly There's A Valley' in the '50s to the slightly poppier 'Sailor', and then went all out with 'Yah-Yah Twist' - until by the mid-'60s she had become almost a mainstream pop artist. 'Mr. Moonlight', Frankie Vaughan, proved himself equally adaptable; first with a cover of 'Tower Of Strength' and then by jumping on the dance-craze bandwagon with 'Don't Stop - Twist' and, later, 'Loop de Loop'. But the guy who had real class and didn't need to compete with the pop stars was Matt Monro - the singing bus-driver. He had a good voice and his records ('Portrait Of My Love', 'My Kind Of Girl') were played a lot by the BBC, whose disc jockeys were always deferential to them. But when he finally got round to recording 'Yesterday' he was too late: Ella Fitzgerald had already recorded 'I Wanna Hold Your Hand'.

In the '50s rock & rollers sprang from nowhere, and after 1963 it seemed that they all came from cellars and basements where they'd been plugging away for some



beautiful young Petula Clark. Bottom row, left: Helen Shapiro; right, Mark Wynter.



Syndication International

Above: Anthony Newley wrote various musicals, including, 'Stop The World I Want To Get Off', 'The Roar Of The Greasepaint', 'The Smell Of The Crowd'. Below: John Barry, he wrote the 'James Bond Theme', 'Midnight Cowboy' and 'The Persuaders' music scores.

time. But in the era of British pop, which was obsessed with image, as often as not they sprang from within the media, not ably from TV. John Leyton is the prime example. He played Ginger in *Biggles*, so his face was relatively well known, but it was when he got a part in *Harpers West One* — one of the omnipresent *Peyton Places* of British TV at the time — that he really got his break. The part called for him to be a pop star making a personal appearance at the store, and gave him a free plug for 'Johnny Remember Me'. A month later he was a singer who wanted to keep up his acting rather than an actor. Leyton couldn't really sing, but he could stand in front of a microphone and emote, which he did very successfully for a while until he returned to acting in *The Great Escape* and then disappeared.

Other John Leytons were Jess Conrad and Eden Kane (Peter Sarstedt's brother). In addition to good looks and good clothes — Kane was called the Beau Brummel of pop — he had a gimmick, his 'growl', which he did successfully on record ('Well I Ask You', which got to no. 1, 'Get Lost' and 'Forget Me Not') for a couple of years but less successfully in live performance.

A successful variant on smoothness was 'authenticity', which gave Karl Denver a string of successful night-club versions of 'folk' songs such as 'Mexicali Rose' and 'Wimoweh'. Someone more authentic and less successful was Josh MacRae, who had hits with 'Talkin' Army Blues', a wry comment on National Service, and 'Messing About On The River'.

Face to Face

The Leytons and Denvers had images, but the people who dominated the years 1960–63 were Adam Faith, Billy Fury, and Cliff Richard — the triumvirate of British pop. Of them, only Cliff Richard lasted beyond the Beatles. But together they defined the period and produced most of its highspots. Adam Faith, with his 'boibi' and pizzicato strings, was Cliff's most serious contender — he nearly got a hat-trick of no. 1's with his first three records, 'What Do You Want', 'Poor Me', and 'Someone Else's Baby'. He was also the one pop star who secured the respectability that pop so desperately sought, when he emerged unscathed from John Freeman's *Face to Face* TV interview.

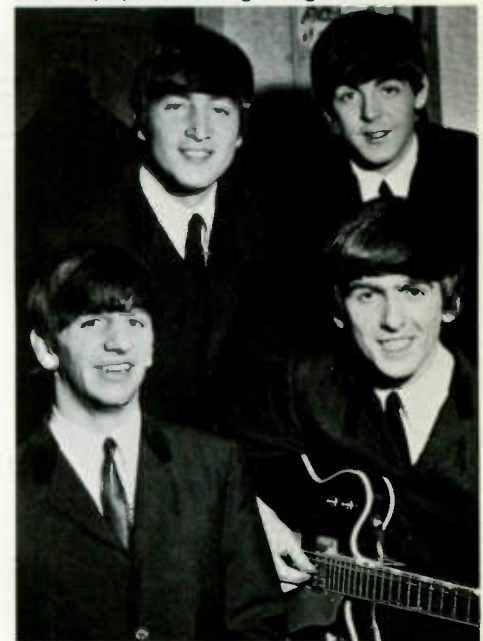
Faith has since returned to rock as a producer, but it was Billy Fury who married rock & roll to pop. Fury never left rock, and rightly got the part of Stormy Tempest in *That'll Be The Day*. Where everyone else was clean, he was sexy — and got himself banned all over the place. When everyone else got lost in the backing when they did ballads, he, like the Everlys, managed to dominate the strings. Fury started out as a rock & roller, and in many ways his best songs were his early ones. 'Maybe Tomorrow' and the occasional flipside like 'Well Alright' were tortuous examples of breath control as the means of expressing emotion. But it was the big ballads — 'Halfway To Paradise' (an

unusually good cover version), 'Jealousy', and 'I'll Never Find Another You' — that made him. He was the unluckiest of the triumvirate. Just as he never made the no. 1 spot, his films were always on a smaller scale than Faith's and Richard's, but, committed to the end, he never turned to cabaret but just kept on touring. For Fury there was nowhere to go, he couldn't change and didn't want to.

Cliff Richard — who had changed already in 1959 when he became a pop star rather than a rock & roller — had no such problems. Somewhere he and his manager Tito Burns found the key to his audiences' hearts (sincerity?) so that, when first the beat groups, and then the underground came along, he kept bouncing along as Britain's oldest teenager — stuck somewhere in 1962 with 'The Young Ones', 'Bachelor Boy', 'Summer Holiday' and 'It's All In The Game'. During this period, British artists only rarely made it in the States, but Cliff's consistent domination of all major English-speaking markets outside North America made him a candidate for success there as well. So off he went in 1960, bottom of the bill below such luminaries as Frankie Avalon, Bobby Rydell and Freddie Cannon, on a huge package tour.

He failed. But the next serious assault on America, by the Beatles — the group which ended this period of British pop — was to succeed out of all proportion. 'Love Me Do', which made the charts in December 1962, didn't change the pop scene overnight. Amidst the deluge of Mersey and R&B groups that appeared in 1964, pop survived — as a look at today's charts demonstrates — but it was no longer at the centre. That place was usurped by rock.

Below: the end of the American domination of pop . . . on eight legs.



Valerie Wilmer

NEXT WEEK IN POP — Adam Faith introducing intellect to the pop scene.



Syndication International

SKR/Dezo Hoffman

THE MUSIC: 1958–65

The backing steps forward

In any assessment of British pop music before 1963 (and the Beatles), the Shadows stand alone as *the* supergroup. They were the only British instrumentalists who could live with the Americans (such as Duane Eddy, the Ventures and Johnny and the Hurricanes), and for years dominated the British scene against all-comers. They were so big that in reality they had the field to themselves.

Hank Marvin and Bruce Welch had known each other for years, from school together in Newcastle in fact. Each had their own rival skiffle groups, Bruce's Railroaders being better than Hank's Crescent City Skiffle Group. The one thing lacking in the Railroaders was someone who could play the guitar properly. Hank couldn't play the guitar properly but he was better than they were and so he joined Bruce's group.

Hank and Bruce were more into skiffle and jazz than rock & roll at the time, and only became interested by necessity. One night, the rock & roll group failed to turn up at a dance they were promoting. Bruce knew about 10 or 12 rock & roll songs

(all 12-bars) and the rest of the group quickly learnt them in the dressing room. They went out and played them, having such a great time that they decided to stay a rock & roll group.

16-Year-Olds

While they were still at school they entered themselves into a national talent contest. They kept on winning heats and came down to London, just after they'd left school, to play in the finals at the Granada, Edmonton. The Railroaders came third, and broke up that night since only Bruce and Hank wanted to stay down in London. They met Peter Chester, son of comedian Charlie Chester, and the three of them formed the Chesternuts.

"We were 16-year-olds at the time," says Hank Marvin, "and made a record called 'Teenage Love' on the EMI label. Peter wrote it, it was really bad, and he and I wrote the 'B' side, 'Jean Dorothy' – which had a repetitive riff, almost a 12-bar thing, but 'very popular' in that era. It got some good reviews and we played the *6.5 Special* TV show.

"Following that we used to play down the 2 1's coffee bar most nights, and pubs on the others. One night we were playing in a

pub and just finished our set when this guy said 'Right, will you move back and play something quiet?' So we played 'Blue Moon' (in C, quietly) and this girl who was sitting right beside me got up and started taking her clothes off. She was a stripper, I was 16 and very embarrassed."

Hank and Bruce split from Peter Chester and scratched a living playing around, sometimes together, sometimes separately. The week before John Foster walked into the 2 1's and offered them the jobs with the Drifters. Hank had just played a week in Birmingham in the Vipers skiffle group. In fact it was the re-formed version of the Vipers, but Wally Whyton was still the leader and singer, the other members being Johnny Booker, Johnny Pilgrim and Terry (Jet) Harris. As soon as Hank left Tony Meehan joined, but the group folded after just a few more gigs.

The Drifters were signed for Cliff's first nation-wide tour under the Kalin Twins (an American duo, Herbie and Hal, who only ever had the one hit 'When') and Eddie Calvert (the man with the golden trumpet).

The Most Brothers

Hank had, in fact, already been signed for the tour, but as a member of the group underneath Cliff on the billing – the Most Brothers. (Mickie and Alex split after not much success in Britain, Mickie becoming South Africa's number one star until he returned to Britain to produce such people as Donovan, Herman's Hermits, the Animals, the Nashville Teens . . .). Also in the Most Brothers backing group was another fugitive from the Vipers, Jet Harris.

"We just went on and rocked," says Hank Marvin, "we wore black shirts, white ties, dark glasses and we would lie on the

floor and wave our feet in the air. It was the first time we'd done anything like it, we were 16-year-olds and there we were playing theatres. The response was fantastic . . . the kids just ran up the front screaming . . . fantastic riots. We couldn't do anything wrong. Cliff didn't expect it himself, he couldn't believe it and that's why it was so fantastic. He stopped the show every night and there were riots in the streets."

Cliff already had two hits under his belt when the tour started - 'Move It' and 'High Class Baby' which had been cut at the same session - and by the time it ended, he was undoubtedly the hottest thing on the British scene. During the tour, Jet Harris arranged to take the place of Ian Samwell when it was over (Samwell wanted to concentrate on his song-writing), but before the end of the tour Jet was playing both acts. Not long afterwards, Tony Meehan from Vince Eager's backing group the Vagabonds, replaced Terry Smart on drums, making the line-up: Hank Marvin (lead), Bruce Welch (rhythm), Jet Harris (bass) and Tony Meehan (drums).

Vocal Harmony Groups

In January of the following year, the Drifters were offered a recording contract of their own by Cliff's label, Columbia, not as an instrumental unit, but as a vocal harmony group in the style of the Everly Brothers, who were sweeping all before them at the time. Their first record was 'Feelin' Fine'/'Don't Be A Fool With Love', with Hank and Bruce singing harmony. That didn't do so well, so they put out as their next single, an instrumental, 'Jet Black'/'Driftin'', which drew a fair amount of sales, but not enough to put them in the higher reaches of the charts. It was back to vocals again for their next single, 'Saturday Dance' with Jet joining Hank and Bruce at the mike. Although again not a tremendous hit, it did elicit from Jack Good, the comment: "Who is the most commercial vocal group in the country? The Drifters, whose record 'Saturday Dance' is a knockout - the most American sounding British record I've heard."

The record also attracted a lot of attention from the Capitol Recording Company in the United States, who had on their books, *the Drifters*. Naturally enough they objected to a group of young white kids stealing their name. It wasn't quite as simple as that: "When you're 16, you don't think in terms of international acclaim," says Hank Marvin. So they changed to 'The Shadows', a name thought up by Jet Harris.

With their new name and the praise from Jack Good, the group was quite undecided which direction to jump: vocals or instrumentals. The dilemma was solved for them when Jerry Lordan, the much respected British songwriter, approached them with a song he couldn't fit words to, saying would they be interested in this as an instrumental? The Shadows were, and

they recorded it in mid-1960. By the end of August it was at the top of the charts where it stayed for six weeks, earning the group a Gold Disc, and being voted 'record of the year' (Jerry Lordan told the group when he approached them, that he'd already given it to Bert Weedon, the top session guitarist around, who'd had it for several months).

Big Break-Through

And when the Shadows released it, Weedon's own version was rush-released with the publicity angle: 'the song that Jerry Lordan wrote for me'. Unfortunately for the Shadows, who had little promotion and no money to go over for personal appearances, the American sales went to a Danish guitarist, Jorgen Ingmann, who multi-dubbed everything himself.

Although 'Apache' was their big break-through as performers in their own right, the Shadows had enjoyed quite a large amount of success as Cliff's backing group. Before their hit with 'Apache' they'd had seven hits with Cliff - three of them no. 1's - as well as appearing with him in the film *Expresso Bongole*. And Cliff's current hit at the time of 'Apache', 'Please Don't Tease', had been written by Bruce Welch.

'Apache' was an outstanding record at the time; a simple melody played in a pure, almost clinical way, by the Shadows. Each and every note was clearly distinguishable, and the three other instruments bended perfectly behind Hank's guitar: a very professional, tight unit. The cause of the new sound was Hank switching to a red Fender Stratocaster that Cliff had had shipped over directly from the factory in the States. (Before that, he had been using an old black Vega, which was semi-acoustic, and a Nanturia solid-bodied guitar which he'd bought for about £30, because it looked 'moody'.)

The group continued to use this sound in their subsequent records: 'Man Of Mystery', 'FBI' - which they wrote themselves - 'Frightened City', 'Kon-Tiki', 'The Savage' . . . all of which made the Top 10; but non-repeating the phenomenal success of 'Apache'. With that record the Shadows had set a new mould in pop music that was to produce thousands of similar instrumental units particularly in France where there were over seven cover versions of 'Apache'.

A Big Production

It wasn't only the music which was 'covered' either. The horn-rimmed 'Buddy Holly' spectacles worn by Hank Marvin were obligatory stage-wear for every lead guitarist, and every group was expected to do the 'Shadow-walk' or at least an obvious derivation of it. The choreographed walk was developed by the Shadows to add more effect to their act

when backing Cliff, to build up a visual picture behind him. It was simply developed a stage further when they were out front alone. The walk itself wasn't anything elaborate; simply three paces forward, cross-over legs, three paces back. But at appropriate junctures in the music, usually at the more dramatic passages, they would all swivel to one side, guitars pointed at the sky. It seems very much in the 'hand-jive' class now, but at the time the effect was devastating.

Of the records which followed 'Apache', their next to top the charts was 'Kon-Tiki' (named after the expedition of the same name). And while it was there Tony Meehan decided to leave and go to Columbia's rival company, Decca, to arrange and produce. His departure was considered by them quite a blow. He'd been one of the original Shadows, and it was the first crack in the group's unity in three years they'd been together. In fact, his departure wasn't to affect their popularity at all, perhaps because of the very low profile he adopted, or perhaps because Brian Bennett, his replacement, 'fitted in'.

'Wonderful Land' was the first record on which the group used anything other than their own instruments. In this case it was a big production of strings dubbed on more than a year after they'd recorded the instrumental track. The purists couldn't take this, which was fairly paradoxical



since at that time strings were being dubbed on by all the British, and most of the American pop stars. Even Duane Eddy had used them 20 months previously on 'Because They're Young', so it was hardly innovative.

While the controversy raged, Jet Harris announced that he was leaving the group to go solo, what's more he moved over to Decca to work under A & R men Jack Good and Tony Meehan. The blow of him leaving was much harder than when Meehan left. Jet Harris had 'image', in the James Dean mould. But the thought of a solo bass player seemed ridiculous — even for James Dean, never mind for Harris.

But ridiculous as it seemed, it worked. Harris introduced the six-string bass guitar and did an amazing version of the latin-american classic, 'Besame Mucho'. The 'B' side featured Harris singing 'Chills And Fever' with his very light voice, which had to be slightly echoed to give it greater effect. His next record was called 'Main Title Theme' and came from the Otto Preminger/Frank Sinatra film about heroin addiction, *The Man With The Golden Arm*. Because of this association with drugs, the BBC banned it — even though it was an instrumental. That did even better than 'Besame Mucho'.

If having Jet Harris as a rival was bad

enough for the Shadows, they couldn't have bargained for the next move at all. Jet Harris and Tony Meehan joined forces again as a performing instrumental unit. Needless to say the fact that the two ex-Shadows were forming a group together was sensational enough, but as a bass-and-drums duo? It was so outrageous it had to work.

Their first record was a Jerry Jordan tune, 'Diamonds'. It was everything they could have asked for and it made the no. 1 position in the charts on February 3rd, 1963, for three weeks. It was all the more sweet for them that it was the Shadows' own 'Dance On!' that they had dislodged at the top. (In fact 'Diamonds' was the last big hit before the Beatles and all of Merseyside took over.)

Tuxedos And Ties

Jet and Tony followed up with 'Scarlett O'Hara' which was kept from the top only by the Beatles 'From Me To You', and 'Applejack'. But in September 1963, Jet Harris was involved in a very bad car accident which ruined his nerves. He recovered to play again, but just couldn't handle it. Meehan recorded solo with his own combo for a couple of records before going back to A & R work.

The replacement in the Shadows for Jet Harris was Brian 'Liquorice' Locking, who had been in Marty Wilde's Wildcats with Brian Bennett. He didn't seem quite right, in fact the Shadows as a unit didn't seem balanced any longer. Harris and Meehan

albums. 'Guitar Tango', with its trumpet arrangements, was even more controversial than 'Wonderful Land', and 'Dance On!' merely added more fuel to the fire. The more conventional 'Footapper', 'Atlantis' and 'Shindig' found their way to the Top 10 easily, but right at the end of 1963 'Geronimo' became the first single since 'Saturday Dance' not to make the Top 10. 'Theme For Young Lovers' immediately after it did slightly worse.

Conflicts over musical policy emerged in the group, and in the wake of the wave of R&B groups they moved more into show-business, tuxedos, and bow-ties. Despite a successful return to raunchy instrumentals with 'The Rise And Fall Of Flingel Bunt', things were beginning to slip away slowly but surely. And after 1965, they no longer made it into the record charts.

After three years of cabaret and television and stage variety work, Bruce Welch left the group in October 1968, and the other three decided to call it a day. They re-formed briefly for the 'Shades Of Rock' album, which was essentially musak versions of rock standards. (Hank had already made a solo album of musak film titles, and other 'standards'.) Then Hank and Bruce got together again to form a group and added John Farrar from an Australian group, the Strangers. Marvin, Welch and Farrar (who usually have Brian Bennett on drums) became a sort of bow-tie and tuxedo version of Crosby, Stills and Nash, but they've had a lot of trouble trying to get back on the pop circuit.

The Shadows had many imitators, but none ever came near them in achievement or musical expertise. They were always very professional, very competent, but after their first string of hits they weren't very adventurous. If they are to be faulted musically, then it would be that they imprisoned themselves in too rigid a style. They played annotated music, rarely allowing themselves the freedom to cut loose — a fact which became all the more obvious with the advent of the R&B groups and their improvised solos.

The true test of superheroes is that their music outlives the life-span of the group itself — that is it stands as music in its own right, and not merely because of its historical implications. With the Shadows there are plenty of examples to choose from apart from the obvious ones of 'Apache' and 'Wonderful Land'. Between 1960 and 1965, they put 20 singles into the Top 20, all but six making the Top 10, and five making the top position (which is not to mention the incalculable contribution they made to Cliff Richard's own hits). In fact, counting their career with Cliff Richard, they've been superheroes twice — and there are not many performers who can say that.

NEXT WEEK IN THE MUSIC — The singer/songwriter Carole King who has been writing hit songs since the late '50s.

From left to right: Hank Marvin, Bruce Welch, Tony Meehan and Jet Harris. Far right: Brian Locking.



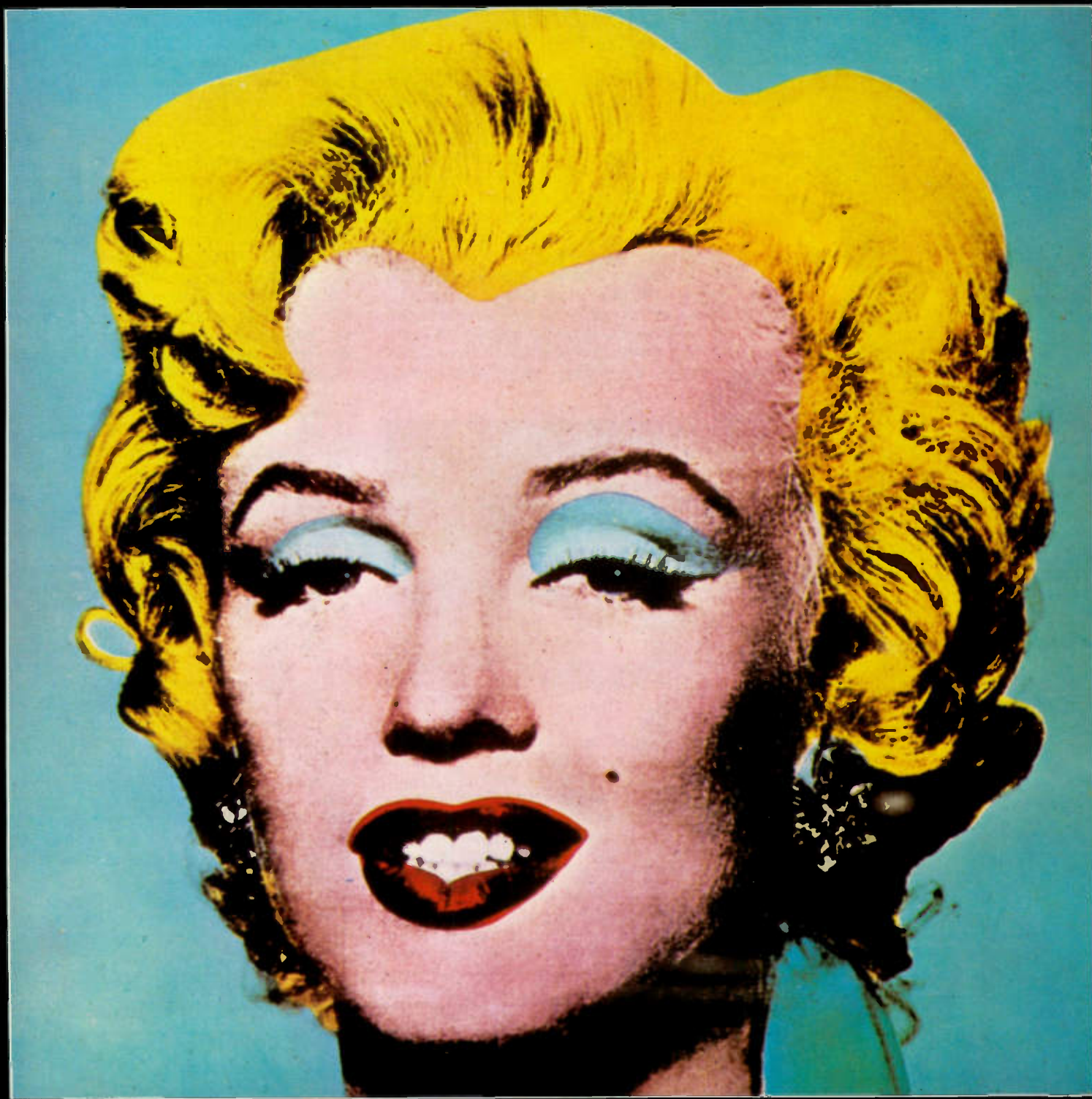
Syndication International

had projected a sullen, moody image which had contrasted with the obvious enjoyment of Marvin and Welch. But both Bennett and Locking showed their enthusiasm too, so the whole thing came on a bit strong. He lasted a year with them before leaving to be a Jehovah's Witness preacher. His replacement, John Rostill, an unknown picked from auditions, was perfect musically, but somehow he just couldn't project any personality across on stage at all. Although he was with them until the end, he was always 'the new boy'; and was never really accepted by the fans as anything other than temporary.

Despite the competition from Jet Harris and Tony Meehan, and the difficulties in replacing them, the Shadows continued to churn out hit singles and sophisticated

POP ART

Andy Warhol has produced many images of Marilyn Monroe: this one dates from 1964. It's not his choice of subject that's intriguing so much as his presentation: it's almost as if he's giving his own comment on the Marilyn legend. This is the famous, standardised sex-object, packaged for the popular market, rather than the woman herself. The crude flat colour drains away her individuality, leaving only a brassy cosmetic brightness.



Andy Warhol Tate Gallery



Richard Hamilton Collection of the Artist

Pop Art uses the imagery of pop music and films and it also explores the new ways they offer of seeing the world. *White Christmas* was the first film shot in Panavision and Richard Hamilton based his Bing Crosby painting 'I'm Dreaming of a White Christmas' (1967-68) on a shot from it. Extremes of sharp and blurred focus give a dream-like feeling, which the colour reversal makes into an ominous nightmare – we see deep garish red, rather than natural green, through the hotel lobby window. Bing himself is (improbably) radically transformed, and no one way of using paint appears without its opposite – smudged is next to smooth, solid to transparent. The whole thing looks so strange and yet so familiar. Modern mechanical means provide a fantasy extension to our accustomed psychological space.

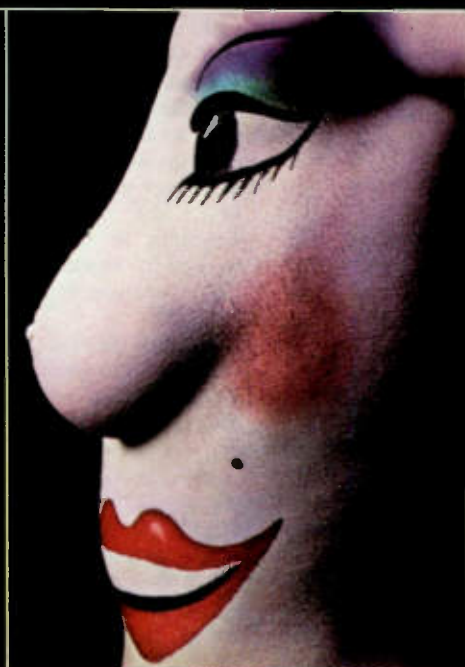
From the Beatles Illustrated Lyrics book, from which these two illustrations have been taken, Alan Aldridge explains how the music and lyrics of the Beatles are a tremendous springboard into the imagination. This first illustration, right, demonstrates this absolutely. It's depicting the lyric, 'Taxman' very vividly.

'Let me tell you how it will be.

There's one for you, nineteen for me.

'Cos I'm the Taxman'.

It's a forthright 3D model, sculpted by Aldridge himself. On the far right, is a vibrant body painting of 'Sexy Sadie'.



Alan Aldridge Associates

When David Hockney was awarded the Royal College of Art Gold Medal in 1962, he bought himself a gold lame jacket to go with it – a gesture which has all the essentials of Pop in it. It's jokey of course, even a bit vulgar, and not at all the sort of thing you'd expect a prize-winning artist to do: but that's just the point about Pop – it's naturally expansive, it spills across divisions like art and life, it enjoys itself immensely, revelling in all the ephemera of popular style and city life. It has nothing to do with good taste. It's an art of the present not the past – the American Pop artist Claes Oldenburg declared, "I am for an art that does something other than sit on its ass in a museum." It's very involved with mass media, and draws both its content and its style from popular culture. Richard Hamilton summed it up in a letter he wrote in 1957. He claimed that Pop Art was: 'Popular (designed for a mass audience); Transient (short term); Expendable (easily forgotten); Low-cost; Mass-produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; Big Business' . . . And later Hamilton said of his own paintings that they were "by and about our society" – 'by' because they used the popular reproduction techniques of, for example, quick colour-printing, 'about' because they used popular source material such as comics, record sleeves, photos of pop stars and so on.

Pop Goes The Easel

Pop Art flourished in Britain in the late 1950s and in the United States a bit later, though it seems to have developed independently in each country. In Britain, its originators were Richard Hamilton and Edward Paolozzi, followed by Richard Smith and Peter Blake, David Hockney, R. B. Kital and Peter Phillips. In the USA the important figures were Jasper Johns, Robert Rauschenberg, Andy Warhol, Roy Lichtenstein, Tom Wesselmann and Claes Oldenburg. 1962 was the big year for Pop, celebrated on BBC-TV by the film *Pop Goes The Easel*, and in the coverage given by *Time*, *Life* and *Newsweek*. One critic has described its success as 'the revenge of the elementary schoolboys' and certainly Pop was meant to mark a break away from the 'good taste' that had characterised not just the art gallery, but literature, films, and the cultural, fashionable world generally. In clothes, Mr Freedom meant the end for those who believed in hand-stitching that would last for ever.

The emphasis of Pop Art differed in Britain and the United States. In Britain, it tended to be free-wheeling, quietly funny, a bit diffuse, and on the soft side compared with the more monumental products of the Americans, though that's a matter for critics to argue over. The basic point about Pop is that as Oldenburg described, it's "an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself."



This is one of the very few oil-paintings by Andy Warhol: *4 Campbell's Soup Cans* (1962). But it's appropriate to use a formal painterly technique in a picture wittily built as a very formal still-life. The whole composition is classically balanced – vertical against horizontal, side against top, opened against unopened – and yet (and there's the wit) it remains a picture of four ordinary soup cans.

NEXT WEEK IN POP CULTURE:
Art Over The Counter; part two of our examination of Pop Art, with illustrations ranging from Allan Jones' Green Table, the Woolmark, an Aldridge book jacket and a jigsaw puzzle.



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Top left: Cliff Richard in *Expresso Bongo*. Centre top: A scene from *Young Love*. Centre: Cliff in variety. Top right: The moody singer. Bottom left: An early serious portrait. Centre bottom: The laughing pirate in *Wonderful Life*. Above: A tense moment in *Serious Charge*.

hair just breaking its greased formation, he could look good and moody. 'Move It', a no. 2 hit, was a wild enough rocker - 'C'mon Pretty baby, let's move it and groove it' - but hardly a trailer for his future career. Less than a year later, he recorded a song which was a model for the style he was to retain thereafter. It happened like this. A film was to be made about a kindly vicar's attempts to win the respect of local juvenile delinquents. Someone in the production office had the smart idea of casting an up-and-coming young pop singer as one of the youths to boost the box-office appeal. The character naturally would turn out good. How else? Cliff got the part and a song to sing on the soundtrack.

A Rocker At Heart

The film was *Serious Charge*, the song 'Living Doll'. It wiped the sneer off Cliff's face. "I did 'Living Doll' under duress, and it was released because the film was out. And it absolutely took off. It was the first time I'd ever had a chart entry as high as 14 after five days' release. (It rapidly went on up to no. 1.) I didn't even like the song very much at first, but it changed the whole course of my career. Before, I was a rocker, only acceptable to kids; 'Living Doll' brought me an audience that was far more family, it brought mums and dads along to see what the apparition was on about. I was still a rocker at heart and remained a rocker for years, but from then on I had the best success with ballads."

The importance of 'Living Doll' in Cliff's career is beyond doubt - without it he would probably have lost his market the way Brylcreem did. The song also had a crucial influence on British pop music in general. Nik Cohn overrated it when he called it 'by far the most influential British single of the whole decade', but he wasn't far off the mark, for many of the lightweight, tuneful pop ballads of the next years owed their style and success to 'Living Doll', and their domination of the charts remained unbroken until the later arrival of the Beatles.

Cliff himself, perhaps more through modesty than insight, is less sure of the song's influence: "At the time I was too selfish to think about anything else but the effect on myself. I always feel that 'Living Doll' happened only for me. I suppose it did lead the way, but not by itself. There were other tuneful things happening. I don't think I started a great fad for melodic music. I think it had been growing for quite a while. In those days there were hits in the charts that would be considered nonsensical now, but they were melodic. All I know is that it brought a fantastic new audience to me, and the chance to sing songs that I would have liked to have sung, but wouldn't have perhaps if I hadn't sung 'Living Doll' - things like 'Twelfth Of Never', 'Constantly' and 'It's All In The Game', which still remain the bigger ones of my records. I have had hits since with out-and-out rock things, but 'Living Doll' changed my career."

If 'Living Doll' drew the mums and dads in alongside the kids, it was a film, *The Young Ones*, which brought along the rest of the relations. It was his third, as he had followed *Serious Charge* with another straight role in *Expresso Bongo*, playing an up-and-coming young pop singer. He did well even though he wasn't the star, and he didn't at all mind playing support to Laurence Harvey, because he wanted to be a serious actor.

In those days it seemed as soon as anyone made no. 1 in the charts he wasn't content to be just a pop singer anymore, he wanted to be a film star too. Presley, of course, set the style by visiting Hollywood every few months to rush off another box-office smash, so the rest wanted to do the same. In Britain Tommy Steele was the first - he made it easy on himself and starred in *The Tommy Steele Story* - then Cliff, then Adam Faith (*Beat Girl* and *Mix Me A Person*), then Billy Fury (*Play It Cool*) - and John Leyton took it so seriously that he gave up pop altogether. Mostly the films they made weren't good.

With *Expresso Bongo* Cliff was luckier than most, and he knew it: "It was the first and only acting I did for years. I really had high ideas. I thought, 'I'm not going to star in a film for at least nine or ten years, because it's too much responsibility; let someone else do it and I'll just appear in them.' That was my little dream world. Then someone came up to me with this *Young Ones* idea and talked me into it - very easily. It sounded fun, so I thought I'd give it a try, but it was really an accident. After about three weeks of shooting it was obvious we had something. The whole studio was abuzz. Whenever our gang appeared people would nudge each other and say, 'They're making a great musical'. It was really nice. I enjoyed it."

Good Clean Kids

The Young Ones, made in 1961, established an ideal formula for commercial success - good clean kids having good clean fun, plus pop music, dancing, and a happy ending. It was followed by *Summer Holiday* (1962), *Wonderful Life* (1964), and *Finders Keepers* (1966) - even the titles express the tone of the films. The formula wore thin, however, and the fun wasn't fun anymore. People still queued to see them, and put the soundtrack singles into the Top 10, but for Cliff they became a major drag. "They were all the same. And every time I got offered another film, it was always: 'Got a wonderful idea, chaps. Let's get a bus, paint it red, and let's go to Greece, huh?' So I cut out." But *The Young Ones* had served him proud, for by endorsing the wholly acceptable image first presented by 'Living Doll', and carrying it to an ageless and nationwide audience, it established him for keeps as the British Champion of Pop (Lightweight Division). All he had to do was stay fit and no one could touch him.

The year which began with the title song of *The Young Ones* topping the charts - 1962 - was just about Cliff's best. He

released three other singles that year, two of which made no. 2, and the third no. 1. But a more remarkable demonstration of his consistency and the strength of his following lies in the fact that 1963 was almost as good, because 1963 was the year of the Beatles and the groups' boom. Only two other solo singers approached his success that year - Frank Ifield and Billy Fury, neither of whom had much further success. Elvis Presley reached the Top 10 just once in 1963, Adam Faith had only three Top 20 hits altogether after 1962, Bobby Vee had one, while neither Marty Wilde nor Craig Douglas nor Lonnie Donegan had any hits at all. Cliff hung on. Even when the Beatles knocked him he took it, didn't fight back - just kept the hits coming.

I Can't Sing Heavy

By then he had it figured out. As long as he continued to make good straight pop records, he would go on racking up hits. He was fortunate in that he never had a hot run of no. 1's to follow - in his total career he has only twice managed successive chart toppers - so he was never so high that he fell when innovation hit the scene. Apart from the loyalty of his fans, his consistent success has been due to his ability to change, to adjust his material to the climate of the charts. "That's what I like about my career. Every now and again I've come up with something that is of the time, so that I've been in it, but not on the bandwagon. I've never consciously cashed in and said, 'It's getting a bit heavy now - I can't really sing heavy, but we'll put a few fuzz guitars in.' I've done it if it fits the thing, without going out of my way to do it." The clearest example of this adaptability is also his classic song: 'The Day I Met Marie'.

It was recorded in 1967 and written (like 'Throw Down A Line' and 'The Joy Of Living' - both similarly attuned to their time) by Hank Marvin - who by then had outgrown his role as lead guitarist of Cliff's back-up band, the Shadows, and even that of front man on the band's own instrumental hits. (The Shadows had in fact become increasingly less important for Cliff, who almost from the start had displayed an equal liking, if not a preference, for studio orchestral instrumentation behind his voice. When the band finally broke up, he was personally sorry, but professionally unaffected: "People kept saying to me, 'What are you going to do now?' I said, 'What I've been doing for the last twelve years.'")

'The Day I Met Marie' entered the Top 20 on the same day as the Flowerpot Men's 'Let's Go To San Francisco'. Whereas the Flowerpot Men (sic) and their song typified the pop industry's crass bandwagon mentality, 'The Day I Met Marie' fitted that summer's mood without banal references to bells, beads or flowers. The fact that it was not one of Cliff's most successful songs was a considerable disappointment. "It's my favourite recording. It was one of the best constructed songs I'd had given to me, up

until that point, and I still do it on stage because it's such a good song to sing."

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Despite the obvious and constant signs that his popularity is as great as ever, he doesn't feel he can ease back and simply coast on 15 years' momentum. He's been working hard at his guitar playing recently, for although he was strumming one even before he was 'discovered', he admits that "in the early days I played it like everyone else did - badly - and I do still really. But what I do is learn it now, and I play a lot more than I used to. I'm not a natural guitarist, so when I appear onstage playing nonchalantly it's taken months, but in my new act I'll do maybe five songs with a guitar, and a quiet section by myself with my guitar and strings, doing a couple of songs that I've written recently."

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Ron Cohen

Sweet little rock'n'roller

Cliff Richard must have been swigging elixir three times a day for the last 15 years; certainly his looks dispute memories of his first hit in 1958. But that's when it was. 'Move It' entered the charts in September of that year. Almost as surprising, in retrospect, is the fact that he started so late, since he was cast as Britain's answer to Presley - and by 1958 Elvis had been going strong for more than two years.

During that time Tin Pan Alley, still groggy from rock & roll's initial transatlantic assault, had scoured Britain for a

Presley substitute. Early on Tommy Steele looked to have all the running, but it turned out he didn't want to rock. He was the cockney boy making good, and wanted to make it better than just being a rock & roll singer; for however well he did that way, it only counted with the kids. So he moved over into showbiz and everybody loved him. Terry Dene was ahead of the pack for a while, but he blew his chance when, having been called up for National Service, he had a nervous breakdown and was discharged after two weeks. He subsequently devoted his life to God. Apart from Billy Fury, who didn't get started until after Cliff anyway, the rest were mainly also-rans for life.

So, when Cliff (formerly Harold Webb)

turned up he was a cert. Before he went professional he was a number one Elvis fan: he wanted to dress like Elvis, he greased his hair back the way Elvis did, grew his sideburns long like Elvis, slung his guitar from his shoulder like Elvis, tried to look exactly like Elvis and sing like Elvis. In truth he worshipped Elvis. Then Jack Good saw him and, as Cliff recalls, "the first thing he said to me was: 'You look too much like Elvis. Cut your sideburns off and throw away the guitar.'" Still, even without the guitar and sideburns Cliff did pretty well. He had a useful sneer (though it turns out that was because he had a bad tooth in front and was embarrassed to smile - he had it capped eventually) and, dressed in dark shirt and white tie, with his



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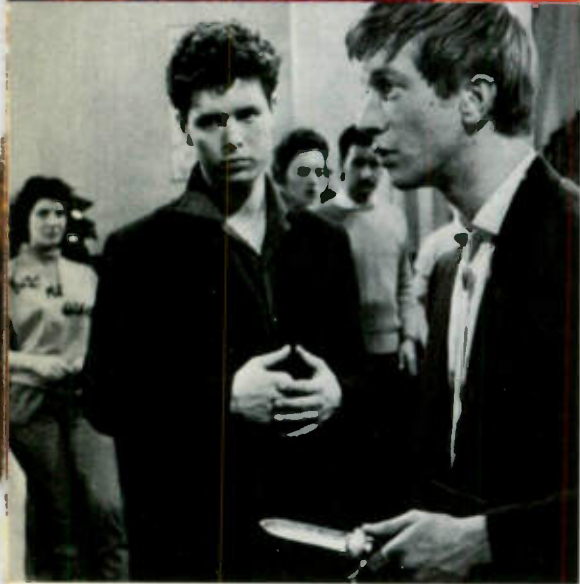
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Syndication International



Top left: Cliff Richard in *Expresso Bongo*. Centre top: A scene from *Young Love*. Centre: Cliff in variety. Top right: The moody singer. Bottom left: An early serious portrait. Centre bottom: The laughing pirate in *Wonderful Life*. Above: A tense moment in *Serious Charge*.

hair just breaking its greased formation, he could look good and moody.

'Move It', a no. 2 hit, was a wild enough rocker – 'C'mon Pretty baby, let's move it and groove it' – but hardly a trailer for his future career. Less than a year later, he recorded a song which was a model for the style he was to retain thereafter.

It happened like this. A film was to be made about a kindly vicar's attempts to win the respect of local juvenile delinquents. Someone in the production office had the smart idea of casting an up-and-coming young pop singer as one of the youths to boost the box-office appeal. The character naturally would turn out good. How else? Cliff got the part and a song to sing on the soundtrack.

A Rocker At Heart

The film was *Serious Charge*, the song 'Living Doll'. It wiped the sneer off Cliff's face. "I did 'Living Doll' under duress, and it was released because the film was out. And it absolutely took off. It was the first time I'd ever had a chart entry as high as 14 after five days' release. (It rapidly went on up to no. 1.) I didn't even like the song very much at first, but it changed the whole course of my career. Before, I was a rocker, only acceptable to kids; 'Living Doll' brought me an audience that was far more family, it brought mums and dads along to see what the apparition was on about. I was still a rocker at heart and remained a rocker for years, but from then on I had the best success with ballads."

The importance of 'Living Doll' in Cliff's career is beyond doubt – without it he would probably have lost his market the way Brylcreem did. The song also had a crucial influence on British pop music in general. Nik Cohn overrated it when he called it 'by far the most influential British single of the whole decade', but he wasn't far off the mark, for many of the lightweight, tuneful pop ballads of the next years owed their style and success to 'Living Doll', and their domination of the charts remained unbroken until the later arrival of the Beatles.

Cliff himself, perhaps more through modesty than insight, is less sure of the song's influence: "At the time I was too selfish to think about anything else but the effect on myself. I always feel that 'Living Doll' happened only for me. I suppose it did lead the way, but not by itself. There were other tuneful things happening. I don't think I started a great fad for melodic music. I think it had been growing for quite a while. In those days there were hits in the charts that would be considered nonsensical now, but they were melodic. All I know is that it brought a fantastic new audience to me, and the chance to sing songs that I would have liked to have sung, but wouldn't have perhaps if I hadn't sung 'Living Doll' – things like 'Twelfth Of Never', 'Constantly' and 'It's All In The Game', which still remain the bigger ones of my records. I have had hits since with out-and-out rock things, but 'Living Doll' changed my career."

If 'Living Doll' drew the mums and dads in alongside the kids, it was a film, *The Young Ones*, which brought along the rest of the relations. It was his third, as he had followed *Serious Charge* with another straight role in *Expresso Bongo*, playing an up-and-coming young pop singer. He did well even though he wasn't the star, and he didn't at all mind playing support to Laurence Harvey, because he wanted to be a serious actor.

In those days it seemed as soon as anyone made no. 1 in the charts he wasn't content to be just a pop singer anymore, he wanted to be a film star too. Presley, of course, set the style by visiting Hollywood every few months to rush off another box-office smash, so the rest wanted to do the same. In Britain Tommy Steele was the first – he made it easy on himself and starred in *The Tommy Steele Story* – then Cliff, then Adam Faith (*Beat Girl* and *Mix Me A Person*), then Billy Fury (*Play It Cool*) – and John Leyton took it so seriously that he gave up pop altogether. Mostly the films they made weren't good.

With *Expresso Bongo* Cliff was luckier than most, and he knew it: "It was the first and only acting I did for years. I really had high ideas. I thought, 'I'm not going to star in a film for at least nine or ten years, because it's too much responsibility; let someone else do it and I'll just appear in them.' That was my little dream world. Then someone came up to me with this *Young Ones* idea and talked me into it – very easily. It sounded fun, so I thought I'd give it a try, but it was really an accident. After about three weeks of shooting it was obvious we had something. The whole studio was abuzz. Whenever our gang appeared people would nudge each other and say, 'They're making a great musical'. It was really nice. I enjoyed it."

Good Clean Kids

The Young Ones, made in 1961, established an ideal formula for commercial success – good clean kids having good clean fun, plus pop music, dancing, and a happy ending. It was followed by *Summer Holiday* (1962), *Wonderful Life* (1964), and *Finders Keepers* (1966) – even the titles express the tone of the films. The formula wore thin, however, and the fun wasn't fun anymore. People still queued to see them, and put the soundtrack singles into the Top 10, but for Cliff they became a major drag. "They were all the same. And every time I got offered another film, it was always: 'Got a wonderful idea, chaps. Let's get a bus, paint it red, and let's go to Greece, huh?' So I cut out." But *The Young Ones* had served him proud, for by endorsing the wholly acceptable image first presented by 'Living Doll', and carrying it to an ageless and nationwide audience, it established him for keeps as the British Champion of Pop (Lightweight Division). All he had to do was stay fit and no one could touch him.

The year which began with the title song of *The Young Ones* topping the charts – 1962 – was just about Cliff's best. He

released three other singles that year, two of which made no. 2, and the third no. 1. But a more remarkable demonstration of his consistency and the strength of his following lies in the fact that 1963 was almost as good, because 1963 was the year of the Beatles and the groups' boom. Only two other solo singers approached his success that year – Frank Ifield and Billy Fury, neither of whom had much further success. Elvis Presley reached the Top 10 just once in 1963, Adam Faith had only three Top 20 hits altogether after 1962, Bobby Vee had one, while neither Marty Wilde nor Craig Douglas nor Lonnie Donegan had any hits at all. Cliff hung on. Even when the Beatles knocked him he took it, didn't fight back – just kept the hits coming.

I Can't Sing Heavy

By then he had it figured out. As long as he continued to make good straight pop records, he would go on racking up hits. He was fortunate in that he never had a hot run of no. 1's to follow – in his total career he has only twice managed successive chart toppers – so he was never so high that he fell when innovation hit the scene. Apart from the loyalty of his fans, his consistent success has been due to his ability to change, to adjust his material to the climate of the charts. "That's what I like about my career. Every now and again I've come up with something that is of the time, so that I've been in it, but not on the bandwagon. I've never consciously cashed in and said, 'It's getting a bit heavy now – I can't really sing heavy, but we'll put a few fuzz guitars in.' I've done it if it fits the thing, without going out of my way to do it." The clearest example of this adaptability is also his classic song: 'The Day I Met Marie'.

It was recorded in 1967 and written (like 'Throw Down A Line' and 'The Joy Of Living' – both similarly attuned to their time) by Hank Marvin – who by then had outgrown his role as lead guitarist of Cliff's back-up band, the Shadows, and even that of front man on the band's own instrumental hits. (The Shadows had in fact become increasingly less important for Cliff, who almost from the start had displayed an equal liking, if not a preference, for studio orchestral instrumentation behind his voice. When the band finally broke up, he was personally sorry, but professionally unaffected: "People kept saying to me, 'What are you going to do now?' I said, 'What I've been doing for the last twelve years.'")

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NEXT WEEK'S SUPER-STARS: The Jackson 5.



Syndication International
Record Mirror
Syndication International
ABC Television

ROCK: 1956-60

Above: A very young-looking Marty Wilde strums a few



chords. Top centre: Bert Weedon lifts himself and guitar off the ground. Bottom: Emile Ford, appearing on the ABC TV show, 'Thank Your Lucky Stars'. Right: Looking happier with a guitar than a gun, Terry Dene the rocker who was invalidated out of the army after a nervous collapse.

PARNES Shillings and Pence

In the US rock & roll marked a radical break in the history of popular music. It produced new performers, as previous 'crazes' had, but in addition it spotlighted a new audience (the teenager); synthesised previously separate musics, such as R&B and hillbilly music; and caused a turnabout in the record industry, as new companies, like Sun and Atlantic, came to the fore with the 'new' music.

Of course, the break was not completely clear cut: there were, for example, performers like Johnny Ray and Tennessee Ernie Ford who bridged the gap between popular music and rock & roll, and similarly the music of Rosemary Clooney et al. did not disappear overnight; indeed, it's still with us. Nonetheless one can talk

of an American rock & roll revolution.

In Britain that revolution was a much more confused affair. By the '60s British groups like the Beatles and the Stones had created their own roots, but in the '50s British rock & roll was more or less straight imitation of the American experience of white groups covering the songs of black artists. Only skiffle, which in 1957 momentarily looked as though it might replace rock & roll, and later Trad jazz, which fostered an interest in the Blues, were at all *musically* productive.

A list of the British artists who made the charts in the period 1956-59 confirms the overall poverty of British rock & roll: the Avons, Chris Barber, Jim Dale, Terry Dene, Jackie Dennis, Lonnie Donegan, Craig Douglas, Johnny Duncan, Adam Faith, Emile Ford and the Checkmates, Billy Fury, the Goons, Russ Hamilton, Don Lang, David McBeth, Chris McDevitt and Nancy Whiskey, the Mudlarks, Anthony

Newley, Mike Preston, Cliff Richard, Lord Rockingham's XI, Al Saxon, Tommy Steele, the Vipers, Bert Weedon and Marty Wilde. As it is this list excludes the Winifred Atwells and Max Bygraves's; if we further eliminate the skiffle groups, British humorists, and those people whose careers more properly fall into the period of British Pop (roughly 1960-63), one is left with at best Tommy Steele, Terry Dene, Marty Wilde, early Cliff Richard and Emile Ford - all of whom, with the exception of Emile Ford, were cast in the mould of Elvis Presley. In marked contrast to the variety of styles of rock & roll in America, Britain only produced a string of would-be Presleys, complete with transatlantic accents.

The first of these was Tommy Steele. As an artist, Steele's career before he decided to become an 'all round entertainer' in 1960 was both marginal to anything we'd now call rock & roll, and at the

same time representative of the confused state of British rock & roll. His only no. 1, 'Singing The Blues' in 1957, was a cover of a Guy Mitchell song and, though he may have squirmed and squealed on stage, records like 'Nairobi' and 'Only On The Island' had very little rock in them. However in 1958 and '59 he was, in Murray the K's phrase 'what's happening'. The reason was John Kennedy, his manager, who literally made Steele into a star overnight. Kennedy was fantastically successful: a stage debut at the top of the bill; a film *The Tommy Steele Story*, after only six months in show business; and later equal billing with an American act on the first British rock package tour.

Bizarre Debut

Steele had been discovered by Kennedy playing in the 2 I's, a Soho coffee bar owned by Paul Lincoln and Ray Hunter. Even before then it had been the place where skiffle groups got together and jammed – the Vipers skiffle group were discovered there – but afterwards it became the mecca of every would-be rock & roller: Lionel Bart and Mike Pratt who wrote Steele's first hit, 'Rock With The Cavemen', played there, Terry Dene was discovered there, the Worried Men (led by Adam Faith) played there, as did Cliff Richard and the Drifters, Emile Ford and Wee Willie Harris. Having passed Steele by, Paul Lincoln was quick to pick up the next piece of likely talent: Terry Dene.

A wrestling promoter as well as a coffee bar owner, Lincoln gave Dene a bizarre debut in 1957 as a surprise item in the interval of a wrestling programme. Although Dene never achieved the success of Steele, he nonetheless dominated the newspaper headlines of the times. He quickly became a regular on the TV pop show *6.5 Special*; made a film, *The Golden Disc*; and was a concert attraction – though his records, mostly cover versions such as 'White Sports Coat' and 'Stairway Of Love', never made the top 10. But the national press really sat up when he was fined £2 in January 1958 for being drunk and disorderly. He promised to reform, but in February he had another breakdown and was back in court. This time he had smashed a telephone kiosk, two motorcycles and a plate-glass window, and was fined £155. By now the story had a love interest as well: Edna Savage, his girlfriend and co-star of the tour, promised the world through the pages of the *Daily Express* to 'stand by him'. In July they got married and headlined a joint tour.

The crunch came with Dene's call-up for National Service; Presley had gone smiling into the US Army earlier in the year, and Dene was expected to follow suit. But, after a week as the country's hero, he had a nervous breakdown and was eventually discharged as medically unfit for service in April 1959, amidst questions in the House of Commons and attacks in the press. This time his comeback attempt didn't work.

Marty Wilde substituted for Dene after his second breakdown. Wilde was managed by Larry Parnes – "They don't call me Parnes, shillings and pence for nothing" – who entered rock as Tommy Steele's co-manager with John Kennedy. Kennedy only wanted one star, Parnes wanted a constellation, 'the Parnes stable of stars': Marty Wilde, Billy Fury, Dickie Pride, Vince Eager (all of whom were placed in the *NME*'s popularity poll in 1959 along with Tommy Steele) and others. For the most part, they were one-hit wonders without hits, who flitted between TV shows like *Oh Boy*, *6.5 Special*, *Boy Meets Girl* and *Drumbeat*, and were package-tour material for their managers' promotions.

They were however, the real thing, imitation Presleys determined to rock & roll, unlike say Tony Crombie and his Rockets, an ex-modern jazzier turned rocker, Don Lang and his Frantic Five, the *6.5 Special* resident band, or Lord Rockingham's XI, the *Oh Boy* resident band who had a no. 1 hit with a novelty record in 1958, 'Hoots Mon'. These bands were at best gimmick bands playing music they thought was rock & roll, at worst cash-ins.

Most of the Parnes stable fell by the wayside, but two of them have survived: Billy Fury, whose career began in 1959, and Marty Wilde. Like most of his contemporaries Wilde made cover versions of American hits – the best 10 British records of the year in the 1959 *NME* popularity poll contained five cover versions, including two by Marty Wilde himself – but where he scored was in picking material suited to his light but effective Presleyish voice. His first three records – all cover versions, 'Endless Sleep' (Jody Reynolds), 'Donna' (Ritchie Valens) and 'Teenager In Love' (Dion and the Belmonts) – made the Top 5, but 'Bad Boy', a Top 10 hit in the winter of 1959 which he wrote himself, was his masterpiece. It was a three minute explanation of teenage angst, and a distillation of all the songs he recorded:

*'All the people in the street
Even dear old Dad
Thinks I'm a bad boy
... but a bad boy
Could be a good boy,
Who's just in love'.*

Losing Out

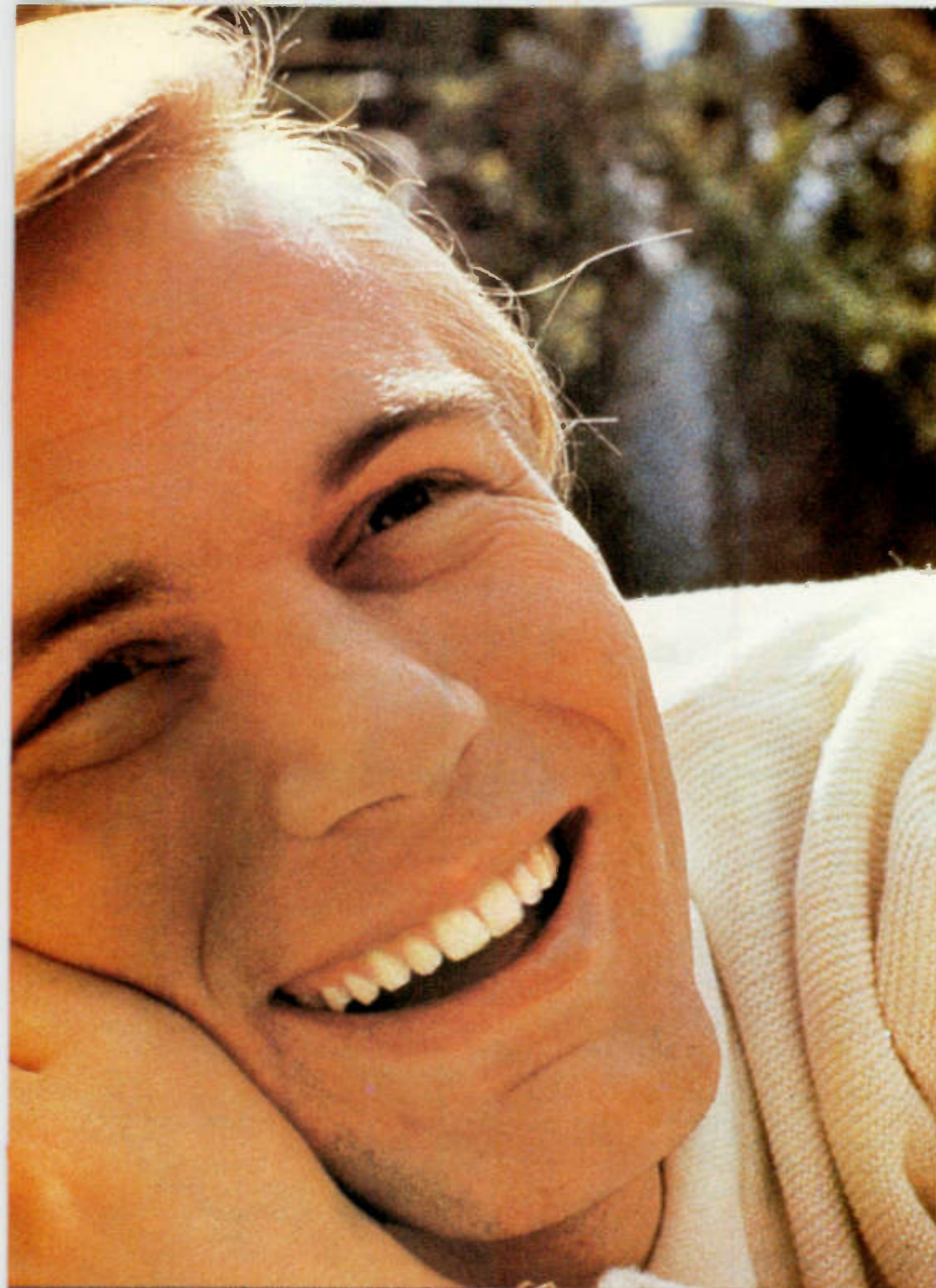
In 1958 and 1959 Marty Wilde's only competition was Cliff Richard; for a while they kept up with each other, but by 1960 Marty Wilde was losing out, and Adam Faith and Billy Fury continued the struggle to unseat Britain's pop institution. Wilde, like Tommy Steele and Terry Dene before him, had his own backing group, the Wildcats – but they were just that, a backing group. The Drifters, later Cliff's group, the Shadows, were central to his act and they played on his records, whereas most records at that time were made with session men, and the results showed it.

While the original (US) record would be made by people who believed in what they



Above: Adam Faith, right: the late Johnny Kidd.

were doing, the British cover versions were usually attempts to reproduce the gimmicks and effects of that record and straighten out any musical kinks it might have at the same time. Another thing in Cliff Richard's favour was that his group also wrote his songs for him: his first single and his first hit, 'Move It', was originally on the 'B' side of 'Schoolboy Crush', the song Norrie Paramor, his producer, gave him. Jack Good preferred the 'B' side written by Ian Samwell, at that time one of the Drifters, and got the record 'flipped'. The song went to no. 2, and Samwell quit touring to become a successful songwriter. This mixture gave Cliff Richard's first records, 'Move It', 'High Class Baby' and 'Mean Streak', had more energy than almost any other rock & roll record of the period, added to which Cliff looked the part in drape jacket, black shirt, and sideburns.



Syndication International



Cyrus Andrews Photos Ltd.

However, by 1959 rock & roll was changing fast: it was no longer energy and sideburns that were required, teen dreams and a boy-next-door image were beginning to take their place. Rock was growing up, becoming respectable – Adam Faith, not Marty Wilde, was the real opposition – so Cliff changed his image, cut off the sideburns, and stopped playing guitar. As he explained in his autobiography *It's Great To Be Young*: 'The time had come for me to give up looking like a carbon copy of my idol, Elvis. The time had come for me to prove to myself and to my fans that I was Cliff Richard, a personality in my own right.' The immediate result was 'Living Doll', Cliff's first no. 1 and a million-seller – and a career that was able to survive rock & roll.

Another artist who got to the no. 1 spot in 1959 was Emile Ford with 'What Do You Want To Make Those Eyes At Me For?'. Like Cliff Richard, Ford's group, the Checkmates, played on the record, but despite a couple of big hits in 1960 ('Slow Boat To China' and 'Teardrop Eyes') Emile Ford did not survive rock & roll as a star. His peculiarly clear enunciation made his records distinctive, as did his habit of re-doing standards, but his image told against him – he was black, but didn't scream like Little Richard or croon like Nat 'King' Cole.

'Shakin' All Over'

By 1960 rock & roll was virtually dead. Adam Faith and the new-looking, new-sounding Cliff Richard had embarked on their eternal struggle for no. 1; pop had crept into the music papers as the replacement for rock & roll, and *Juke Box Jury* had made pop, in David Jacobs' words, "excellent entertainment for the whole family"; Tommy Steele was appearing at the Old Vic in *She Stoops To Conquer*, and trad was emerging as the new thing.

Rock & roll didn't just up and die – Wee Willie Harris, with his pink hair and Teddy Boy outfits, faded away, but Screaming Lord Sutch carried on the tradition. Ironically it wasn't until 1960 that what was perhaps Britain's best rock & roll record was released – Johnny Kidd and the Pirates' 'Shakin' All Over'. Rock & roll was only dead as the *national* music – in 1960 the Beatles returned to Liverpool from Hamburg and rapidly became the city's top group. Why? Because, as Bob Wooler explained in *Mersey Beat*, 'they resurrected original rock & roll music'.

NEXT WEEK IN ROCK

– Rock & Roll around the globe in the '50s and '60s. Rock & Roll was everything from the cause of riots to a C.I.A. plot in the Middle East.

The men with

In the '50s and early '60s producers were called A&R men, which stood for 'artists and repertoire'; meaning that they were ultimately responsible for allocating the right material to singers under their jurisdiction. At the time, A&R men were deities in the record business, tricky dickies in conservative suits working on principles that had been established years before.

They were professional but unadventurous — they found a song, put the artist into collusion with the arranger, who actually did most of the donkey work, and acted as the arbiter at the recording session, suggesting the correct sound balance and so on. Record production was a hard business to break into, primarily because those in power did their utmost to discourage newcomers by claiming that years of apprenticeship were needed before one acquired the necessary experience. The advent of dozens of independent recording studios and record companies in the outlying regions of America, and the corresponding rise of rock & roll and R&B changed all that.

Shoe-String Economics

Extremely limited by size and shoe-string economics, the new breed of independent labels which sprang up in the early '50s necessarily dispensed with ostentatious business fronts inherent to the major record companies, and relied instead on brisk, competitive innovation. Most of the men who formed independent labels had little, if any, experience in the record business, having entered it primarily as a means of making money from a relatively unexploited commodity — Black music. Intuition apart, no criteria existed by which to judge the correct approach to record-making, and the independents were thus able to make their own rules and adapt their own trial and error methods. Although record producers by name, the label owners acted rather more as financiers of recording sessions, and the actual technical responsibility fell on the sound engineers who gauged a suitable balance while the R&B combos actually produced themselves from spontaneous 'head' arrangements.

Until 1950-51, when the tape medium came into widespread use, all sessions were cut directly onto expensive 16" lacquer-coated aluminium discs. These large transcription discs allowed about 15 minutes of recording on each side, so if a take was spoiled the cutting stylus was moved further along for another take (four or five full takes plus a few false starts could be cut per side). By using two synchronised turntables, studios simultaneously cut two identical master lacquers, one of which was used for playback while the other unplayed lacquer was processed into the final record.

"When you sat down back in the late '40s," recalls veteran R&B bandleader Johnny Otis, "you had to do it right there, perfect. The engineer had to mix it right then, because every time he had a false start it was a \$14 disc shot, and the record manufacturer was screaming. So the performance had to be acceptable and the engineer had to mix it on the spot — there was no re-mixing later."

By the end of World War Two, the tape recorder, with its enormous impact on recording, was just around the corner — having been developed by the German AEC Company who produced the 'Magnetophon' in the late '30s. By 1947, American firms were able to produce oxide-coated tape and practical recording machines, and the first of these, the Ampex 300 (based on the 'Magnetophon'), saw widespread use during the next decade. Tape was far easier to store and work with and, more important, it could be edited and so brought a new dimension to record production.

Abe 'Bunny' Robyn is a long-retired sound engineer living in Los Angeles. During the '50s he achieved a near-legendary status in West Coast recording circles for pioneering the equalization and multi-microphone techniques used in modern-day recording. In 1952 he had designed what was easily the most advanced small studio in '50s America, 'Master Recorders' in Hollywood, where an incredible array of rock & roll classics were recorded including Little Richard's 'Long Tall Sally' and Fats Domino's 'Blueberry Hill'.

Fighting The Clock

"There were very few refinements in the orchestra among rhythm & blues instruments, and it became very speculative to say to the musician, 'Drummer, I want you to play softly at this bar,' because they didn't even know what you meant — they either played loud or soft. Since you couldn't join them, the only way we did it was by doing what they're doing for all purposes now — proper isolation."

During the early days, the recording studio was simply a medium with which to convert an individual stage number into a record: "The producer came in with the knowledge that he had three hours of studio time and wanted to come out with four tunes at any cost. Well, that's really fighting the clock, and the only way to minimise all the variables was by putting all the control in the control room — levels, quality of sound and so on, so a mixer (sound engineer) was really a mixer in those days. The trick was to get all the elements of rhythm and backing and vocal

in the proper perspective right then and there as it happened — so that a two and a half minute tune was two and a half minutes of solid, keyed-up tension. This isn't what we do today. Today, they lay down a track and it might take them 10 hours to do it and everybody might be sitting around drinking coffee and prices go out of the window; they don't care if they spend \$10,000 on engineering costs. At that time if they spent \$50 there was hell to pay!"

West Coast Sound

Robyn had already experimented with as many as 16 microphones during the late '40s, and drew on this experience at Master Recorders: "I had an eight-channel (eight microphone inputs) board (mixing console) with four more extra microphone positions that we could plug in, so I could have 12 mikes which was unheard of then in a small studio. I mean if you had four microphones, that was enough, this was really extravagant. I know I instituted what we termed the West Coast Sound idea where every instrument had its own microphone, that is if your board was large enough. I had then recognised the need for echo chambers, and somehow squeezed in two echo chambers into this tiny place because I realised that the use of reverb was going to be standard procedure on everything — so I was pretty well prepared in advance."

During the mid-'50s, editing began to play a large part in record production. Despite the aura of spontaneous excitement associated with rock & roll, many records were literally spliced together piece by piece from half-finished takes or by taking the best segments from several different takes of the same song. Little Richard's 'Keep-A-Knockin'' was originally a 57 second demo-tape which Robyn skilfully edited into a 2 min. 10 sec. classic. It was Robyn again who performed tape surgery on several of Fats Domino's hits.

"A few of Fats' hits weren't even finished," says Domino's original producer and co-writer, Dave Bartholomew. "If you go back and listen, you'll notice that they're a verse, a second verse, a middle eight, then a repeat of that first or second verse and then a fade-out. What happened was that we never got to the third verse, so what Bunny did was take the first half of the thing, dupe it twice, edit the second time around onto the first time around and fade-out in the instrumental break. The second time you listen to the first verse on the records it was the identical verse with the same little nuances."

Robyn's studio was the exception, however. Down in Memphis the Sun record

golden ears

company recorded artists like Jerry Lee Lewis and Johnny Cash in a small, one-storey, red-brick building which not only housed a recording studio but also a cramped reception area and a tiny office – almost a case of records being made in the proverbial shack down by the railroad track.

Even more primitive was the Cosimo studio in the French Quarter of New Orleans, where Little Richard and Fats Domino recorded most of their hits. A select group of local musicians played on virtually every session held there, and developed a distinctive saxophone-based sound which attracted artists and producers from other parts of the country. The studio itself, however, was a tiny, heavily padded room at the back of an appliance store. There were only four microphones and no echo facilities (any echo was added elsewhere by the companies concerned). These quaint studio conditions were somehow in keeping with the charm of the city itself. Former owner, Cosimo Matassa:

Shoeshine Stand

"To get into the studio you either had to come in through the appliance store or through an alleyway alongside the store that had a shoeshine stand. When the store was closed, people had to come back through this kind of hallway, squeeze past the guys getting their shoes shined, and come in through the side door. It was hilarious."

Fats Domino squeezed his considerable bulk through that alleyway to record 20 hits over a 10-year period, and many a classic session was conducted in near farcical conditions:

"We did all kinds of things to get a balance. It was a big arm-waving, 'move in closer – move back,' type of thing like a coach on the sidelines! Actually, in a room that size we probably couldn't have done much better with more microphones because they would've been next to each other. Most of the sessions were combo dates – two or three horns and four rhythm – and we did things like having the tenor man walk up to the drum mike to play a solo and finding the right place for him, balance-wise, at that moment."

At the other end of the scale, the major record companies recorded in superior studio conditions and pressed on high-quality vinyl (independent firms usually pressed on low-grade materials which caused surface noise). All four majors had proprietary studios in New York, but also recorded externally. For instance, Decca held many of its sessions at a converted New York ballroom known as 'The Pythian

Temple', while Columbia sometimes recorded in a church. Unlike proper recording studios which are heavily padded to prevent sound reflecting off the walls (hence the term 'dead room'), these halls were extremely 'live' – meaning that little or no attempt was made to deaden the normal accoustical characteristics of the room. All of Bill Haley's hits including 'Rock Around The Clock' were recorded at The Pythian Temple under the supervision of veteran jazz producer Milt Gabler:

"It was like the ballroom of a hotel – it had a big high ceiling and a balcony; it had a stage, it was large. Actually, we had to put drapes on the balcony to kill the sound, and we had it all balanced out for recording. We used to record the bands actually on the stage because the ceiling was lower there behind them and it would be like a natural shell. It had a great natural sound and musicians liked to play there because they could hear themselves – it wasn't a dead room like most commercial studios. For echo, we'd put a mike out further in the room to pick up some natural reverb from the room itself, and we'd hardly open it and that way it would just 'crack' (which accounts for the hollow echoey sound of Haley's records.) They also had a room we used for echo which was a toilet; we just put in a speaker at one end and a mike at the other and fed it back."

By 1960 recording techniques had already become more sophisticated (stereo had been introduced commercially the previous year on classical and easy listening records). Most studios had two, if not three-track recorders plus equalisation facilities (a filter network which alters the tone of instruments) and limiters (a control which automatically reduces volume to prevent unexpectedly heavy peaks of sound or power).

In the '50s it had been necessary to cram all the instruments and vocals onto a one-track tape – mixing them simultaneously. Mono-to-mono overdubbing – the layering of one set of signals upon another – was possible by linking up two recorders. Having recorded, say, the backing track on the first recorder, one simply sang the vocal part over a playback of the backing, both being recorded by the second machine.

An Art Form

However, it was only possible to overdub two or three times, because each overdub led to a progressive degeneration in the quality of the original track. With three tracks it was at least possible to record, say, the rhythm section on one track and the vocals on another, leaving the third track free for additional effects such as

strings. All three tracks would then be 'mixed down' or 'reduced' simultaneously to the one mono track.

Four-track recording arrived in the early '60s, to be superseded by eight-track at the end of the decade (as early as 1958, Leiber and Stoller were using Atlantic's eight-track machine – one of the first three ever built – to create audile situation plays by the Coasters). 16 and, in some cases, 32-track machines are now standard installations in modern recording studios, and with so many tracks at a producer's disposal 'sel-sync' (selective synchronisation), a fancy word for multi-track overdubbing, has become an art form in itself.

Mono Becomes Obsolete

It is now possible to record each component of a drum-kit, let alone each instrument, on a separate track, and treat each one individually with echo, equalisation and compression (a form of limiting which boxes-in the sound making it more punchy). On multi-track recorders, each track of the tape is very narrow, and tape hiss is noticeable on quiet passages. The introduction of the 'Dolby' noise reduction system in the late '60s helped obviate this. A 'Dolby' unit increases the level at which the quiet passages are recorded so that they are appreciably louder than the hiss, but it leaves the medium and high level signals unaffected. The tape is then played back through a Dolby unit which reduces low level sounds so that the previously boosted quiet passages are now brought back to their normal level, but without the hiss.

The late '60s saw mono become obsolete as Western households bought some form of stereo equipment. No sooner had that happened than the industry introduced its new money-spinning brainchild – quadraphonic. Actually, both stereo and quad are synthesised in the recording studio during the final 'reduction' stage when all the separate tracks from as many as 16 different sources are mixed down to two channels – the left and right speakers in one's room – or four in the case of quad.

There are several types of producer and various ways to approach the job. Some producers simply follow the artists' style while others, like Phil Spector in his heyday, mentally conceive a sound and use the studio and the artist as a means to realising that sound on record. In such cases, the artist is merely one integral part of an overall production concept, and it is the producer who receives all the artistic credit.

During the past half decade, there has been a growing tendency for groups to gang up against their producer, who becomes the common enemy, and insist on producing their own sessions in collaboration with an engineer and, indeed, many engineers have become producers. But many groups, like the Rolling Stones, have become disenchanted with their own efforts at self-production, and the future still looks bright for the truly professional producer.

GOLDEN GREATS



The all-time great stars and songs could well form the basis of a collection for anybody interested in pop music. The problem for the collector is finding old releases – particularly in singles form – which may have been deleted by record companies over the years. However, the new mood of re-assessment of pop has helped in this because more and more companies are now re-releasing material, sometimes in its original form or, more commonly, on compendium albums. These albums usually have the advantage of being inexpensive and covering a wide range of material on the same disc (thus presenting you with two or three important tracks at once), but may be disadvantageous in that several albums tend to duplicate material and you may find yourself paying twice over for the same song. With careful buying you can, nonetheless, assemble the majority of the really important songs and performances quite cheaply. As compendium albums are released so often it is impossible to list them here, but by keeping his eyes open the buyer should have little trouble in collecting most of the seminal tracks quite easily.

In addition there are those albums which encompass the best of a single artist's work, and those that are, in themselves, important enough to be included in an archive collection. Printed here is a list of both. It should serve as a guide to those albums that deserve space on any record shelf.

- Elvis Presley: 'Golden Records, Volume One'
- Fats Domino: 'Legendary Masters'
- The Everly Brothers: 'Greatest Hits'
- Chuck Berry: 'Golden Decade'
- The Coasters: 'Greatest Recordings'
- Ray Charles: 'Twenty Five Years in Show Business'
- The Beach Boys: 'Greatest Hits'
- The Beatles: 'Collection of Oldies', 'Rubber Soul', 'Revolver', 'Sergeant Pepper', 'Beatles '62-66', 'Beatles '67-70'
- Marvin Gaye: 'Greatest Hits'
- Rolling Stones: 'The Rolling Stones' (first album), 'Greatest Hits', volumes One & Two ('High Tide And Green Grass'/'Through The Past Darkly'), 'Satanic Majesties', 'Beggars' Banquet', 'Let It Bleed', 'Sticky Fingers'
- Bob Dylan: 'Freewheeling', 'Bringin' It All Back Home', 'Highway 61 Revisited', 'Blonde On Blonde', 'Johnny Wesley Harding', 'Nashville Skyline', 'Greatest Hits'
- Sly & the Family Stone: 'Greatest Hits'
- Aretha Franklin: 'I Never Loved A Man'
- Jimi Hendrix: 'Greatest Hits', 'Electric Ladyland'
- Smokey Robinson & The Miracles: 'Greatest Hits'
- Lovin Spoonful: 'Best Of'
- Simon & Garfunkel: 'Greatest Hits'
- Who: 'Meaty Beaty Big & Bouncy',
- Cream: 'Fresh Cream', 'Disraeli Gears', 'Wheels Of Fire'
- The Band: 'Music From Big Pink', 'Second Album',
- Crosby Stills & Nash: 'First Album'
- Carole King: 'Tapestry'
- Rod Stewart: 'Every Picture Tells A Story', 'Sing It Again Rod'
- Elton John: 'Don't Shoot Me . . .'
- Led Zepelin: 'Second'
- George Harrison: 'All Things Must Pass'
- Joni Mitchell: 'Clouds'
- Randy Newman: 'Twelve Songs'
- James Taylor: 'Sweet Baby James'
- Johnny Nash: 'I Can See Clearly Now'
- Paul Simon: 'There Goes Rhymin Simon'
- John Lennon: 'Imagine'
- David Bowie: 'Hunky Dory', 'Ziggy Stardust'
- Johnny Cash: 'At Folsom Prison'
- Marvin Gaye: 'What's Goin On'
- Tom T. Hall: 'In Search Of A Song'
- Buddy Holly: 'Greatest Hits', 'Greatest Hits Vol. 2'
- Hank Williams: 'Greatest Hits Vols. One & Two'
- Louis Jordan: 'Let The Good Times Roll'
- Muddy Waters: 'Best Of'

Doo-wop: Black Harmony Groups

They deliver mail, drive cabs and operate elevators. They work in parking lots, record stores and God knows where else. Most live in a limbo to which they were consigned after their talent flared in one bright, if brief, burst of fame. They were the members of countless black vocal groups who broke down the barriers which divided blues, gospel and popular music. They were responsible for desegregating the national hit parade, and without them there would be no Temptations, no Stylistics – perhaps no soul as we know it today.

The sound of black harmony evolved from the Inkspots and the Mills brothers

who, before and during World War Two, popularised the songs of Tin Pan Alley in a conventional manner which pleased white audiences. The Inkspots – whose unashamedly romantic songs meant much to a war-weary population – presented the gamut of human voices, from bass to virtual soprano, in a highly attractive fashion. In addition, they established what was to become the universal pattern for black vocal quartets: baritone, bass and second tenor would harmonise an accompaniment to the main vocal, which relied chiefly upon a tenor lead or – for novelty – a bass lead. Their high-registered but unobtrusive harmony, and meagre guitar accompaniment were, in a sense, way ahead of their time. Both elements characterised the group R&B of the '50s and, in fact, the Inkspots initiated a stream of development which led to the Ravens, the Orioles, the

Drifters, the Platters, and literally thousands of other similar, if less famed, vocal teams.

Deprived of a more meaningful existence, a degree of success could be realised by every group of young blacks who sang together on a street corner. In financial terms, success was statistically scarce, but the gratification achieved by way of self-fulfilment or fleeting recognition was often no less important. Perhaps, since equal rights were not accorded to blacks in general, girls enjoyed even fewer opportunities. White female groups were abundant, but of their black counterparts only the Chantels or an occasional girl in an otherwise male group, like the Platters, enjoyed any real success, and laid some small beginnings for the Ronettes and the Supremes to follow. From the outset the group sound was dominated by male singers.



In the late '40s, Tin Pan Alley (Denmark Street too) pursued a broad spectrum of novelty songs, show tunes, orchestrated themes, and neo-country & western ballads. It was designed to offend no-one and the result was a bland mish-mash devoid of atmosphere or authenticity. Tired of Bing Crosby and Hugo Winterhatter, white adolescents in the U.S.A. twiddled their radio dials to find R&B stations which played records by the Ravens, the Orioles, the Larks (they all sang like a bird – see) and others. These first of the 'bird' groups, these proved to be the most influential of any during the next decade. The Ravens sang standards like 'Old Man River' (an ideal show-case for the bass voice of lead singer, Jimmy Ricks) while the Orioles specialised in simple, sentimental ballads, whose fragile melodies hung upon the harmony of the group and the lead's (Sonny Til) sweet, soft and unusually relaxed vocal.

For five years, the Orioles appealed almost entirely to black audiences but, in 1953, their version of 'Crying In The Chapel' (made the year before) broke into the normally white-only pop lists. The label to the London 78 recording bears the legend 'vocal with instrumental accompaniment' but, apart from introductory chimes, instrumentation is scarcely discernible. What mattered most of all were the voices of the group. 'Crying In The Chapel' was issued in Britain (along with records by the Ravens, Swallows, Delta Rhythm Boys and more besides) but sold only to a handful of jazz enthusiasts with a penchant for the esoteric.

Opened Pandora's Box

That situation obtained for a number of years but, in America, the unprecedented success of 'Crying In The Chapel' opened Pandora's Box. Within a year or two, many more records by black groups made the cross-over from R&B to national success in the best-selling lists. They were not necessarily enormous hits in the R&B market, for at first, whites were most impressed with R&B records which were less obviously black. The Crows' ('Gee'), the Four Tunes' ('I Understand'), the Chords' ('Sh-Boom'), the Charms' ('Hearts Of Stone'), the Spaniels' ('Goodnight, Sweetheart, Goodnight'), the Penguins' ('Earth Angel') and the Platters' ('Only You') were confirmation enough that the first black groups to enjoy bi-racial appeal were those who concentrated on novelties or sentimentality – and largely eliminated black vocal mannerisms from their performance.

A comparison of the Penguins' 'Earth Angel' with any of the really successful recordings in the strictly segregated R&B market is instructive. There, black groups still sang about the environment that produced the blues. The pleasures and disappointments of sex, the instability of human relationships and the ever present threat of jail were the themes of such records as 'Sixty Minute Man' (the Dominoes), 'Money Honey' (the Drifters),



Record Mirror

The Drifters satined out their material to make it acceptable to white audiences. Resulting in massive hits like 'White Christmas'.

'Riot In Cell Block Number 9' (the Robins), 'One Mint Julep' (the Clovers), 'Work With Me Annie' (the Midnighters).

While whites were buying the cool, mellow and romantic sounds of the Orioles and the Penguins, another uncompromising and often risqué sort of group harmony was taking a firm hold of the R&B market. Gospel orientated groups like the Dominoes, the Drifters, the 5 Royales, the Midnighters and – more blues based – the Robins and the Clovers could not achieve strong national sales until much later, when they compromised their material by singing standards (the Drifters' 'White Christmas') or novelties (the Clovers' 'Love Potion Number 9') which white radio stations could play without fear of embarrassment. 'Earth Angel' was O.K. though. The melody was feebly rock-inflected and the words, like most Tin Pan Alley songs, were pathetic, especially from a black group –

*'Earth Angel, Earth Angel, will you be mine
My darling dear, love you all the time
I'm just a fool, a fool in love with you.'*

The Drifters, the Clovers and the Midnighters – the BIG THREE in the R&B

market during the early '50s – were altogether different. The Drifters' lead, Clyde McPhatter, wailed with abandon and his voice reeked of the church. The Clovers, who had been encouraged to exaggerate their Negro accents, sang about the effects of alcohol, while Hank Ballard and the Midnighters referred to sex and pregnancy ('Sexy Ways', 'Annie had a Baby') in thoroughly explicit fashion. They were totally ignored by white programmers who dismissed their records as 'jungle music' which would undermine the moral fibre of the nations white youth. White radio-stations were not ready for this, but they could take to 'Earth Angel' with comparative ease.

The Coasters (already on the way to middle-age) sold millions of records that described a variety of teenage activities and pleasures in a dead-pan, humorous fashion. They leched over adolescent girls ('Young Blood', 'Gee Golly') who were invariably still at school; featured low-key anti-parental protest ('Yakety Yak'); satirised the Western TV hero ('Along Came Jones') and fell about explaining the mildly delinquent adventures of 'Charlie Brown'. Carrying books at school, flashy

cars, being sent to bed early and high-school rings were inextricably mixed. The Monotones pointed to the generation gap in a single couplet:

*'Just because they do not understand
Be-bop-shi-bi-di-lee-bop, bip-bam!'
(Tom Foolery)*

Concentration upon lyrics which communicated solely with an adolescent audience meant that the songs of black groups could no longer be copied by older white artists, many of whom (the Crewcuts, Perry Como, McGure Sisters, Georgia Gibbs) built their careers by recording and subsequently diluting the complexity and integrity of R&B songs. For the first time black groups could make records for whites with little fear of competition from whites. Nonetheless, the absence of white cover versions scarcely guaranteed their economic survival.

Black children continued to sing for enjoyment on street-corners throughout ghettos in each of the big cities. Late into the night they harmonised together, sublimating a frustration which, by day, exploded in violence. Street corner talent spotting became the normal way for a group to obtain a record contract. The street-corner king was George Goldner who, in 1953, formed the first of many R&B labels devoted entirely to groups which he scraped off the streets. They all had enormous hits, many of which – some-one said – still hang in the air above New York City. Groups galore – the Crows, the Valentines, the Dubs, the Chantels, Little Anthony and the Imperials, the Heartbeats, the Harptones – were whisked out of the gutter and into a studio where they were told to go ahead and mumble. If what they recorded became a hit, some-one had to sit down and translate 'oom bah bud doom, bah dum, bah durb durb doowah' into sheet music. And whether they sold records or not, each group was soon back in the ghetto, tossed aside like an empty cigarette packet.

Penniless Junkie

Greed and exploitation destroyed them all (apart from Little Anthony who managed a come-back in the early '60s) including Goldner's biggest group, Frankie Lymon and the Teenagers. Their 'Why Do Fools Fall In Love' coincided with rock & roll's peak year (Presley, Little Richard, Carl Perkins all had Top 10 hits) and they were promptly propelled from the streets of Washington Heights to \$8000 a week. For 18 months it was impossible to live in the USA without hearing the Teenagers, but when the hits stopped coming, no-one noticed Lymon's efforts to become an all-round entertainer. An international celebrity at 13, he died, a penniless junkie, in 1968.

While the early '60s are generally held to mark the end of group R&B, 'doo-wop' put up more than a token resistance. A number of black, Puerto Rican, Anglo-Saxon and Italian groups had an appreciation for older forms of R&B which re-acted

against the excesses of producers like Leiber and Stoller. With varying degrees of success, they emulated the harmony of black groups with whom they had had considerable empathy as youngsters only seven or eight years before. For a brief period, progress was halted by sounds like the Capris 'There's A Moon Out Tonight', Shep and the Limelights 'Daddy's Home' and the Jire Fire's 'My True Story' (all Top 10 in 1961). Other big hits came from the Chimes, Little Caesar and the Romans (significantly called 'Those Oldies But Goodies'), the Dimensions and the Marcells who, from Pittsburgh, gave a new lease of life to standards like 'Blue Moon', 'Summertime' and 'Heartaches'. The 'bom ba ba bom' introduction to the first of these was effective in restoring the bass singer who, since the mid-'50s, had been much neglected. The Regents, the Devotions, the Edsels and many more enjoyed best selling records in a similar format.

Murdered By Suffocation?

It was a re-hashed if not entirely revitalised return to the roots. For the first time,



The late Frankie Lymon, when he was a 13-year-old Junior High School pupil singing with 'The Teenagers'.

rock was aware of its history. But the roots were soon covered over. In 1962 only Don and Juan, Ronnie and the Hi-Lites and the Dupress were actively turning back the clock. Vito and the Salutations and the Earls ('Remember Then' they sang) stayed around until 1963, after which, those who enjoyed singing in a similar fashion, were forced to do so almost for their own amusement. They and their dwindling audience supported a small acappella (pure harmony – no musical accompaniment) industry in the North East.

Most harmony groups died around the early '60s. Those that survived owed their endurance to factors outside the group's ability, usually a producer like Leiber and Stoller for the Drifters, Berry Gordy with the Temptations or Bobby Miller for the Dells. Group harmony, as such, was dead – murdered by suffocation. Attempts to resuscitate it have been largely unsuccessful, although the Persuasions have carved an acappella career for themselves and, very occasionally, records by black groups – Bobby Taylor and the Vancouvers and, most recently, the Persuaders – in which harmony is more important than instru-

mental accompaniment – take everyone by surprise. But it won't return in force; producers, arrangers and even song-writers ('oom ba ba dum, ba dum, ba durb durb . . .') would be redundant. Perhaps because of this, many of the most sensitive and creative record-men lack a doo-wop appreciation factor.

Jerry Wexler despises the 'creepy Subway Slim' syndrome; others are contemptuous of the 'jive-bullshit ice-cream chord changes', while Mike Stoller found many of the old groups unmusical – between bouts of armed service or armed robbery they would simply 'ooh' and 'aah' and wave their fingers in the air. Nothing more than hired mouths. Yet for enthusiasts, the combination of gently wavering falsetto cries, assorted hums and a burping effect from the bass-singer can be a truly delicious experience. In the USA, magazines devoted to the archaeology of harmony groups can achieve a circulation of 200,000. Records by the Orioles, the Fire Thrills and the Ambassadors may be auctioned for as much as \$300 each. Joan Baez slips 'Earth Angel' into her repertoire because it was the first song she ever heard. Other contemporary performers like Bob Hite of Canned Heat (he has garages full of the stuff) and Frank Zappa (who records affectionate parodies of the style) are indelibly marked by doo-wop's sincerity, craftsmanship and spontaneous innocence.

Golden Years

If you think you'd be moved as well, break in gently with, perhaps, 'The Best Of The Platters' (Philips 6336 218) and a good compilation like Joy's 'Out Of The Past' Volume One (JS 5007) before moving on (if you can find it) to the hard-core Liberty 'Legendary Masters' set entitled 'The End Of An Era' (83216). If you become an addict, here's just 10 personal favourites from the Golden Years. Find these and you'll never want to hear a moog synthesizer again.

- The Orioles 'Crying In The Chapel' Jubilee 1952
- The Drifters 'The Bells Of St. Marys' Atlantic 1954
- The Moonglows 'Sincerely' Chess 1954
- The Cadillacs 'Speedoo' Josie 1955
- The Gaylarks 'Tell Me Darling' Music City 1956
- The Five Satins 'In The Still Of The Night' Ember 1956
- The Gladiolas 'Sweetheart Please Don't Go' Excello 1957
- The Chantels 'Maybe' End 1957
- The Shields 'You Cheated' Tender 1958
- The Jive Fire 'My True Story' Bettone 1961

NEXT WEEK IN BLACK MUSIC – Memphis, the River Town where the blues began.

Talking 'bout my generation

THE DAY I MET MARIE

Words and Music by
Hank B. Marvin

*Imagine a still summer's day
When nothing is moving – least of all me.
I lay on my back in the hay.
The warm sun was soothing,
It made me feel good.
The day I met Marie.*

*The sound of a whispered 'Hello',
Came tip-toeing softly into my head.
I opened my eyes kinda slow
And there she was smiling –
It made me feel good
The day I met Marie,
With the laughing eyes
She tossed her hair and tantalised
She came she touched me, then she'd gone
Just like a summer breeze.*

*I remember her kiss –
So soft on my brow,
And the way that she said
Baby go to sleep now
Baby go to sleep now*

*I woke with a chill in the air
The warm sun no longer hung in the sky
I reached out but she was not there
She'd gone where she came from –
But I still feel good,
To think I've known Marie,
With the laughing eyes
She tossed her hair and tantalised
She came she touched me, then she'd gone
Just like a summer breeze.*

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Cliff Richard's roll-call of hits is unparalleled by any British artist. In the 15 years since 'Move It' reached no. 2 in September 1958, he's notched up the astounding total of 59 British chart entries. His consistency is due, at least in part, to his unerring ability to choose songs, and the range he's covered has included out-and-out rockers like 'Move It', through to standards like 'Twelfth Of Never' – taking in on the way the Jagger/Richard 'Blue Turns To Grey', and the outrageous commercialism of 'Congratulations'. In surveying such a long and diverse career it is difficult to select songs that are representative. However, 'Living Doll' and 'The Day I Met Marie' have several points of interest that make them worthy of comment.

'Living Doll' comes from his early career, and in many ways epitomises the musical mood of the time. Written by Lionel Bart (who was to go on to write some of the most popular musicals of the '60s), it was a break in style for Cliff Richard, who at first didn't want to record it, and marked a distinct change from the Presley-style rockers with which he'd made his name. By any standards it was a slight song, but so blatantly 'Pop' that it immediately appealed both to teens and adults and took him, almost instantly, to a wide audience. By no stretch of the imagination could 'Living Doll' be considered a pop classic, but it has



THE MUSIC: LYRICS

LIVING DOLL

Words and Music by
Lionel Bart

*Got myself a crying, talking, sleeping,
walking, Living Doll
Got to do my best to please her,
just 'cos she's a Living Doll
Got a roving eye, and that is why she
satisfies my soul
Got the one an' only walking, talking,
Living Doll*

*Take a look at her hair,
It's real!
And if you don't believe what I say
Just feel!
I'm gonna lock her up in a trunk
So no Big Hunk can steal her away from me*

*Got myself a crying, talking, sleeping,
walking, Living Doll
Got to do my best to please her,
just 'cos she's a Living Doll
Got a roving eye, and that is why she
satisfies my soul
Got the one an' only walking, talking,
Living Doll*

*Take a look at her hair,
It's real!
And if you don't believe what I say
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satisfies my soul
Got the one an' only walking, talking,
Living Doll*

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lingered on in fond memory years after better songs have slid into obscurity – possibly due to its extreme simplicity.

'The Day I Met Marie' is, in every way, a better song and remains – six years after he recorded it – one of Richard's own favourites. It proves – with its evocative images, 'Dream-Girl' subject, and intriguing changes of pace – that ex-Shadow Hank Marvin is a far better writer than is generally realised. In its own way it is quite a complex piece of work. It immediately conjures up in the mind the sleepy romance of a summer in the country; and in both content and form it is a perfect vehicle for Cliff Richard's light and pleasant voice. Sadly, it never reached the heights of some of his other songs (it made no. 10 in September '67) and in popularity could never hope to compete with, for example, 'Congratulations' and 'The Young Ones' – neither of which share its qualities.

NEXT WEEK IN MUSIC: Gerry Goffin and Carole King's lyric, 'It Might As Well Rain Until September' and Bobby Darin's 'Multiplication'.

POP FILE

... the Who's Who of Pop. Week by week the A-Z of who did what and when.

DEEP PURPLE was formed by guitarist Ritchie Blackmore and organist/vocalist Jon Lord in February 1968. They recruited drummer Ian Paice, singer Rod Evans, and bassist Nicky Simper. Paice has stayed with the band, but the other two were replaced by Ian Gillan and Roger Glover. The group's first single



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in 1968 'Hush', shot up the American charts at a time when heavy groups were sprouting up like mushrooms. But Purple consolidated that success with 'Kentucky Woman', 'River Deep Mountain High' and their first album 'Shades Of Deep Purple', none of which made much impression in Britain despite the group's popularity in America. They made their first US tour at the end of 1968, and became one of the first British groups to be more popular in America than at home. Albums 'The Book Of Taliesyn' and 'Deep Purple' came out, but it was only with 'Deep Purple In Rock' (1970) that they became a big name at home. In September 1969 the group performed at the Albert Hall, London, with the Royal Philharmonic Orchestra – the first of many Jon Lord works combining the group and classical musicians. Deep Purple have continued since then to play massive concerts and sell large numbers of records the world over.

DESMOND DEKKER, born and brought up in Kingston, Jamaica, had his first international record success in 1967 with '007'. In 1968 'Israelites' made no. 1 in the UK. At this point Dekker came to work and record in Britain, where he had further success in 1969 with 'It Mek'. Other records include: 'Sabotage', 'You Can Get It If You Really Want' and 'The Song We Used To Sing'. Desmond sings, writes and plays guitar and piano. In 1971 he represented Jamaica at the International Pop Song Festival in Bratislava.

THE DELLS must be the longest-running group in pop music. Formed 19 years ago in Chicago, they still have the same founder members today: Marvin Junior, Johnny Carter, Verne Allison, Mickey McGill, and Chuck Barksdale. One of the original street singing groups in Chicago, they signed to Checker in 1953 – singing acapella under the name of the El Rays. In 1954 they moved to Vee-Jay Records where they recorded their first hit 'Oh What A Night'. They then moved into the slick supper-club circuit and away from their old style. In 1968 they were back at Chess again, and had a big hit with 'Love Is Blue' and 'I Can Sing A Rainbow' in 1969. They have continued recording for Chess and their latest hit was this year with 'Give Your Baby A Standing Ovation'.

TERRY DENE had three reasonable size hits for UK Decca in 1957–58 with 'White Sports Coat', 'Start Movin'' and 'Stairway of Love'. The second attempt (after Tommy Steele) to find a British Elvis, he was a shy and nervous teenager from South London, prone to retire in tears from singing when told he couldn't. His comebacks and traumas filled the newspapers for a



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while, although he had never been that big as a singer. In 1958 he married singer Edna Savage, and everyone gushed at his new-found respectability. Shortly after Dene was good copy-fodder yet again... he got his National Service call-up papers. Nik Cohn wrote: 'As Riflemen 23604106 he smiled for cameras, waved for weeping fans... A few hours later, though, having realised exactly what he was taking on, he burst into tears and

collapsed. "It was grim, man, just grim," he said.' Two months later he was discharged on medical grounds and attempted yet another comeback. It failed and so did his marriage. After unsuccessful records, tours, more comebacks and more tears, Terry Dene packed it all in and joined the Salvation Army.

DELANEY AND BONNIE Bramlett first came to notice when, in 1969, they recorded an album for Elektra 'Accept No Substitute'. Before this they had been the first white artists to be signed by the Stax label, but gained little recognition. The Elektra album, which as well as being their first is undoubtedly their best, was picked up on by George Harrison and their name spread quickly through the musicians' grapevine. They toured Europe, and Eric Clapton not only played but recorded with the group, producing 'Coming Home' among other tracks. After



SKR

three albums for Atlantic ('On Tour', 'To Bonnie From Delaney', and 'Motel Shot') the Bramletts parted musically and maritally. Their gigs had become rock elite social events, where the audiences were preoccupied trying to spot Harrison, Clapton or some other 'name' jamming, rather than getting into the music of the overshadowed D and B. This over-enthusiasm for the group aggravated an already tense situation when Leon

Russell, one of the original Friends, took practically the whole of the group for the Mad Dogs And Englishmen extravaganza. At their height, Delaney and Bonnie and Friends produced the best white soul music of all-time, and to gauge what influence they had on rock generally, consider the then unknown musicians they brought to the public on their first album. Practically all of them have made solo albums since: Leon Russell, Jerry McGee, Bobby Whitlock, Carl Radle, Bobby Keys, Jim Price, Jim Keltner, Rita Coolidge. Beat that!

JOHN DENVER, son of a US Air Force pilot, was brought up all over the States before getting into music, while at college in Texas. After working for four years in the Chad Mitchell Trio, John signed with RCA in 1969. His first album 'Rhymes and Reasons' contained the song 'Leaving On A Jet Plane' which became a million-seller for Peter, Paul and Mary. His hit single 'Take Me Home Country Roads' established his soft singing and writing style. John's latest and sixth RCA album is called 'Rocky Mountain High'.

KARL DENVER, a tough-looking Scottish ex-merchant seaman, had six fair-sized hits in Britain between 1961 and 1963 of which his third 'Wimoweh' reached no. 5 in the charts. This song was notable for having no intelligible words just 'hey-up-a-wimoweh', groans and gurgles and Karl's distinctive semi-yodel. Other hits included 'Mexicali Rose', 'Marcheta', and 'Never Goodbye'.



JACKIE DE SHANNON, an American singer/songwriter, is known in Britain mainly through her songs (both hits for the Searchers) 'Needles And Pins' and 'When You Walk In The Room' (recorded by the Byrds). These two songs and another of her own compositions 'Put A Little Love In Your Heart' were hits in the US for Jackie herself. In addition to her musical career, Jackie has starred in many US TV productions as an actress.

DEREK AND THE DOMINOS was formed by Eric Clapton following his work with Delaney and Bonnie. Taking the Bramletts' bass player Carl Radle, their keyboard player Bobby Whitlock, ace guitarist Duane Allman, and drummer Jim Gordon, Clapton assembled one of the best rock bands ever to plug in to a power point. They proved it on their memorable album 'Layla', the title track being merely one of many excellent songs on the record either written or part-written by Clapton. The good things came to an end all too quickly, and Clapton retired from the rock scene when the group disbanded until his appearance at the Rainbow, London, in January 1973.

NEIL DIAMOND started as a songwriter and had early successes with the Monkees' 'I'm A Believer'. For some years he enjoyed hits in the US including 'The Boat That I Row' (a hit in Britain for Lulu), and 'I'll Come Running' (best known in Britain by Cliff Richard). In 1970 he broke through in Britain with 'Cracklin' Rosie' and followed it quickly in February 1971 with 'Sweet Caroline', which has also been recorded by Andy Williams and Elvis. His first UK appearance was at the Albert Hall in 1971, and his other hits include 'I Am I Said' and 'He Aint Heavy He's My Brother'.



BO DIDDLEY was born Elias McDaniel in McComb, Mississippi, on December 30th, 1930. He started playing guitar in a local group when he was 17, then moved to Chicago where he collected the name 'Bo' and signed with Chess Records in 1955. His first single 'Bo Diddley' was a US hit, as were 'Hey Bo Diddley', 'Road Runner', 'Bo Diddley's A Gunslinger', 'You Can't Judge A Book By Its Cover' and 'Say Man'. Other notable recordings include 'Pretty Thing', 'Mona', 'I Can Tell' and 'Bring It To Jerome'. Bo Diddley's distinctive rhythmic pattern, known simply as a Bo Diddley Beat, has been copied in Duane Eddy's 'Cannonball', Johnny Otis' 'Willie And The Handjive', and the Rolling Stones' adaptation of Buddy Holly's 'Not Fade Away' which Holly recorded with a lighter, skippy version of the Diddley rhythm. (Buddy Holly also recorded a fine version of 'Bo Diddley'.) The Bo Diddley sound, which features maraccas by Jerome Green, was a big inspiration for the Rolling Stones, the Animals, the Pretty Things and Manfred Mann in Britain in the early '60s. Bo often played guitar on his Chess stablemate Chuck Berry's recordings, using a quite different tone from his own de-tuned and heavily vibrato-ed sound. Lyrically, Bo Diddley was notable for bringing a witty edge into his records, quite different from the bitter-sweet reflections of the conventional bluesmen. Bo Diddley is still playing the same songs to a new generation of American fans, and is still backed by his guitar-playing sister The Duchess.

DION DI MUCCI was born in the Bronx, New York, on July 18th, 1940. At the age of 17 he and his friends Angelo D'Aleo and Carlo Mastrangelo formed a vocal group the Belmonts. They had US hits with 'I Wonder Why', 'Teenager In Love' (covered in Britain by Craig Douglas), 'No One Knows' and 'Where Or When'. In 1960 Dion and the Belmonts parted company and Dion scored solo successes with 'The Wanderer', 'Runaround Sue' and 'Ruby Baby'; while the Belmonts enjoyed lesser success with songs like 'Come On Little Angel' and 'I Need Someone'. Dion continued recording throughout the '60s, and in 1972 he and the Belmonts got together again for a one-off revival concert which has been released as an album.

WILLIE DIXON played bass on most of the classic Chess sessions of the '50s. As well as being leader of the session group and a record producer, Dixon composed many blues songs including 'Hoochie Coochie Man', 'Spoonful', 'Little Red Rooster' and 'I Just Wanna Make Love To You'. He also made a number of recordings in his own right.

POP FILE

In the next issue



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THE SUPERSTARS

Jackson 5: A father who trained his family into a fine performing group, and who gave a whole generation of young black people something with which to identify. So that Jackson 5 are sometimes called 'Young America'.

POP INFLUENCES

Record Producers (Part 2): The varied attitudes and values and methods of record producers, and how technical progress has caused record production to become an art form as important as the music to which it is related.

THE MUSIC

Carole King: Teamed with Gerry Goffin, she was putting out hit teen ballads in the late '50s and early '60s, and wrote hits for the Drifters and the Monkees. Now she is best known as a singer/songwriter – a successful performer in her own right.

BLACK MUSIC

Memphis: Often called the 'musical metropolis'. From Beale Street itself, barrelhouse pianists, street singers, jugbands and dancebands – musicians of every persuasion.

POP

Adam Faith: He was a forerunner of the Beatles and the Byrds in that he portrayed the pop star as a thinking man. By 1968, he had rethought himself from pop star to actor and then again in 1972, from actor to record producer.

POP CULTURE

Pop Art (Part 2): How Art in the '60s got out of the galleries and into our lives and how a lot of people have had a lot of fun with it.

ROCK

Global Rock & Roll: The effects R&R had around the world in 1957 – from being banned in Siam, to three youths being whipped in Johannesburg for disturbing the peace.

PROFILE

Duane Eddy: The instrumentalist who scored only five hits less than the Beatles, although he seems to have been overlooked by the public since he was ousted by the Merseybeat boom and the Shadows. His hit song, 'Because They're Young' is still used as a theme song by Johnny Walker on his Radio One Show.

Plus: Pop File and more Lyrics

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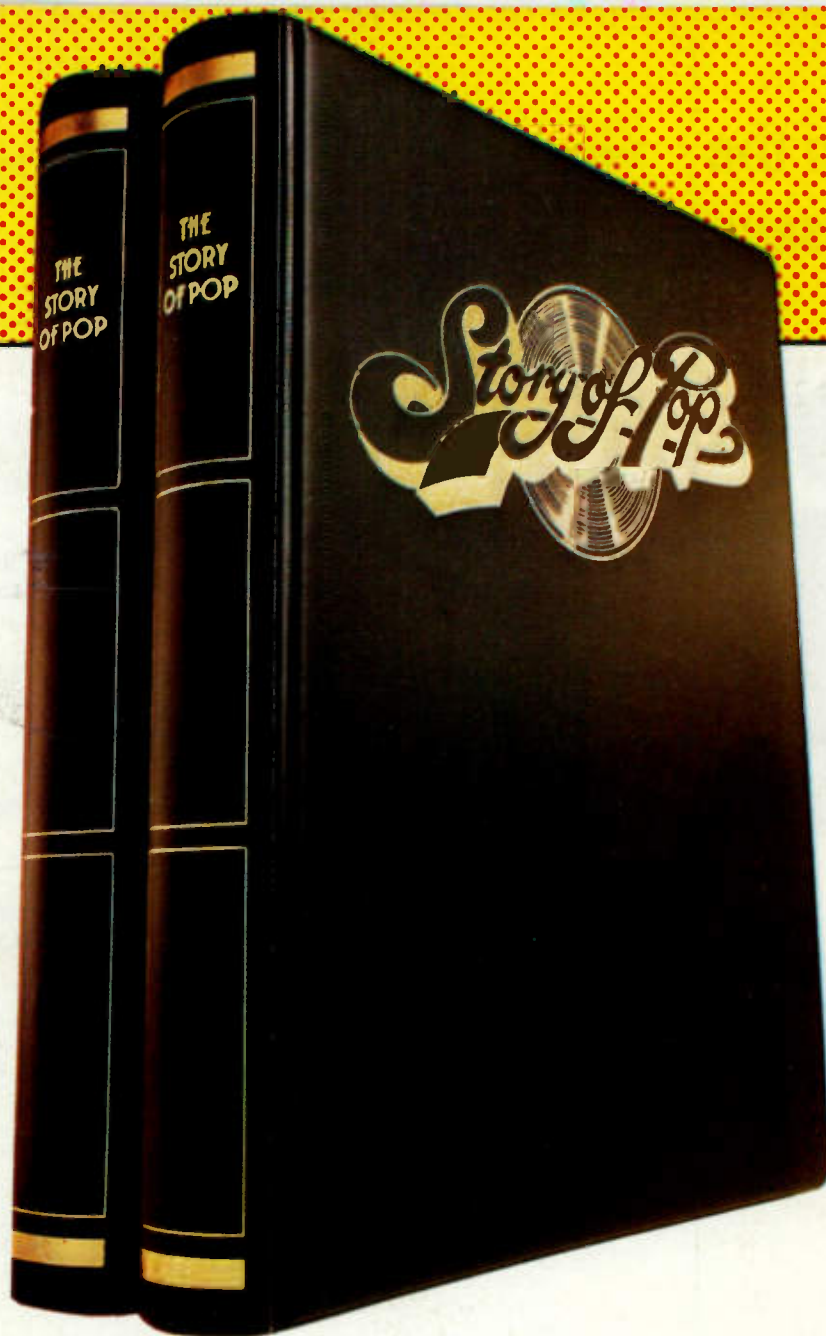
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