THE RADIO ONE

Story of Pop

THE FIRST ENCYCLOPEDIA OF POP IN 26 WEEKLY PARTS

CAROLE KING: A 50's songwriter turned 70's star
JACKSON 5: Soul family finds success
DUANE EDDY: The first of the guitar heroes
PLUS: Adam Faith, Producers and more

PART 8

25p

EVERY THURSDAY

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In many ways, 1962 was a watershed year in the story of pop. It was, for example, a year of beginnings and endings. Many artists who had consistently achieved long runs of hits, either faded altogether or started a decline, and the type of pop that had marked the previous four years was losing direction. This week's Radio One programme looks at the loss of energy of such artists as Rick Nelson, Bobby Vee, Neil Sedaka, Dion and Paul Anka and the way in which the public's taste was changing; boredom with the diluted music was setting in, and the way in which audiences were starting to seek new forms. Not all the artists, of course, were to disappear completely (although there were such casualties), some evolved more towards main-stream 'show-biz' entertainment and the cabaret circuit, some continued in much the same way on a nostalgia wave and earned steadily, and some went through a process of total change to re-emerge, perhaps 10 years later, as very popular and current performers. This week's documentary looks at all of these in a rounding-off of the history until the end of the '50s.

This issue reflects that theme, in that, we present a profile of Duane Eddy, the most popular solo instrumentalist of the time; look at the career of Adam Faith who, with Cliff Richard, was the most popular British star, and whose career has enjoyed a resurgence; analyse the music of Carole King, certainly one of the most consistent writers of the '50s and early '60s, who embarked on a highly successful new career as a singer in the last couple of years.

This week we also spotlight the Jackson 5 as an example of the emergence of young, black superstars and arguably the most original and talented of the so-called teenybopper groups. And in the continuing chronicle of black music reveal the enormously important role that Memphis has had to play down the years as a music centre. In addition there's the second part of our explanation of the importance of the producer in the creation of records, a report on the way that rock & roll swept the globe and brought together an international generation (and led the way for the extraordinary worldwide popularity of the Beatles) and another look at pop art which became truly, and for the first time in history, an art for the masses.

In both the verbal and written word this week you can see how the earliest years of the '60s were a melting-pot out of which a new music was waiting to be created.

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.

IN THIS ISSUE

ADAM FAITH by Phil Hardy: One of the original rockers, who turned actor and record producer 197

GLOBAL ROCK & ROLL by John Qualen: The oldies reacted very strongly to rock & roll in an effort to stop this crazy, classless music liberating their captive young 199

TALKING 'BOUT MY GENERATION: Lyrics of 'It Might As Well Rain Until September' and 'Multiplication' in full, plus analysis 203

DUANE EDDY by John Pidgeon: The twangy guitarist who chalked up hit after hit 204

CAROLE KING by Dave Laing: The most prolific woman singer/songwriter in our time 206

JACKSON 5 by Robin Katz: The group that brought sex to the under sixes 209

POP ART (Part 2) by Martin Wright: Examples of objects that still retain their cheeky integrity as works of art 213

MEMPHIS by Tony Russell: 'If Beale Street could talk, married men would have to take their beds and walk' 216

RECORD PRODUCERS (Part 2) by Rob Finnis: The rise of the young independent producers 219

POP FILE by Mitch Howard: Pop from A to Z 224

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All charts positions and release dates refer to the UK unless otherwise stated.

More English than Brighton Rock

Though Cliff Richard's chart success has continued to the present day, along with his commitment to older notions of entertainment (the Eurovision Song Contest) and Christianity (the Festival of Light) he does look increasingly out of place in the modern world of rock, where drugs and politics are commonplace. You couldn't imagine Cliff, like Lennon, helping to pay *Oz*'s legal costs or writing songs about Ireland.

It's just as hard to imagine Adam Faith supporting either set of causes – the Festival of Light or *Oz*. But nonetheless, he *is* at home in the rock of now. As Daltrey, whose solo album was produced by Faith, put it, "Adam's on the ball. He's survived, he's kept in touch."

In part, this being in touch can be attributed to his lack of success after the advent of the Beatles – his last Top 20 record as a performer was a cover of Lou Johnson's 'Message To Martha', in December 1964. This forced him to step back and see the changes, and made it clear to him that if he didn't change he couldn't be successful. Another reason was that even then, back in 1962, Adam Faith was something different: he could talk soberly to the Archbishop of York about teenage morality *and* glory in his new-found wealth and success, without there being any evident contradiction. But first he had to be successful – and that was the difficult part.

Going Solo

In 1957 Jack Good persuaded Terry Nelhams to leave the Worried Men (a skiffle group), and go solo as Adam Faith, and got him three weeks on *6.5 Special* – on the strength of this Faith got himself a manager and a record contract. Three months later Faith, a flop, quit showbusiness completely and got himself a steady job as an assistant film cutter. The image Good had chosen, 'a frustrated James Dean personality in black leather' was at the time more Jack Good than Adam Faith.

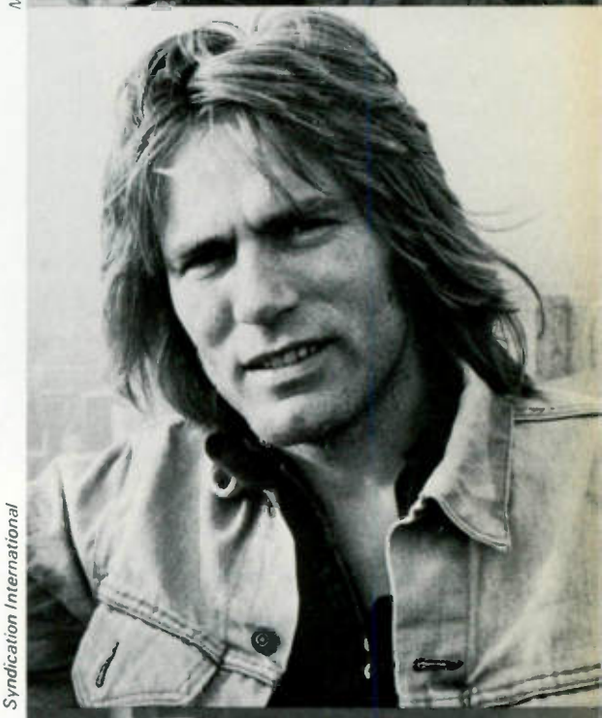
However, when John Barry got in touch with him and offered him a residency on *Drumbeat*, the BBC's follow-up to *6.5 Special*, Faith accepted. This time things looked more promising: the residency was extended for 22 weeks, Evelyn Taylor (John Barry's manager) became Faith's manager, and he got another record contract. But after *Drumbeat*, there was another hiatus, and it wasn't until later in 1959, when Faith recorded a song co-written by Johnny Worth and John Barry, that success came. 'What Do You Want', with Faith's gimmicky pronunciation of 'baby' ('boibi') and Barry's Hollyish string arrangement, made no.1, as did the follow-up 'Poor Me'. Their third effort, 'Someone Else's Baby', only got to no.2, but Faith's success was assured.

Face To Face

Just another chart-topper at the time, in retrospect, 'What Do You Want' can be seen as the first wholly pop song, and with it Faith (more so than Cliff Richard) became Britain's first pop star as opposed to rock & roller. For a start, he was smart. The leather jacket was replaced by a suit or casual clothes, and his hair was significantly lacking in grease. Above all he looked English. But it was more than that. Faith was different from the John Leytons and Craig Douglases who followed him into the charts and suits. While they wanted to become actors, or widen their activities, to *become* accepted, Faith respectfully demanded acceptance and respect for what he *was* at that moment.

Once he was a success, and as such a phenomenon of interest to the press, this image developed rapidly. The highpoint came on December 11th, 1960, when he was interviewed by John Freeman on the BBC TV *Face To Face* programme. *Face To Face*, a precursor of the chat show, had been an embarrassment to many of the show's guests, not because Freeman was a particularly gruelling interviewer, but simply because the people interviewed had to speak for themselves. Thus, although it was a mark of pop's growing respectability that Adam Faith was asked to appear, the press greeted the news of the interview with the prediction that, without manager

Mirrorpic



Syndication International

SKR

Top: A very short-haired Adam Faith poses with his mother in his parent's flat in West London. Centre: The new image of singer-actor Adam Faith as he appears in the ITV series *Budgie*, a part that brought him back to the notice of his old fans again and meant that the transition from singer to actor had become an actuality. Bottom: A happy portrait of Adam and his wife Jackie, taken when they were married in 1967.

Rex Features

or records to hide behind, Faith would be an easy victim.

The reverse happened. In the words of the *Sunday Pictorial* report, 'Adam seems to have done himself more good by TALKING than by SINGING'.

Faith agreed that he earned 10 times as much as a Cabinet minister, and that his work was easy. But in contrast to the rock & rollers he supplanted, he admitted he liked classical music (Sibelius and Dvorak), and that he enjoyed reading (Salinger and Aldous Huxley) – what's more, it transpired that he could write as well. His autobiography, *Poor Me*, ghost written or not, unlike most of the biographies of the period, is actually readable and informative.

It was his honesty about records that failed, and his dependence on Eve Taylor and John Barry for advice, together with a readiness to express his own opinions, which set Faith apart. Of course, he did the usual things as well, made more hits, – 'How About That', 'Who Am I?', 'As You Like It' etc – did TV, concerts, pantomimes, films, – *Beat Girl, Never Let Go, What A Whopper, Mix Me A Person,* (but note, *Never Let Go*, not *Summer Holiday*). Although Adam Faith was in no way an angry young man, he was a forerunner of the Beatles and the Byrds – the pop star as a thinking man.

Faith did not long survive the advent of the Beatles. He had only one hit in 1963 and two in 1964. His chart career over, he spent four years trying to become a night-club singer and hated it. Finally, in 1968, he quit the pop business – "I was earning loot, but I wasn't progressing." He decided to become an actor, took drama lessons, joined a repertory theatre, and made his stage debut playing Feste in *Twelfth Night*. His break came when he got a part in *Night Must Come*, playing opposite Dame Sybil Thorndike. He then went on to play the lead in a touring version of *Billy Liar* in autumn 1969.

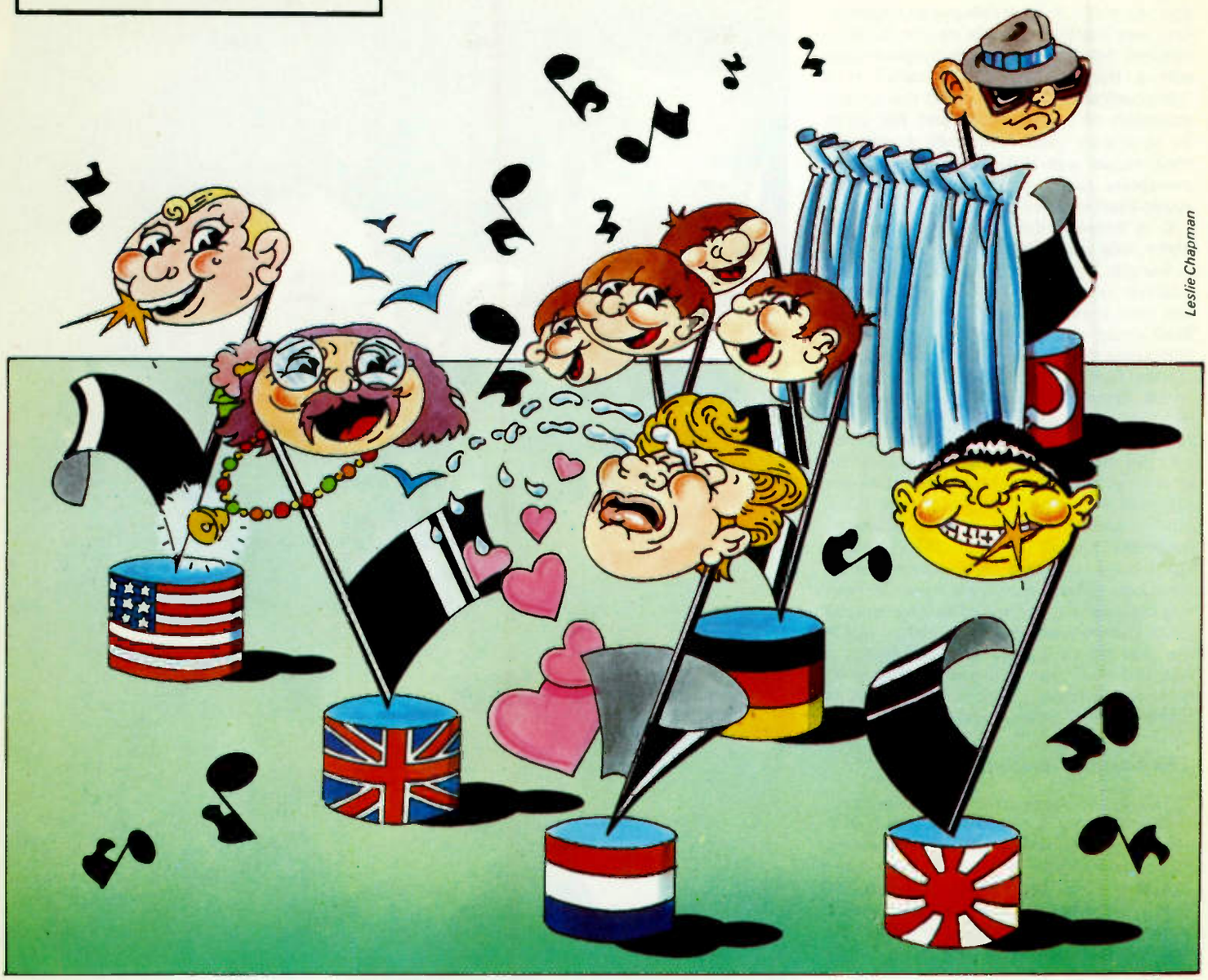
Budgie's Success

This led to his national re-emergence in *Budgie*, a TV series that began in April 1971, in which he played a fashion-conscious failure of a petty criminal. Faith understood his character perfectly: "I started with him wearing running shoes, but then I realised he wouldn't be bright enough to wear them. So I switched to clogs, they're almost impossible to run in."

With *Budgie*'s success – the series was continued in 1972 and a film is on the way – Faith's confidence grew. He was eyeing the new world of rock. He started singing again in 1972 and – like many of the early '60s performers – went into the behind-the-scenes of rock production and management. It was through Leo Sayer, an artist he was managing and producing, that he met Roger Daltrey. Daltrey was thinking about doing a solo album, and he and Faith got on well together, so the Sayer album was delayed.

Instead, Faith produced Daltrey's solo album with songs by Sayer and his co-writer Dave Courtney. Adam Faith's career had come full circle! Faith was in the charts again, 14 years after 'What Do You Want', this time as the producer of the singer of one of the groups that had ended his chart career.

NEXT WEEK IN POP: Chubby Checker and The Twist. New York is taken by storm.



Leslie Chapman

Rock around the world

Sept 21 1956: Riots in Oslo after *Rock Around The Clock* shown; police use batons to contain 600 youths.
Feb 12 1957: Rock & roll associated disturbances reported in Denmark.
Feb 21 1957: Rock & roll banned in Indonesia.
Feb 22 1957: Rock & roll banned in Argentina.
April 1 1957: 30 youths arrested in a rock & roll riot in West Berlin after a dance floor is torn up.
April 26 1957: The Roman Catholic Archbishop of Malta warns dance organizers 'not to burden themselves with the responsibility of ruining souls by allowing rock & roll'.
Oct 14 1957: Tear gas used to dispel riots in Johannesburg after *Rock Around The Clock* shown – three European youths sentenced to a whipping for disturbing the peace.
Oct 8 1958: Rumanian Communist party denounces rock & roll; rock & roll banned in Siam.

The above reports and quotations taken from the *Times* offer at least a partial account of the world wide reaction to rock & roll. Probably a thorough investigation of the world's newspapers would reveal headlines like '1,000 Rock'n'Roll Rioters Take City By Storm' (the *Daily Mirror*, Sept 10th, 1956) and more graphic accounts of disturbances, but the central point remains clear – rock & roll caused social unrest throughout the world.

The one major exception was America, rock & roll's birthplace. There were no large scale disturbances in America, although there were the usual denunciations of rock & roll from the pulpits and psychiatrists offices of the country, because rock & roll was not new to

America. Of course, it was deemed bad and harmful – in New Orleans an organization was founded to save decent christian children from corruption by 'negro music' and a Hartford psychiatrist called it a 'communicable disease' – and the sudden explosion of teenagerdom and the claim by America's youth that rock & roll was *their* music was disturbing. But as commentators were quick to point out the music itself was not new.

If in America the big change was that white kids were listening to black music, in Europe, a place with no country or R&B tradition – no hillbillies or urban blacks and only a smattering of Jazz – the music itself came as a complete surprise. However tame they may seem now, records like 'Shake Rattle And Roll' and the infamous 'Rock Around The Clock', with their then incredibly danceable beat, marked off a new era in popular music. In America they became the focal points for the expression of emerging youth consciousness. Like the Marshall Plan and Coca Cola, rock & roll quickly spread through Europe, aided by American Forces Network (AFN), Radio Luxemburg and the large numbers of American soldiers stationed there. By now it is commonplace to talk of an international youth culture with rock at its centre, but in the '50s no such unity was visible and it was the music, so new and strange to its European listeners, rather than the values that lay behind it that mattered most.

The Natural Language

This led to some strange juxtapositions. In America rock & roll more or less died in 1959, but in Europe (and to a lesser extent in Britain) it lived on. It was in Europe and Britain that the official Gene Vincent Fan Club and the Buddy Holly Appreciation Society sprang up. Similarly later the documentation of '50s rock & roll began in the British and European *fanzines* – magazines usually home duplicated, produced by fans for love, and full of information, label listings and interviews with usually forgotten rock stars. A much earlier manifestation of the longevity of rock & roll in Europe was the Hamburg club scene in the Reeperbahn between 1959 and 1963. The Beatles and many other Mersey Beat groups in the making, couldn't play rock & roll outside of Liverpool in Britain, but in Hamburg they were welcomed with open arms – the only concession demanded of them was that they play 'Wooden Heart', a song from *G.I. Blues* the Elvis film set in Germany.

Apart from wanting and being able to play rock & roll, the other advantage that the British groups had was that English – *the* language of rock & roll – was their natural language. The rise of the American film musical in the '30s had seen the first major assault on native popular song. Rock & roll, an even more untranslatable idiom, continued this, and, as rock & roll became pop and even more international, the pressures on European singers to sing in English/American grew stronger and stronger. Very quickly the European charts began to look like a mish mash of the British and American charts – British acts being popular because they could easily tour in Europe.

Central Press Photos Ltd.

A typical example of the excesses of fan mania.

In Sweden by 1960 there were two charts, one for songs sung in English (sometimes by Swedish groups) and another for Swedish songs.

Anti-Americanism

But if Scandinavia and Germany rapidly succumbed to the English/American language, in some European countries there was strong resistance. France, with its own lively popular song tradition – exemplified by Edith Piaf – and its anti-Americanism, was a particular case in point. Johnny Halliday, one of the bigger European rock stars to emerge, only became successful by uniting the image of rock & roll – Elvis Presley in his case – with that of the French male popular singer.

In many ways the strangest confrontation was that of rock & roll and the Iron Curtain. Rock & roll was American and as such bad, but unlike most of the examples of 'Democracy In Action' that America was trying to sell to Eastern Europe, rock & roll was as much despised by America – at that time – as it was by the authorities of the Communist bloc. One would expect that the result would be that rock & roll would be almost unknown behind the Iron Curtain. The reality (in Poland at least) as Thomas Wielski explained in an article in *Rolling Stone* was very different:

'The fans having cousins and penpals abroad and persons travelling to the West somehow managed to import relatively large quantities of rock records. In the cities most current hits were available on the black market. . . . While the black market prices made records unreachable to most of us some private producers were

Keystone

Keystone

Above: A hundred police were called out in Copenhagen to quell disturbances, following the showing of the film *Rock Around The Clock*. This was in August of 1957.

selling millions of cheap soft records cut on plastic covered postcards. People's Government always welcomed small private business (as long as they remained small) and this criminal practice has been legalized, supposedly even on an international level through wholesale royalty deals with foreign copyright organizations. Only Golden Postcard Awards were missing I can tell you. Ironically the cards themselves were often imported from the Soviet Union. Privately.

Frequently one had to wait in line for a couple of hours to get 'Don't Be Cruel' on a picture of a Red Army monument, and later discover that the song on it was 'Don't' or something entirely different, assuming it happened to be a recognizable recording.'

By 1967 the number of black market dealers and postcard 'bootleggers' in Poland almost exceeded the number of potential buyers. The key to this was Radio Luxemburg, which, according to one letters' survey, had more listeners in Poland than anywhere on the continent – dangerous enough to be jammed by the Russians in 1961, at the time of the Berlin Wall crisis. Nonetheless, slowly rock & roll found its way onto the Eastern European airwaves – first in 1956 with about a song a week included in the surveys of world music produced by the more liberal networks.

Today several hours of rock a day are programmed on the Polish National Network.

Rocking Europe

Rock & roll breached the walls of Europe, but it was the Beatles who captured the world and made rock truely international. Langdon Winner, writing in *Rock and Roll Will Stand*, saw the release of 'Sgt. Pepper' as the first concrete expression of this internationalism: 'The closest the Western civilization has come to unity since the Congress of Vienna in 1815 was the week that the 'Sgt. Pepper' album was released. In every city in Europe and America the stereo systems and radios played, 'What would you think if I sang out of tune . . . Woke up, got out of bed . . . looked much older and the bag across her shoulder . . . Lucy in the Sky with diamonds . . . , and everyone listened.'

But even before 'Sgt. Pepper', the Beatles, if only in terms of their news value, had vastly expanded the rock audience, and by their touring – they visited France, America, Denmark, Hong Kong, Australia, New Zealand, Germany, Italy, Spain, Japan, the Philippines and Canada – and singing in foreign languages, they had in general made rock both more accessible and more immediate to their world-wide audience. The results were thousands of imitators and the sudden growth of groups rather than solo artists in places as diverse as Poland, Scandinavia and Japan.

Japan, which now with Germany, America and Britain tops the largest national rock market league table, was,

Syndication International *Kobal Collection*

Elvis Presley in *GI Blues*. Insert: Los Bravos, one of the rare continental groups to have a hit in the British charts with 'Black Is Black'.

before the Beatles, almost wholly dominated by American groups. Soon after the Beatles, a large local 'Group Sounds' – the Japanese have difficulty pronouncing 'Lock and Lorr' – scene evolved, with an estimated 5,000 groups by 1969. Most of the groups sound just like the Beatles or Hendrix, depending on whom they're imitating. But even though they sing in (almost unintelligible) English/American – often the songs are written in Japanese and then translated into English! – they are Japanese groups and becoming more Japanese all the time.

Occasionally foreign records of this sort, such as Los Bravos' 'Black Is Black', surface in the British charts. However, it was not really until the time of 'underground' music with its emphasis on long extended solos, that European rock at last broke out of Europe. Although 'progressive' music has not yet dethroned English/American as the language of rock, its increasing emphasis on rock as music – and often as avante garde music which can grow out of native music forms – has made it much easier for European groups like Golden Earring, Can and Focus to gain American and British acceptance.

In the course of the development of rock, many barriers, not least national barriers, have been broken down and an international youth culture has been created around rock. Rock is now played in Saigon, London and Belgrade. No Japanese Beatles, German Rolling Stones or Polish Dylan has yet appeared, but it is increasingly possible that such a figure could surface – after all surely no one would claim the reggae groups like the Wailers or Maytells actually sing in ENGLISH, would they?

NEXT WEEK IN ROCK:
Why Rock & Roll died.

Talking 'bout my generation

IT MIGHT AS WELL RAIN UNTIL SEPTEMBER

What should I write?
What can I say?
How can I tell you how much I miss you?

The weather here has been as nice as it can be
Although it doesn't really matter much to me
For all the fun I've had while you're so far away
It might as well rain until September

I don't need sunny skies for things I have to do
Cause I stay home the whole day long and think of you
As far as I'm concerned each day's a rainy day
So it might as well rain until September

My friends look forward to their picnics on the beach
Yes everybody loves the summer time
But you know darling while your arms are out of reach
The summer isn't any friend of mine

It doesn't matter whether skies are grey or blue
It's raining in my heart cause I can't be with you
I'm only living for the day you're home to stay
So it might as well rain until September.

Written by: Gerry Goffin & Carole King.

MULTIPLICATION

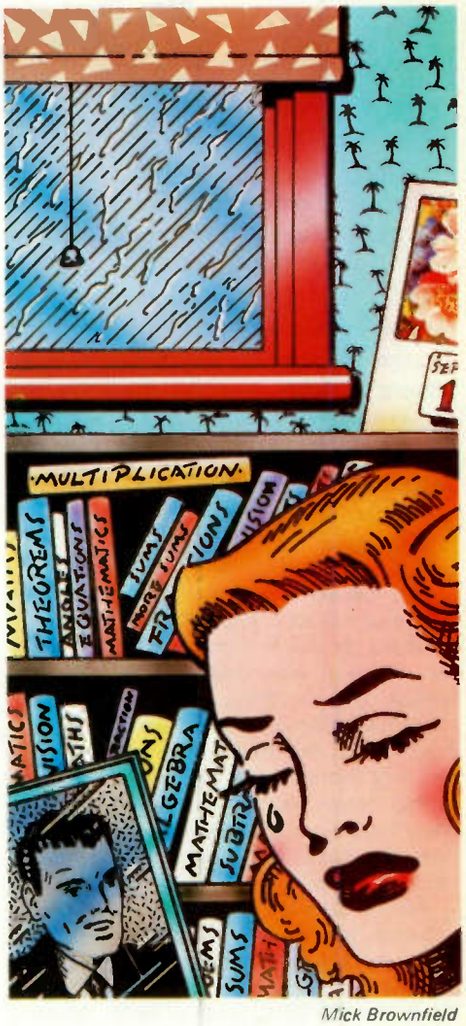
Now when you see a gentleman bee, round a lady bee buzzin'
Just count to ten, then count again
There's sure to be an even dozen
MULTIPLICATION – that's the name of the game
And each generation – they play it the same

Now there were two butterflies castin' their eyes
Both in the same direction
You'd never guess that one little yes
Could start a butterfly collection
MULTIPLICATION – that's the name of the game
And each generation – they play it the same

Let me tell you now
I say one and one is five
You can call me a silly fool
But you take two minks add two winks
Ah, you got one mink coat

When a girl gets coy in front of a boy
After three or four dances
Well you can bet she'll play hard to get
And multiply her chances
MULTIPLICATION – that's the name of the game
And each generation – they play it the same
They better!

Written by: Bobby Darin.



Mick Brownfield

The early '60s ushered in an era of new lyrics. Songwriters, who had learned their craft in the 'awop-bop' days of rock and early pop, were more sure of themselves, both musically and lyrically and this new-found confidence made for more literate and fluent songs, that reflected the way in which the recently-created teen group were starting to recognize their own power and uniqueness. While the songs were still not to reach the complexity and near-poetical flavour of the later work of the Beatles and Dylan – there were few attempts at putting over a social or political message – they were expressing the love-lorn yearnings of the young far more potently. And a new element was a worldly humour that had been almost totally lacking previously.

Carole King's role in the progression of the pop song is well-known, but in 1962, she added another cap to that of 'song-smith', in that she recorded one of her own co-compositions – 'It Might As Well Rain Until September'. Her first attempt as a singer/songwriter was enormously, and deservedly, successful. Encapsulated in a few lines is a real teenage 'cri de coeur'. Summer songs have always been popular but this was one with a difference. Here the joys of the summer beach life were used as a sharp contrast to the lonely girl missing her boy. Without being maudlin or mawkish in any way, Carole King managed to convey the isolation the girl feels, cutting herself off from friends and fun to pine – like the heroine of a love strip cartoon – in her depression. What helps to make the song stand out, is the fact that it is set to a bright beat that avoids the traditional 'weepie' arrangement of dolorous strings and emphasizes the sunny atmosphere surrounding the heroine. It is not surprising, therefore, that this song is still played and enjoyed a decade later, proving that a good song is not stereo-typed by the age in which it was first popular.

'Multiplication' could not, in content, be more different. Its tongue-in-cheek delivery and slyly risque subject-matter are comments on the way in which pop lyrics – largely aimed at teens – had developed. Sex is never directly mentioned but it pervades the whole song; in fact, it is the birds and bees set to music, sex education via disc! However, you note, that while the antics of insects and even mink result immediately in off-spring the lyric turns rather more coy when dealing with boys and girls! In a way, 'Multiplication' marks a small turning-point; it is a witty song whose words are perhaps more reminiscent of some of the hits of the '30s – but it is firmly wedded to a '60s pop beat.

Times were changing quite rapidly, as evidenced by Bobby Darin's own career, which had evolved in a few years, from the grooming as a 'white Little Richard', through hotting up standards, to delivering polished performances using his own material. Darin is an example of how pop had reached a smoothness quite at odds with the birth of the music only a few years before, and presaged a swift change, yet again, into something different.

NEXT WEEK IN THE MUSIC: The lyrics to 'Let's Dance' and 'Twisting The Night Away'.

DUANE EDDY have twangy guitar, will travel

For a man who has shrunk to insignificance in most pop memories, Duane Eddy was a startlingly prolific and influential musician in his day. That he has been forgotten in the space of 10 years, while others less successful than he are constantly referred to, is doubtless due as much to his uncompromising rejection of personal flamboyance, as to the brevity and remoteness of his career.

In a period of less than five years Duane had more British Top 20 hits than such notables as Adam Faith, the Beach Boys, the Animals, Roy Orbison, the Who, the Troggs, and the Dave Clark Five. He had more hits than the Searchers and Billy J. Kramer and the Dakotas between them – and only five less than the Beatles managed during seven years. Besides, if it hadn't been for Duane Eddy, the Shadows would probably have been just Cliff Richard's backing group.

Before Duane Eddy, instrumentals in England meant Winifred Atwell at her piano, smiling and recycling 'Let's Have A Party' as 'Let's Have Another Party' (1955), 'Let's Have A Ding Dong' (1955), 'Make It A Party' (1956), and 'Let's Have A Ball' (1957)! The Champs had a Top 10 hit with 'Tequila' in April 1958, but that was all before Duane entered the charts with 'Rebel Rouser' five months later.

The Answer

The sound of his 'twangy', bassy guitar combined with raucous saxophones, whoops and yelps seemed like *the answer* to all those who were ready for something new – and there must have been plenty of them because during the next year, 1959, Duane had five straight hits: 'Cannonball', 'The Lonely One', Peter Gunn', 'Forty Miles Of Bad Road', and 'Some Kinda Earthquake'. Inspired by his success, England's own guitar 'virtuoso', Bert Weedon, released 'Guitar Boogie Shuffle', which made no.6, and Lord Rockingham's XI copied the saxophone sound on 'Rebel Rouser' and had a no.1 hit with 'Hoots Mon'. American instrumentalists followed suit too: Johnny and the Hurricanes re-worked several traditional tunes in grotesque fashion, with a ludicrously piping organ and honking saxophone and, for a while, were pretty successful; Sandy Nelson, on drums, did well with 'Teen Beat' late in 1959; and the Ventures had a couple of guitar hits in 1960. Before the Shadows though, there was no one who could really match Duane.

He was from Phoenix, Arizona – although he'd been born in New York – and he had begun playing guitar seriously when he was still at school. He played with local bands through the rest of his teen years, and then made a demo with independent producer Lee Hazelwood. Hazelwood was intrigued by the possibilities of using the bass strings of the guitar to play the melody, instead of just the treble range. This made many people believe that Duane used a bass guitar rather than his beloved but normal Gretch or Guild. (Later, he occasionally used a special six string bass guitar.) Between them they created an extraordinary guitar sound which is most aptly described simply as 'twangy'. Hazelwood took the demo to the Philadelphia record company, Jamie, and it was released soon afterwards in the early summer of 1958. The record, 'Moovin' 'n' Groovin' ', became a national hit, but was not released in Britain, although it eventually appeared on his first album and on the 'B' side of 'Bonnie Came Back', his first hit of 1960.

Claps, Whoops And Encores

By the end of 1959 he'd made two albums, 'Have Twangy Guitar Will Travel' and 'Especially For You' – and cleaned up in the American pop polls. In March 1960, following up his mammoth chart success, he toured Britain way down the bill of an American package show. What he did was simply stand on stage and play his guitar. Behind him the Rebel Rousers provided the rooty horns, the claps, the whoops, the yelps, and the rest. There was no show other than the music. The musicians, including Duane, were dressed in Ivy League fashion and were neatly groomed. They played. That was all.

Now it might seem likely that the British audiences, not knowing anything of Duane's quietness but knowing all about American showmen, would have been disappointed with him. But not for one moment. They thought he was just about the best they'd seen, and he played to packed houses, shattering applause, and rowdy encores. The tour had to be extended – Britain loved Duane Eddy.

Following the tour he had his two biggest British hits: 'Shazam', which stayed 10 weeks in the charts and reached no.3, and 'Because They're Young', which was in the charts even longer and made no.2. 'Because They're Young' was written as the theme to a film of the same name, in which Duane actually appeared playing at a high school dance to Tuesday Weld and Dick Clark. (Clark did his image some good playing a school teacher who sorts out the kids' adolescent problems.) It's still used as a theme tune by Johnny Walker on his Radio One show. Duane's other records that year were 'Kommotion', another Top 10 hit, and two more albums, 'The Twang's The Thang' and 'Songs Of Our Heritage' (a departure from the 'twangy' style). This was his most successful year – he even beat Elvis to head the 'World's Top Musical Personality' section of the *New Musical Express*'s pop poll – but then two things happened which had a profound effect upon his career.

One was a split with Lee Hazelwood, which left him short of inspiration, though fortunately with enough tapes to keep him in hit singles until the middle of 1961. The other was the emergence of the Shadows. Their first single, 'Apache', entered the charts in the same week as Duane's 'Because They're Young', but when Duane's climb ended at no.2 the Shadows were at the top. Their second, 'Man Of Mystery' hit the charts the same week as 'Kommotion'. 'Kommotion' reached no.10, 'Man Of Mystery' no.2.

Throughout 1961 the pattern was repeated. Both released singles in January, April and September. Duane, living off the Hazelwood material, reached no.3 with 'Pepe' in January and no.6 with 'Theme From Dixie' in April. He had no competition from the Shadows in June, when he released the last Hazelwood collaboration, 'Ring Of Fire', yet it didn't make the Top 10. Then his first single on his own, 'Drivin' Home' was in the Top 20 for only two weeks in September. The Shadows made no.4 ('F.B.I.'), no.3 ('Frightened City'), and no.1 ('Kon-Tiki'). Like Duane they depended on having strong material written for them and a distinctive guitar sound (created by Hank B. Marvin's use of tremolo), but it seemed that when England had the Shadows there was no room for Duane. His last release of 1961, 'The Avenger', didn't even show in the British Top 20.

Wouldn't Quit

He wouldn't quit though. He changed record companies early in 1962, made up with Lee Hazelwood, and had hits with each of his releases that year – 'Deep In The Heart Of Texas', 'Ballad Of Paladin',

Mirrorpic

The initiator himself, Duane Eddy, the man who started the cult of the heavy guitarists.

and 'Dance With The Guitar Man' the last of which put him in the British Top 5 for the first time in almost two years. 'Dance With The Guitar Man' was also the last hit he ever had in England. The truth is, if he had found it hard to compete with the Shadows, when the Beatles came along he wasn't even in the contest.

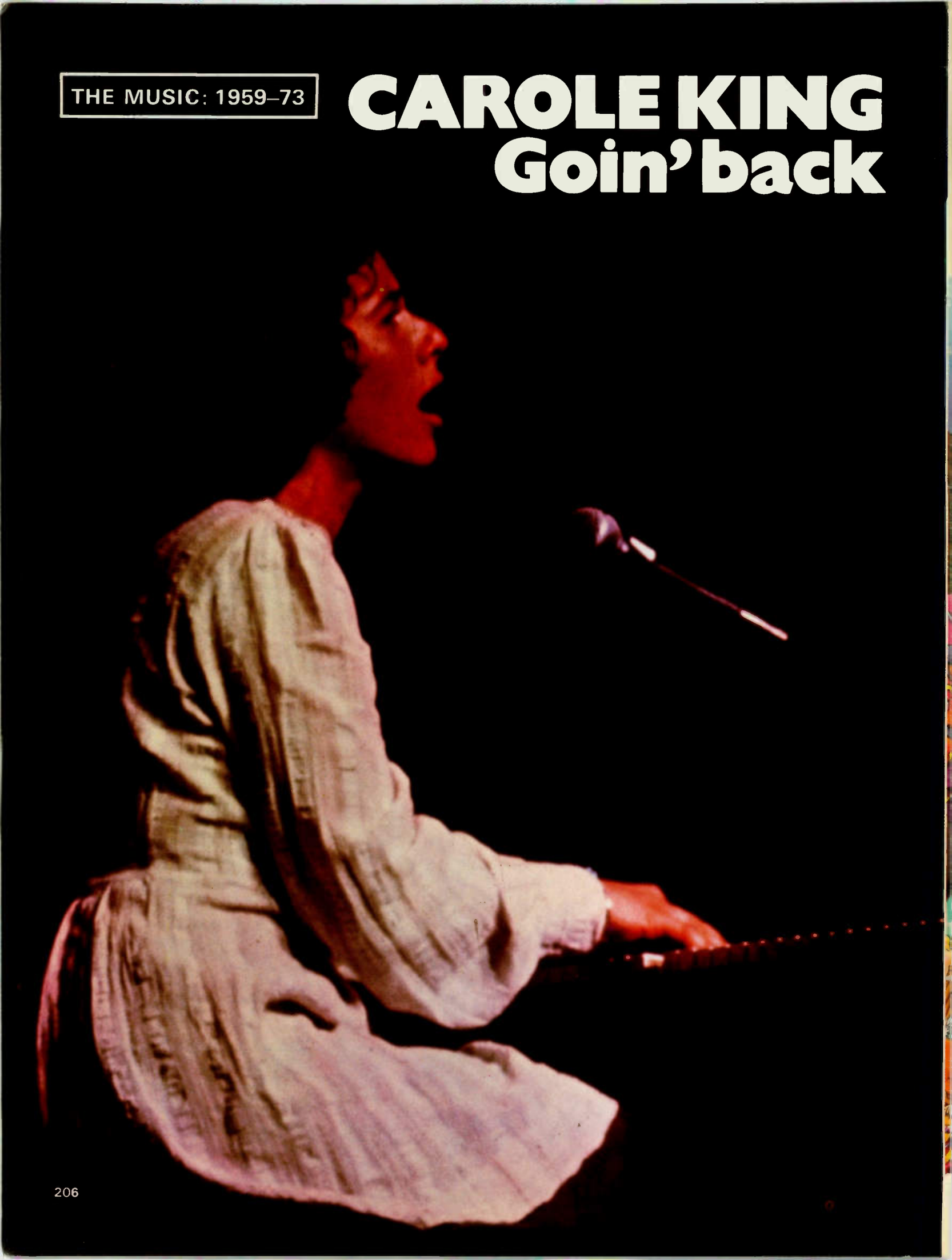
The Guitarist Cult

He continued to put out records all the same – four singles *and* four albums in 1963 (including an attempt to pick up a different kind of audience with 'Twangy Guitar – Silky Strings'); two singles each in 1964 and 1965, and then one a year for the next four years; and eight albums between 1964 and 1967. But when he failed to pick up sales with his own version of 'House Of The Rising Sun' or Mozart's 'Piano Concerto no.27' or 'Duane Eddy Does Bob Dylan' he gave up. At least no one could say he didn't try.

He left behind him the 'cult of the lead guitarist' on which Eric Clapton, Jeff Beck, Pete Townshend and even Jimi Hendrix were to ride to glory – an honourable enough achievement for any rock musician.

NEXT WEEK IN PROFILE: Neil Sedaka; his early hits and the vast problems he encountered when he attempted to make a comeback.

CAROLE KING
Goin' back



'Pictures are forming inside my brain
Soon with the colours they'll rain
together and grow
Then, don't you know
Don't you know there'll be music'

('Music')

Carole King has been translating those pictures into music for nearly 15 years now, and though the world probably didn't realise it, the first time that she burst from anonimity was way back in 1959. As songwriter Howard Greenfield told *Rock* magazine's Bruce Pollock:

"At the end of 1959 Neil (Sedaka) and I wrote a song called 'Oh Carol'. It was about this girl we knew from many years before who was dating this guy from a chemistry lab. At the time she was very interested in music, in fact she was with Paramount, but there was nothing happening. So when she heard that 'Oh Carol' was a big hit, she recorded a song called 'Oh Neil'."

Although 'Oh Neil' wasn't a hit, Carole went on from such lowly beginnings to compose scores of successes, and has in more recent times emerged from the songwriters backwoods to become a successful recording artist and 'live' performer in her own right.

Shortly after 'Oh Carol', Carole went to work at the famous Brill Building in New York, the so-called Nevins/Kirschner 'hit-factory' that was the power behind bubblegum and the Monkees. The place was run on traditional Tin Pan Alley lines: a series of small rooms each with a piano and one or two writers; and in these unlikely surroundings were born most of the best teen-ballads of the late '50s and early '60s – and, of course, some of the worst. While she was there, Carole composed hundreds of songs, both on her own and with a number of collaborators, notably her former husband Gerry Goffin, and most recently with Toni Stern.

Her Light Touch

Carole King's music has a well-crafted feel all its own. Her particular gift has always been to write music in which the rhythm and melody are inseparable – something for which the piano, her own instrument, is ideally suited. Whereas a guitarist/composer will usually start singing around a strummed chord sequence or repeated riff, on the piano the right hand playing the melody and the left hand playing the rhythm operates as one.

So in a typical Carole King song, the music is always gently carrying the words along, and there's little of the heavy rhythm of the traditional ballad or rock & roll song. Instead, her trade-mark – her failing in the eyes of many – has always been a lightness (and sureness) of touch.

Carole's style was ideally suited to the first artist for whom she and Gerry Goffin wrote a string of hits – Bobby Vee. Bobby's clean-cut voice with overtones of self-pity became known best in Britain for that classic of teenage chivalry, 'Take Good Care Of My Baby'. The song plays heavily on adolescent emotions with lines like 'If I'd been true, I know she'd never be with you', (notice the fine touch of noble self-criticism); and gives the singer an escape clause in which he tells the new boyfriend:

'If you should discover
That you don't really love her
Send my baby back home to me.'

Later on with Howard Greenfield she wrote 'Crying In The Rain' for the Everly Brothers. She and Gerry Goffin also had a fruitful relationship with artists produced by Phil Spector – the Crystals, the Ronnettes and the Righteous Brothers all recorded Goffin/King material, though the best of their Spector songs was probably Gene Pitney's 'Every Breath I Take'.

Goffin and King also turned out to be talent spotters, if only by accident. The

SKR

performer in question was a little black girl who was working for them. She turned out to have a powerful voice, so they got her to cut their novelty song 'The Locomotion' under the name Little Eva.

During those golden years, when almost every Goffin/King song seemed to become a hit, Carole again began making records. This time she was successful, with an immaculate high school song called 'It Might As Well Rain Until September'. She and Gerry chose an archetypal situation – a girl writing to her boy during the long summer vacation while they separated. It couldn't fail.

Not satisfied with providing stuff for whiter than white idols, the pair also pitched songs to the Drifters – for whom they wrote four hits in the early '60s. 'When My Little Girl Is Smiling', covered in Britain by Jimmy Justice and Craig Douglas, was another of their superb teen ballads with a memorable title and a clever melody. But the Drifters had less of a teen image than most of the people Kirschner's writers provided material for, which gave a chance for Gerry and Carole to work with other themes than the ups and downs of love. 'Up On The Roof' and 'At The Club' were the result – the former in particular is a classic song of the inner city people, for whom the only way to get out of the metropolis is not to go outside it, but to climb up above it, on to the roof of the apartment block.

The Drifters also did 'Some Kind Of Wonderful' – another example of a competent lyric transformed by Carole King's melodic imagination. Just think of the movement of that first line – 'All you have to do is – touch my hand' – where the slight pause before the second phrase injects the necessary magic. Not many songs have such a perfect opening and it's significant that this song and 'Up On The Roof' are among the '60s songs Carole King has chosen to record on her solo albums of the '70s.

As the '60s wore on, and the modes and moods of pop music changed, Goffin and King found it more difficult to get hits with their kind of songs. The leading groups and singers in the Beatle era tended to write their own songs, which left only the 'second line' artists as potential customers for the material produced by the songwriters at Nevins-Kirschner (now renamed Screen Gems-Columbia).

Teen Ballads

A number of British groups benefitted from Goffin/King songs, though none were among their greatest compositions. Perhaps the best of them was the jaunty 'I'm Into Something Good', originally made by Earl Jean in the US and then a UK hit for Herman's Hermits. There were also slight deviations in the direction of middle-of-the-road pop, as songs were supplied to Steve Lawrence and Eydie Gorme – a somewhat lack-lustre pair of 'supper-club' singers, who had a hit with 'I Want To Stay Here'.

Faced with the onslaught of the new rock, another answer for the Brill Building hit-factory occurred to Donnie Kirschner – create your own groups to sing your songs. And so bubblegum was born. Goffin/King did their bit with some songs for the Monkees (notably 'Pleasant Valley Sunday') but by now it seemed as though their hearts weren't really in it.

This point in the mid-'60s was the moment of truth for Carole King. Up till then, the zenith of her creativity had been 1961–2, and it was clear that she and Gerry Goffin were unable (or unwilling) to continue indefinitely repeating that teen ballad formula. Perhaps it was because they were older and no longer shared the preconceptions of the teenage audience, perhaps it was the new subject-matter and new musical forms that had been introduced into pop which made them feel keenly the restrictions of their earlier work. Probably it was both.

The first signs of a change, a way forward, appeared in three songs written around 1966–7 – almost the last Carole would write with Gerry Goffin, from whom she was later divorced (she's now married to Charlie Larkey, who plays bass on her recent albums).

The songs were 'Goin' Back', 'Wasn't Born To Follow' and 'A Natural Woman'. The different type of artist who chose to record them were the first evidence that Carole King had got to a new audience. Although Dusty Springfield had the hit with 'Goin' Back' in Britain (and it's still one of her best records), in the US it was the Byrds who recorded both that song and 'Wasn't Born To Follow' (which was featured in the movie *Easy Rider*).

'Goin' Back' is the first Goffin/King song whose theme is the 'abstract' one of 'how to live', and it's tempting to read it as referring (among other things) to the stage of development of Goffin and King as artists:

'I think I'm goin' back
To the things I learned so well in my youth.
I think I'm returning to
Those days when I was young enough to know the truth.
A little bit of courage is all we lack
So catch me if you can, I'm goin' back.
. . . I can recall a time
When I wasn't afraid to reach out to a friend.
And now I think I've got
Much more than a skipping-rope to lend.'

With those last lines we are almost into the world of Carole King's '70s songs – like 'It's Going To Take Some Time' and 'You've Got A Friend' – and 'Goin' Back' itself was the first thing she chose to record since the 'It Might As Well Rain Until September' era.

'A Natural Woman', recorded by Aretha Franklin and later by Carole King on her classic 'Tapestry' album, has another stunning opening:

'Looking out on the morning rain
I used to feel uninspired'

It's the first song in which she really delivers the goods for her new-found audience – a group best defined as 'post-teenage'. It's debatable whether there was a point at which writers like Carole King and, more recently, Neil Sedaka and Ellie Greenwich consciously realised, that, the kids who went through high school with their songs as an essential part of the emotional scenery of their lives, had stuck with the evolving forms of rock music throughout the '60s. But the audience was there, open to music that had its stylistic roots in the early '60s, but covering situations where teenage optimism and naivete were no longer relevant.

Carole King – Writer

'Carole King – Writer' appeared in 1970 and set the pattern for the four albums that followed. The instrumental sound is dominated by the richly-chorded piano – which Spencer Leigh (in *Let It Rock* August 1973) has ingeniously suggested was influenced by the arrangement on Dusty Springfield's 'Goin' Back'. On the slower songs especially, she sings in a thoughtful way, so that her various vocal embellishments allow the emotional power of the lyrics to unfold of their own accord.

This approach is very different to that of most singers, who use a song as a launching pad for whatever elements of style their voice can offer, and as a result Carole King has sometimes been attacked for her 'weak' singing. But it's precisely because she wants to efface herself as a 'personality' in favour of the *music* that she sings this way. And it works.

Genuinely Mature

The 'Writer' album was promising, and if the best songs on it were still the Goffin/King oldies ('Up On The Roof' and 'Goin' Back' were among them), it was clear that some kind of breakthrough was near. It came with the next record, 'Tapestry', released in 1971.

The album contains four songs that are as good as almost anything from the Goffin/King era, and three of them ('You've Got A Friend', 'So Far Away' and 'I Feel The Earth Move') were written entirely by Carole King. The other ('It's Too Late') has lyrics by Toni Stern, a fellow graduate of the New York hit factory.

Where the Goffin/King teen ballads were joyful songs of innocence, these are the songs of experience. Even the way the most exuberant of them, 'I Feel The Earth Move', is sung and played suggests an ecstacy that has been hard-won or unexpected. Similarly, it's a revelation to return to Carole King's own version of 'You've Got A Friend' after exposure to the unsubtle and bland interpretations by smoothies like Johnny Mathis and Andy Williams. What comes through in Carole King's muted arrangement and singing is a sense of the complexity that lies behind the ability to make the commitment that the song spells out.

'So Far Away' is, in a way, the song to which 'You've Got A Friend' is the reply. It's also an example of how Carole King makes use of the traditions of pop music to express feelings and situations that are contemporary. In fact, she turns the conventional nature of her subject-matter to her own advantage:

'One more song about moving along the highway
Can't say much of anything that's new
If I could only work this life out my way
I'd rather spend it being close to you.'

The contrast between teenage songs and 'Tapestry' comes out most clearly if 'It's Too Late' is set against the old Neil Sedaka hit 'Breaking Up Is Hard To Do', which deals with the same situation – the end of the affair. But whereas Sedaka's song remains one-dimensional – its lyric is just an elaboration of the title – the King/Stern lyric explores each corner of a faltering relationship, which no one is willing to face up to, and the perspective widens to a view of the future which is genuinely mature.

'Tapestry' is one of the few classic rock albums so far produced in the '70s, and it's not surprising that the records which followed – 'Music', 'Rhymes & Reasons' and 'Fantasy' – haven't matched up to its overall excellence – though the first two of them in particular have contained individual songs of the highest standard.

The most recent album, 'Fantasy', shows Carole King trying something new – a concept record which takes in the whole of the social spectrum, rather than focusing on the many facets of love and friendship as 'Tapestry' did. Although, again, it has some fine moments, this album seems an unnecessary detour from the approach of the earlier records. Because, despite the fact that Carole King's best songs don't refer to the specific details of a hostile social environment, in which personal survival and happiness is difficult (though far from impossible), all that is implied between the chords and behind the words and in the way she sings.

Despite the great differences between the songs of Carole King's two great periods of creativity, a line of continuity runs through them – her commitment to her craft, to the art of writing songs. As Jon Landau wrote in his *Rolling Stone* review of 'Tapestry': 'Carole King is thoroughly involved with her music; she reaches out towards us and gives everything she has.'

BACK TRACK

1961: 'How Many Tears' – Bobby Vee. 'Will You Love Me Tomorrow?' – The Shirelles. 'Halfway To Paradise' – Billy Fury/Tony Orlando (US). 'Take Good Care Of My Baby' – Bobby Vee.
1962: 'The Locomotion' – Little Eva. 'When My Little Girl Is Smiling' – Jimmy Justice/Craig Douglas/The Drifters (US). 'It Might As Well Rain Until September' – Carole King. 'I'll Never Find Another You' – Billy Fury/Tony Orlando (US). 'Crying In The Rain' – Everly Brothers.
1963: 'I Want To Stay Here' – Steve Lawrence & Eydie Gorme. 'Up On The Roof' – Kenny Lynch/The Drifters (US).
1964: 'I'm Into Something Good' – Herman's Hermits/Earl Jean (US). 'He's In Town' – Rockin' Berries.
1965: 'Oh No Not My Baby' – Manfred Mann. 'Some Of Your Lovin'' – Dusty Springfield.
1966: 'Don't Bring Me Down' – The Animals. 'Goin' Back' – Dusty Springfield/The Byrds (US).
1967: 'A Natural Woman' – Aretha Franklin. 'Pleasant Valley Sunday' – The Monkees.
1971: 'You've Got A Friend' – James Taylor.

NEXT WEEK IN THE MUSIC: The Trad scene. An earnest and dedicated revival of '20s and '30s jazz.

SKR

Redferns

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visit, to give up her afternoon off to see them. Miss Ross was overwhelmed with the latent talent she saw. Hatcher introduced her to them and, before the night was over, she was on the phone to Berry Gordy Jnr., boss of Tamla Motown Records.

The Jacksons ranged from 10–16 years of age when Bobby Taylor produced their first album, featuring 'I Want You Back'. Motown put all their renowned promotional and distributional force behind both the album and the single, and a phenomena happened among a million or so young black kids, who, on learning that lead singer Michael Jackson was only 10 years old suddenly had someone of their own age to identify with.

Soul magazine, a popular weekly music paper run by one of the leading black radio stations, carried a weekly page devoted entirely to the Jacksons. Where 10 years earlier black kids had bopped and finger-popped in imitation of the Temptations, now elementary school boys had a group they could not only admire but with which they could identify directly. Mind you, the all-American clean-cut version was just around the corner. The Osmonds, who had been on TV – courtesy of the Andy Williams Show – for almost five years, singing pale cover versions of the Top 10, suddenly found a hit formula of their own with what was, initially, a similar style to the J5.

Not Just Bubblegum

When 'One Bad Apple' stormed up the chart for the white group it nearly provoked a fresh wave of racial riots. "Leave it to the whites to always have to follow," commented black comedian Richard Pryor, who later based an amusing routine around the fortunes of the two groups. But the furor died down as each group found its niche. Donny became the wide-smiling hero of the sweet little girls, along with David Cassidy, while older record buyers, who were into music rather than images, plus the whole of black youth, stuck firmly with the original. The Jackson Five are more than mere black bubblegum, they're a lot more than that, they've got soul.

Of course, songs like 'I Want You Back', 'Mamma's Pearl' and 'ABC' had a pretty direct appeal, but on ballad material the Jacksons showed real feel. Isaac Hayes tried his vocal chords on 'Never Can Say Goodbye' but, amazingly, it's little Michael Jackson who cuts through with lines like: 'It's that same old crazy feeling, can't do with you or without'. The melodic and emotive 'I'll Be There' sold more than four million copies in America alone. Bill Withers' classic original of 'Ain't No Sunshine' never made the chart in Britain, but Michael Jackson made it big with his cover, while, after scoring a US million-seller with his original of 'Dr. My Eyes', Jackson Browne had to look on enviously as the Jackson Five made it a British hit.

Perhaps the most important seal of approval though came in 1971 when *Rolling Stone* magazine – the rock counter-culture's bible – sent writer Ben Fong-Torres to team up with the Jacksons on

the road. The cover story in this mass-circulation bi-monthly featured a picture of a serious looking Michael peering up at the headline: 'Why Does this eleven-year old stay up past his bedtime' while the article itself was headed: 'The Jackson Five – The Men Don't Know But The Little Girls Understand'. No one could have said it better.

America was conquered but Europe was yet to be convinced. The group had met with quite a lot of success on record but the critics found it hard to believe the reports of widespread fan mania emanating from the other side of the Atlantic. By a classic touch of irony, the Osmonds were due to arrive in England for their second tour on the same day as the Jacksons winged in for their first visit – they'd booked into the same hotel as well.

Even so, Heathrow's security officers felt there was no need for any special arrangements – not with a six a.m. arrival scheduled. And so the J5 flew in to a riot of a kind not seen since the hey-day of the Beatles. Hundreds upon hundreds of screaming, cheering, near hysterical kids fought and trampled each other in a bid to reach their heroes. Scarves, caps, pieces of clothing, clumps of hair disappeared as fans grabbed for mementoes and the harassed group fought their way into their limousines.

A Family Trip

The Jackson Five really is a family trip. Great capital has been made out of their home life, pictures are splashed over the fans mags of Michael making the beds, Jermaine helping in the garden, Tito fixing his car – but that's no hype, that's really the way they are, a close-knit typical black American family which on-stage is transformed into a close-knit professional package. Jackie, Tito and Marlon are the quietest of the brothers. They love what they do but prefer to let the more extrovert Michael do the clowning around. Tito, now 19, is the second eldest and the most serious both in personal life and as a musician. He has been married a year and is now a father. He and Jackie are about to begin courses in business management, figuring that if the frontlines of the music business don't continue to work out for them when they get older then they can use their talents behind-the-scenes.

Jackie is the eldest, at 22, and understands exactly the way the group's fans feel since he acted the same way over the Temptations when he was a teenager. Marlon is 16, a year older than Michael and a freak for cards, the rest nicknaming him 'Las Vegas'. At 18, good looking Jermaine stands by himself as hearthrob to legions of teenage girls who are much too old for Michael's antics. He didn't plan it that way as, like most of the family, he is basically a little shy and reserved. He cringes at the title 'sex symbol' but it has helped his solo albums ring up million dollar sales and brought film and TV offers pouring in.

As a solo singer, Jermaine is at his best on slow ballads and his version of the Shep and the Limelights' classic 'Daddy's Home' is, for many of the group's fans, the highspot of their show. Jermaine sees the solo roles of the individual brothers as a swiftly developing factor. He stated in a recent Interview: "Now people know our names and they call for one of us. I'm the romantic, Tito goes funky, Jackie blows the harmonica and gives us sweet melodies . . ."

The group show a preference for live stage work, though recording, naturally, plays a vital part in keeping them at the top. Few groups spend as much time on the road as this one. In 1973 alone, the Jackson Five have played all over the USA, toured Japan and Australia and will complete British and European tours before the year is out. The Jacksons though really enjoy what they are doing. When asked what he would like to do if was not a singer, Michael was completely stumped: "I just don't know," he said, perplexed.

Michael is without question the 'main man' of the group. Soft-spoken, intelligent, perceptive and with an impish sense of humour he is possessed of an electric personality on-stage which makes him the immediate centre of attraction. In many ways it was Michael's particular appeal which first started the fan mania which now surrounds the group and turns each and every concert appearance into a nerve-wracking experience for the security men and sometimes the group themselves. In Madison Square Garden, the 20,000 seat venue in the middle of New York City, the show had to be stopped a half-dozen times, yet on each occasion the J5 were able to get straight back into their groove where other groups might have lost their musical togetherness.

They Really Care

In December, one British pop paper that runs a weekly column on the group shipped Jermaine an enormous package of birthday presents and cards. A random sampling of the gifts included dozens of identity bracelets bearing Jermaine's name and often that of the sender, personal poems, art work and passionate love letters, one written on a pair of cotton knickers. A month later the paper received a surprise call from Joe Jackson: "We just got your package," he reported, "What do you want Jermaine to do with the mail? Answer it? Send back photos?" The journalist was stunned that they actually cared: "Let him do what he likes with it."

Jermaine replied to it all. But then, the Jackson Five do care about their fans and that's part of the reason for their continued popularity. Tamla Motown, the J5's recording company, has a slogan: 'The sound of Young America'. Perhaps the truth is that the Jackson Five are young America.

BACK TRACK

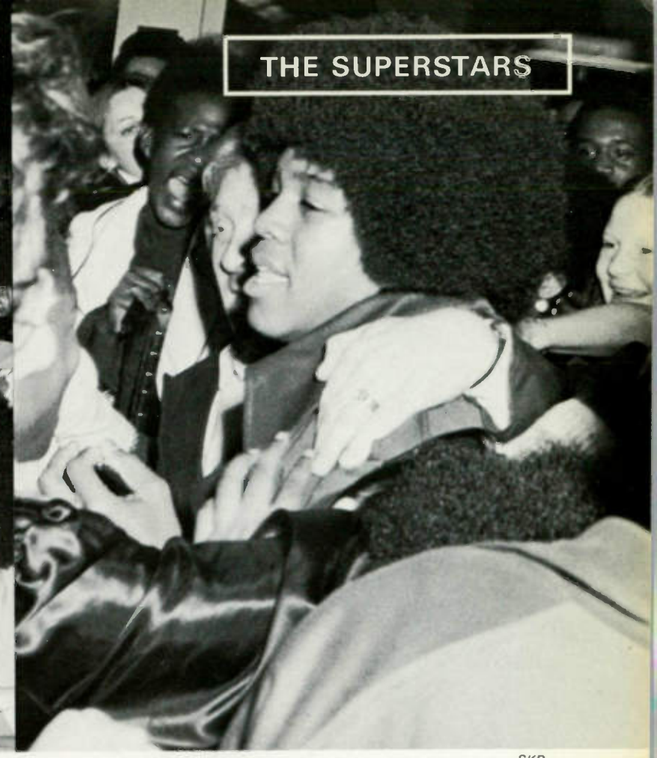
1970
- January: 'I Want You Back' (no. 1)
- April: 'Diana Ross Presents The Jackson Five' album released
- May: 'ABC' (no. 8)
  'ABC' album released
- July: 'The Love You Save' (no. 10)
- November: 'I'll Be There' (no. 4)
  'Jackson Five Christmas Album'

1971
- February: 'Third Album'
- April: 'Mama's Pearl' (no. 17)
- July: 'Never Can Say Goodbye' (no. 24)
- October: 'Maybe Tomorrow' album released

1972
- January: 'Got To Be There' (Michael Jackson) (no. 5)
- March: 'Sugar Daddy' (miss)
- May: 'Rockin Robin' (Michael Jackson) (no. 3)
  'Got To Be There' album released
- July: 'Ain't No Sunshine' (Michael Jackson) (no. 8)
- September: 'Little Bitty Pretty One' (no. 34)
- October: 'Greatest Hits' album released
  'Lookin' Through the Windows' album released
  'Lookin' Through The Windows' (no. 9)
- November: 'Ben' (Michael Jackson) (no. 9)
- December: 'That's How Love Goes' (Jermaine)
  'Santa Claus Is Coming To Town' (no. 32)

1973
- January: 'Ben' (Michael Jackson) album released
  'Jermaine' (Jermaine Jackson) album released
- February: 'Dr My Eyes' (no. 9)
- April: 'Daddy's Home' (Jermaine Jackson)
- May: 'Hallelujah Day' (no. 19)
- June: 'Skywriter Album'
- July: 'Morning Glow' (Michael Jackson)
  'Music And Me Album' (Michael Jackson)
- August: 'Skywriter'
- September: 'Come Into My Life Album' (Jermaine Jackson)

NEXT WEEK IN SUPERSTARS: The Osmonds – Is there more to the 5 pretty-faced all American boys than just showbiz schmaltz?



SKR

The first family of soul

The Jackson Five, now resident in the show-business paradise of Beverley Hills, California, originated from a dull, staid Mid-Western industrial city called Gary, which, till their advent, was best known as the setting for *The Music Man*. In that saga a wiley salesman promotes the idea of a boys' band to keep the kids off the streets and out of trouble. Joe Jackson did much the same thing, and without him there would be no Jackson Five story.

Married at 16 and a crane operator in Gary, Joe Jackson fathered nine children, six boys and three girls, and had himself harboured longtime ambitions of becoming a professional musician. He played guitar in a local group called the Falcons and several times came home from work and prepared to set off for a gig only to find his guitar had been tampered with by one of his sons.

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School Holidays

But Joe Jackson knew his game. He wanted them to be really ready, polished, assured, professional, and after a year they were. Winning a series of local talent contests – usually with the old Temptations' number 'My Girl' – they would spend every school holiday and weekend travelling to shows spread over as wide-ranging an area as practicable. They were their own roadies, managers and press officers. When they decided they needed a drummer and an organist to fill out the sound they took on their cousins Johnnie Jackson and Ronnie Rancifer – not especially for their undoubted ability but because they already owned their own equipment.

It was tough but the group was tight, polished, ready for the big break. Tito (now 19) on lead guita:, Marlon (16), Michael (15) and Jackie (22) doing the smart dance movements, Jermaine (18) on bass with Johnny Jackson and Ronnie Rancifer right behind them driving the rhythm along, they performed the music they liked – and spent a fortune on singles which they would listen to and analyze assiduously – and specialised in performing Sly Stone, Temptations and obscure Smokey Robinson songs like 'Who's Loving You', originally the 'B' side of the Miracles' first hit and now a J5 standard.

Jackie studied the movements of the big name soul acts on TV and at shows, working out the Jacksons' own original dance steps. More often than not he has seen similar routines show up on the group's white shadows – the Osmond Brothers. They cut a few obscure records with a minor local record company and were appearing as second-on-the-bill with stars like Gladys Knight and the Pips and their idols, the Temptations.

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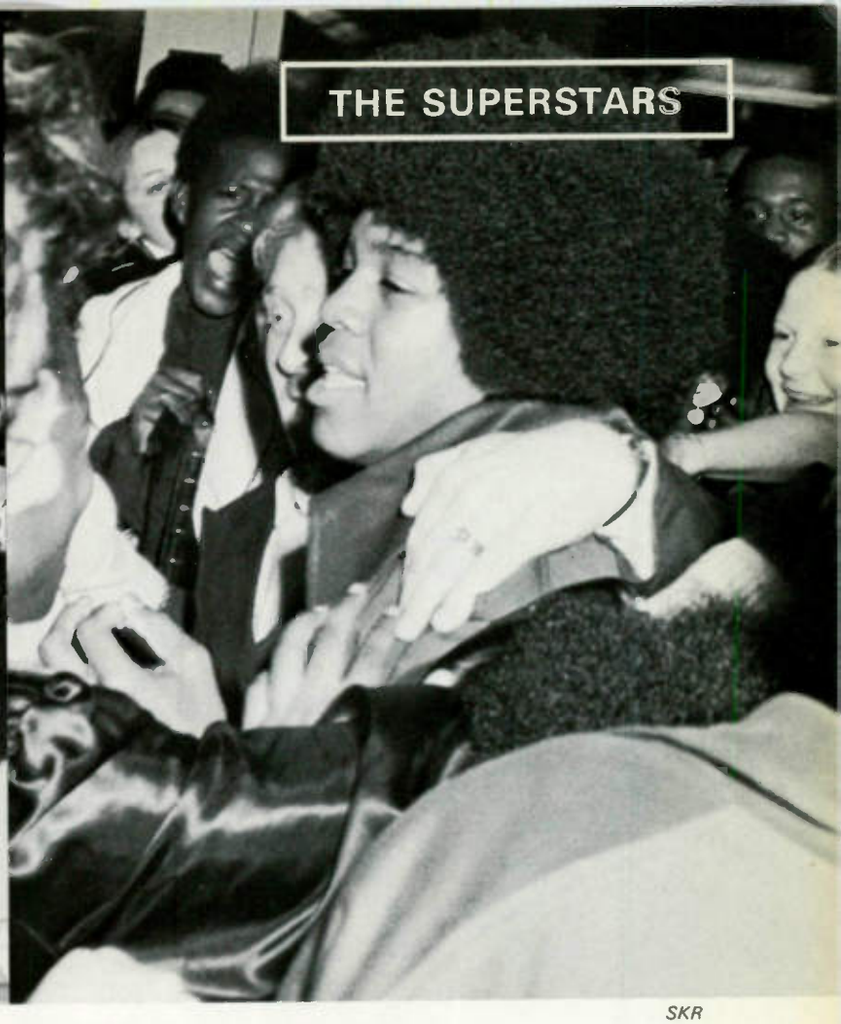

SKR

The first family of soul

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Redferns

SKR

visit, to give up her afternoon off to see them. Miss Ross was overwhelmed with the latent talent she saw. Hatcher introduced her to them and, before the night was over, she was on the phone to Berry Gordy Jnr., boss of Tamla Motown Records.

The Jacksons ranged from 10–16 years of age when Bobby Taylor produced their first album, featuring 'I Want You Back'. Motown put all their renowned promotional and distributional force behind both the album and the single, and a phenomena happened among a million or so young black kids, who, on learning that lead singer Michael Jackson was only 10 years old suddenly had someone of their own age to identify with.

Soul magazine, a popular weekly music paper run by one of the leading black radio stations, carried a weekly page devoted entirely to the Jacksons. Where 10 years earlier black kids had bopped and finger-popped in imitation of the Temptations, now elementary school boys had a group they could not only admire but with which they could identify directly. Mind you, the all-American clean-cut version was just around the corner. The Osmonds, who had been on TV – courtesy of the Andy Williams Show – for almost five years, singing pale cover versions of the Top 10, suddenly found a hit formula of their own with what was, initially, a similar style to the J5.

Not Just Bubblegum

When 'One Bad Apple' stormed up the chart for the white group it nearly provoked a fresh wave of racial riots. "Leave it to the whites to always have to follow," commented black comedian Richard Pryor, who later based an amusing routine around the fortunes of the two groups. But the furor died down as each group found its niche. Donny became the wide-smiling hero of the sweet little girls, along with David Cassidy, while older record buyers, who were into music rather than images, plus the whole of black youth, stuck firmly with the original. The Jackson Five are more than mere black bubblegum, they're a lot more than that, they've got soul.

Of course, songs like 'I Want You Back', 'Mamma's Pearl' and 'ABC' had a pretty direct appeal, but on ballad material the Jacksons showed real feel. Isaac Hayes tried his vocal chords on 'Never Can Say Goodbye' but, amazingly, it's little Michael Jackson who cuts through with lines like: 'It's that same old crazy feeling, can't do with you or without'. The melodic and emotive 'I'll Be There' sold more than four million copies in America alone. Bill Withers' classic original of 'Ain't No Sunshine' never made the chart in Britain, but Michael Jackson made it big with his cover, while, after scoring a US million-seller with his original of 'Dr. My Eyes', Jackson Browne had to look on enviously as the Jackson Five made it a British hit.

Perhaps the most important seal of approval though came in 1971 when *Rolling Stone* magazine – the rock counter-culture's bible – sent writer Ben Fong-Torres to team up with the Jacksons on

the road. The cover story in this mass-circulation bi-monthly featured a picture of a serious looking Michael peering up at the headline: 'Why Does this eleven-year old stay up past his bedtime' while the article itself was headed: 'The Jackson Five – The Men Don't Know But The Little Girls Understand'. No one could have said it better.

America was conquered but Europe was yet to be convinced. The group had met with quite a lot of success on record but the critics found it hard to believe the reports of widespread fan mania emanating from the other side of the Atlantic. By a classic touch of irony, the Osmonds were due to arrive in England for their second tour on the same day as the Jacksons winged in for their first visit – they'd booked into the same hotel as well.

Even so, Heathrow's security officers felt there was no need for any special arrangements – not with a six a.m. arrival scheduled. And so the J5 flew in to a riot of a kind not seen since the hey-day of the Beatles. Hundreds upon hundreds of screaming, cheering, near hysterical kids fought and trampled each other in a bid to reach their heroes. Scarves, caps, pieces of clothing, clumps of hair disappeared as fans grabbed for mementoes and the harassed group fought their way into their limousines.

A Family Trip

The Jackson Five really is a family trip. Great capital has been made out of their home life, pictures are splashed over the fans mags of Michael making the beds, Jermaine helping in the garden, Tito fixing his car – but that's no hype, that's really the way they are, a close-knit typical black American family which on-stage is transformed into a close-knit professional package. Jackie, Tito and Marlon are the quietest of the brothers. They love what they do but prefer to let the more extrovert Michael do the clowning around. Tito, now 19, is the second eldest and the most serious both in personal life and as a musician. He has been married a year and is now a father. He and Jackie are about to begin courses in business management, figuring that if the frontlines of the music business don't continue to work out for them when they get older then they can use their talents behind-the-scenes.

Jackie is the eldest, at 22, and understands exactly the way the group's fans feel since he acted the same way over the Temptations when he was a teenager. Marlon is 16, a year older than Michael and a freak for cards, the rest nicknaming him 'Las Vegas'. At 18, good looking Jermaine stands by himself as heartbreak to legions of teenage girls who are much too old for Michael's antics. He didn't plan it that way as, like most of the family, he is basically a little shy and reserved. He cringes at the title 'sex symbol' but it has helped his solo albums ring up million dollar sales and brought film and TV offers pouring in.

As a solo singer, Jermaine is at his best on slow ballads and his version of the Shep and the Limelights' classic 'Daddy's Home' is, for many of the group's fans, the highspot of their show. Jermaine sees the solo roles of the individual brothers as a swiftly developing factor. He stated in a recent interview: "Now people know our names and they call for one of us. I'm the romantic, Tito goes funky, Jackie blows the harmonica and gives us sweet melodies . . ."

The group show a preference for live stage work, though recording, naturally, plays a vital part in keeping them at the top. Few groups spend as much time on the road as this one. In 1973 alone, the Jackson Five have played all over the USA, toured Japan and Australia and will complete British and European tours before the year is out. The Jacksons though really enjoy what they are doing. When asked what he would like to do if was not a singer, Michael was completely stumped: "I just don't know," he said, perplexed.

Michael is without question the 'main man' of the group. Soft-spoken, intelligent, perceptive and with an impish sense of humour he is possessed of an electric personality on-stage which makes him the immediate centre of attraction. In many ways it was Michael's particular appeal which first started the fan mania which now surrounds the group and turns each and every concert appearance into a nerve-wracking experience for the security men and sometimes the group themselves. In Madison Square Garden, the 20,000 seat venue in the middle of New York City, the show had to be stopped a half-dozen times, yet on each occasion the J5 were able to get straight back into their groove where other groups might have lost their musical togetherness.

They Really Care

In December, one British pop paper that runs a weekly column on the group shipped Jermaine an enormous package of birthday presents and cards. A random sampling of the gifts included dozens of identity bracelets bearing Jermaine's name and often that of the sender, personal poems, art work and passionate love letters, one written on a pair of cotton knickers. A month later the paper received a surprise call from Joe Jackson: "We just got your package," he reported, "What do you want Jermaine to do with the mail? Answer it? Send back photos?" The journalist was stunned that they actually cared: "Let him do what he likes with it."

Jermaine replied to it all. But then, the Jackson Five do care about their fans and that's part of the reason for their continued popularity. Tamla Motown, the J5's recording company, has a slogan: 'The sound of Young America'. Perhaps the truth is that the Jackson Five are young America.

BACK TRACK

1970
- January: 'I Want You Back' (no. 1)
- April: 'Diana Ross Presents The Jackson Five' album released
- May: 'ABC' (no. 8)
  'ABC' album released
- July: 'The Love You Save' (no. 10)
- November: 'I'll Be There' (no. 4)
  'Jackson Five Christmas Album'

1971
- February: 'Third Album'
- April: 'Mama's Pearl' (no. 17)
- July: 'Never Can Say Goodbye' (no. 24)
- October: 'Maybe Tomorrow' album released

1972
- January: 'Got To Be There' (Michael Jackson) (no. 5)
- March: 'Sugar Daddy' (miss)
- May: 'Rockin Robin' (Michael Jackson) (no. 3)
  'Got To Be There' album released
- July: 'Ain't No Sunshine' (Michael Jackson) (no. 8)
- September: 'Little Bitty Pretty One' (no. 34)
- October: 'Greatest Hits' album released
  'Lookin' Through the Windows' album released
  'Lookin' Through The Windows' (no. 9)
- November: 'Ben' (Michael Jackson) (no. 9)
- December: 'That's How Love Goes' (Jermaine)
  'Santa Claus Is Coming To Town' (no. 32)

1973
- January: 'Ben' (Michael Jackson) album released
  'Jermaine' (Jermaine Jackson) album released
- February: 'Dr My Eyes' (no. 9)
- April: 'Daddy's Home' (Jermaine Jackson)
- May: 'Hallelujah Day' (no. 19)
- June: 'Skywriter Album'
- July: 'Morning Glow' (Michael Jackson)
  'Music And Me Album' (Michael Jackson)
- August: 'Skywriter'
- September: 'Come Into My Life Album' (Jermaine Jackson)

NEXT WEEK IN SUPERSTARS: The Osmonds – Is there more to the 5 pretty-faced all American boys than just showbiz schmaltz?

Art over the counter

The Times/Eric Howard

Pure New Wool

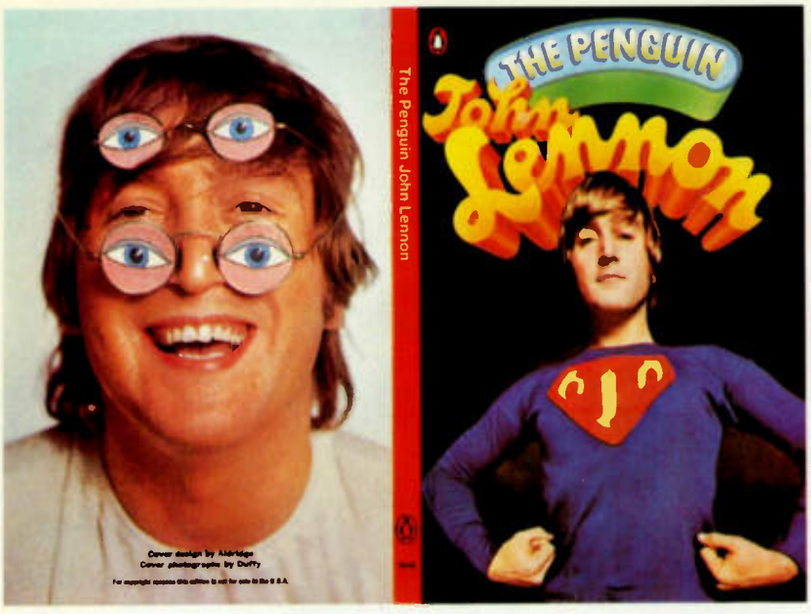
Adrian Mitchell's remark that most people ignore most poetry because most poetry ignores most people is equally true of a lot of painting.

It's not just that most people can't afford to buy pictures, they can't even get to the galleries in the first place to look at them. The artist's problem is to reach the public: and Pop artists have been a good deal more successful at getting their work, and themselves, in the public eye than many of their predecessors. The Sunday supplements, for instance, have given very ample coverage, not just to Pop art, but to the artists' life-styles as well. They've reproduced David Hockney's paintings and at the same time reported the bleach he dyes his hair with, the restaurants he eats at, and so on. The Pop artist has become newsworthy.

But Pop artists have worked hard to get this sort of publicity, and they've managed it by involving themselves in other things than just painting pictures for galleries: they've deliberately gone commercial. It's nothing new for artists to do posters and book jackets – Toulouse-Lautrec was producing posters for the Moulin Rouge in the 1890s, and the present Grand Old Men of British art, Sutherland, Piper, Moore, have all designed book jackets in their time – but Pop artists have done much more in this line and on a larger scale. A successful LP sells more copies than a successful book: and an artist who does a successful LP sleeve reaches far more people than if he'd designed a book jacket. Peter Blake's collage for 'Sergeant Pepper' must have been pored over by millions who've never seen his gallery paintings; and Richard Hamilton's poster, included in the double album 'The Beatles', pinned up by people who've never been near Bond Street in their lives. Andy Warhol of course is the classic example of a Pop artist breaking out of the gallery situation. He seems to have done everything – made films, written books, produced records – and he's consequently a Pop star in his own right.

The names mentioned so far, all started as straight gallery artists and have spread their wings. Pop though also includes a new sort of artist who's never really been in on the exhibition circuit, indeed who's been thought of as just a technician or draughtsman. He's the graphic designer, and he's always 'exhibited' through the media. Pop has given him the status that used to be reserved for the gallery artist. Alan Aldridge is one example. His covers for Penguin Books in the '60s revolutionized their hitherto rather stuffy image, and his designs for the *Beatles Illustrated Lyrics* confirmed him as a Pop artist in the important sense. Similarly fashion and fabric designers like Ossie Clark, Celia Birtwell, Zandra Rhodes, and of course Mary Quant, are all part of the Pop art spectrum. (And coincidentally several studied at the Royal College of Art under Janey Ironside in the '60s alongside many of the important gallery Pop artists.)

Pop is nothing if not stylish – and Pop art has been responsible for putting high style into popular circulation. The revival of interest in the Victorian illustrator, Aubrey Beardsley, didn't stop at the Victoria and Albert Museum retrospective in 1966. His drawings were reproduced as posters and his style copied: for instance by Klaus Voorman in his sleeve for the Beatles' album 'Revolver' and by a whole host of designers of everything from carrier bags to menu cards.



Duffy

Alan Aldridge was a designer at Penguin Books. He later left to start his own design group, where he produced such things as the famous 'Beatles Illustrated Lyrics I & II', a children's book called 'Ann In The Moon' and his posters, the best known of which is probably 'Chelsea Girl'. Below: An Alan Aldridge design containing clues to 13 Beatles song titles, which has been brought out as a jig-saw puzzle.

Marlborough Gallery

This is an example of Allen Jones' furniture design in which, in 1969, he degenerates women to their lowest level. A form of art which might not find approval with Women's Lib in the '70s.

Alan Aldridge Associates

BLACK MUSIC: '20s–'70s

MEMPHIS TENNESSEE Musical Metropolis

'Down in Memphis, Tennessee – that's the only place to be', sang the blues ladies of the '20s. And the jugbands sang back:

'When I get back to Memphis,
you can bet I'll stay
And I ain't gonna leave
until the Judgement Day!'

Country singer Jimmie Rodgers chimed in:

'I love you, Memphis,
you know I love you so
And I'd rather be here
than any other place I know.'

Everyone in music had a soft spot for Memphis – the River Town – the city where, it was often claimed, the Blues began.

A musical metropolis. Memphis was well situated to be that, standing practically at the junction of Mississippi, Tennessee and Arkansas. People came from the outlying countryside of the three states, to make Memphis their weekend shopping-centre and resort, and at the hub of black city life, along Beale Street, the joints were jumping all day and night. Crap-shooting at the Monarch, prize-fighting at the Vintage, music at Pee Wee's . . . "Beale Street," recalls blues pianist Sunnyland Slim, "was real tough in them days." A hard school; its graduates were barrelhouse pianists, street-singers, jug-bands, dance-bands – musicians of every persuasion.

The band-leader W. C. Handy commemorated the city in his 'Memphis Blues', and immortalised its most notorious boulevard in 'Beale Street Blues':

'If Beale Street could talk,
If Beale Street could talk,
Married men would have to
take their beds and walk –
Except one or two,
Who never drink booze,
And the blind man on the corner
Who sings the Beale Street Blues.'

The song goes on to mention 'jugs that tell of the bygone days' – yet in the '20s jugbands were the rage, and there was hot competition over the parties, election meetings and other functions, between such groups as Will Shade's Memphis Jug Band, Gus Cannon's Jug Stompers and Jed Davenport's Beale Street Jug Band. Alley fiddles and harmonicas wailed, whilst the vocalists told stories of low life and high old times, or chanted the mournful 'K.C. Moan':

'Thought I heard that K.C. blow – Lord, Lord,
Blowed like my baby's on board.'

On the streets, meantime, songsters and bluesmen paraded with their guitars and harmonicas and washboards, and their tin cups or old hats. Furry Lewis sang the ballad of 'John Henry' to his bottleneck guitar, and Frank Stokes paid ironic tribute to Mayor 'Boss' Crump and his city ordinances:

'Mister Crump don't like it and he ain't gonna have it here . . .'

And down at the riverfront, the Beale Street ladies bought 50-cent tickets on the steamer *Katy Adams*, looking forward to returning a few days later with their purses full – an extended definition, as you might say, of the phrase 'pleasure cruise' . . .

It was obvious to anyone that Memphis was a great place to go with a microphone, and record companies began to haunt the city in the late '20s – though only as visitors, never establishing themselves on the spot. They recorded local talent – the songsters, the more up-to-date blues-singers, the jug aggregations – and also brought in performers from nearby rural areas. Men like Sleepy John Estes from Brownsville, Tennessee, or the stout entertainer Jim Jackson, who originated in Hernando, Mississippi, but travelled all round the region with medicine-shows. Estes sang 'Milk Cow Blues' (its first time out), and Jackson sold hundreds of thousands of his 'Kansas City Blues'. The first and greatest of the country blueswomen, Memphis Minnie McCoy, played intricate guitar duets with her husband Joe, and swapped verses with him in the rowdy 'Can I Do It For You?' Rumbustious congregations from local 'Sanctified' churches made a joyful noise to the Lord and the recording equipment. Beer-hall pianist Speckled Red, perfunctorily cleaned up the ribald 'Dirty Dozens', and Will Shade put his jugband aside, to deliver a bitter song against bootleg liquor: 'Better Leave That Stuff Alone'. 30-odd years later he told the noted blues writer Paul Oliver:

"There was so much excitement down there on Beale Street – it'd take me a year and a day to tell you about all that excitement."

And so it went, into the '30s. The older generation of singers began to slip from the scene, but the jugbands listened attentively to the new sounds of Swing music, exchanged their harps and jugs for saxes and hot fiddles, and called themselves 'Memphis Playboys' or 'Memphis Mud-cats'. Among their audiences you might have detected some watchful teenagers – B. B. King, Shakey Horton, James Cotton and many others. It was the next blues generation, quietly doing its school-work.

King Biscuit Boys

Radio, more than anything else, sped the pace of Memphis blues development after World War Two. The most influential station was the small KFFA, southwards in Helena, Arkansas. Since 1941, it had been broadcasting a quarter-hour show every weekday called 'King Biscuit Time', sponsored by a flour company. An informal and oft-changing band, the King Biscuit Boys played for the show and gave live promotions on the road. Most of the northern Mississippi area was within KFFA's range, and the region's musicians got their first radio experience on the station – Sonny Boy Williamson II, Robert Lockwood, and a host more. It was from this circle that some of the most exciting post-war records made in Memphis were to come.

Memphis itself soon had a blues station, the black-owned WDIA, which employed some of the same musicians. It was notable, too, for a jokey institution called the 'Royal Amalgamated Association Of Chittlin' Eaters Of America, Incorporated For The Preservation Of Good Country Blues' – among the dignitaries were Muddy

Left: Blues singer Rufus Thomas, famous for the well-known animal titles of his songs and also for his daughter, the soul singer Carla Thomas.

Waters, Doctor Ross, Lightnin' Hopkins and Joe Hill Louis.

Then there was Sam Phillips and his Sun Studio. When Phillips started out he was quite clear about his aims:

"Only a few years ago, a Negro artist in the South who wanted to make a record just had no place to go . . . So I set up a studio in 1950 just to make records with some of those great Negro artists."

And the artists made all different sorts of music. There were the well-known country bluesmen like Howlin' Wolf, Shakey Horton and Junior Parker. There was B. B. King – Phillips recorded some of his early hits – and then there was a talented group that King left behind him, the Beale Streeters, including singers Roscoe Gordon, Jackie Brenston and Bobby Bland. Gordon made a hit with 'Booted', Brenston did even better with 'Rocket 88', and Bland started a career in soulful blues-balladeering – a style that still endears him to black audiences. Rufus Thomas, a DJ on WDIA, put out 'Bearcat' as a rival to the then popular 'Hound Dog' – yes, it *was* the future 'Funky Chicken'-er, newly laid. Another long-lasting performer, who did a lot of session-work for Phillips, was Ike Turner. In fact, investments from Phillips' musical legacy are still paying off handsomely.

Steamy Sax Solos

Memphis, '50s-style, was music, music all the way. The records of the time are full of energy and joyous boogie – Howlin' Wolf's tearaway band, the thumping one-man orchestras of Joe Hill Louis and Doctor Ross, the steamy sax solos that adorned the records of a Roscoe Gordon. Everybody, in the words of the old Memphis Jug Band song, was doing the Beale Street Messaround, and the whole of the USA wanted to listen. Modern Records out West, and Chess Records up in Chicago, spread Phillips' new sounds on their powerful labels, and soon the new hitmakers went on to Chicago or the Coast, expanding their audiences (but rarely finding studios as sympathetic as Sun's). Chicago soon had its own, distinct, scene, but as far as Southern blues were concerned, Memphis was cradle, school and opportunity.

With the success of Presley and the primary rock & roll artists, Sun's label was no more affixed to blues releases, and after a half-decade of high-level activity the black music circles of Memphis revolved more sedately. Many of the old-timers were still around; the Sun days had not brought them out, but the revival of interest in country blues did, and artists like Furry Lewis and Robert Wilkins (a delicate

Another product of the Memphis workshop of black music, Booker T and the MGs. *SKR*

blues-picker who had turned herbalist and preacher) came back to the studios. There were attempts to reunite the jugbands, but deaths, departures and disappearances had depleted them severely. However, an odd happening on the pop charts had its repercussions. The Rooftop Singers, a pop-folk group, took 'Walk Right In' to no.1, and when it transpired that the jolly little number had been written (and first recorded) by ex-jugband-leader Gus Cannon, some cash and a new chance of studio-time floated down Cannon's way. The resulting LP, featuring 'Walk Right In' in the composer's own version, and presenting Cannon with a couple of fellow veterans, was a wondrous failure in commercial terms – but then, it was rather out of the rut ploughed by its issuing company, Stax Records.

Stax, founded in 1960, put 'Memphis' into the mouths of DJs and fans as Sun had done just a decade earlier – but through a totally different music. Phillips had emphasized the importance of the backing group, but Stax took that lesson much further, and indeed its first hits were hardly more than high-quality backing tracks – the instantly memorable instrumentals 'Last Night' (Mar-Keys, '61) and 'Green Onions' (Booker T. and the M.G.s, '62). They heralded the coming of a studio devoted to scrupulously arranged, yet tight and funky accompaniments, and it was plain that Stax would be a major power as soon as it found the right singers for its backdrops. Whether they found them can best be answered by a list of Stax singers: Otis Redding, Wilson Pickett, Sam and Dave, Eddie Floyd, Arthur Conley, William Bell, Johnny Taylor.

Centre Of Creation

As before in Memphis history, there was on-the-spot production and remote-control promotion; through most of the '60s, Atlantic Records of New York distributed all Stax's output, and even had Pickett and Conley on its own labels. Memphis remained the centre of creation, a home for the best session-musicians, an R&B equivalent of Nashville. The core of Stax's music-making was a group of expert back-up men: Booker T. and Isaac Hayes on keyboards, Steve Cropper on guitar, Duck Dunn on bass, Al Jackson on drums, production and arrangements by everyone.

And, again echoing a feature of Memphis music's past, Stax nodded to the traditional styles. The Gus Cannon venture failed, but the company did well by blues-guitarist Albert King (and continues to do so), and found room too for the likeably eccentric Rufus Thomas, who kept to the animal motifs that had given him luck before ('Bearcat', 'Tiger Man') and struck oil with 'Walking The Dog'.

It's impossible to say anything final about Memphis and its place in black music-making, because it's an ongoing enterprise. Even if it looked tired, there would be enough historical evidence to justify expecting another renaissance before long. If you want an interim judgement, you can say that Memphis continues to be what, for more than 40 years, it has triumphantly been – a workshop of black popular music. From the Memphis Jug Band, through the King Biscuit Boys to the MGs, there's been a tradition of making music in groups, working out the relations between musician and musician, instrument and instrument. The workshop has blueprinted the Blues and much of the music that's come out of the Blues. The guarantee of satisfaction on a blues, R&B, or soul record is on the word Memphis, on the label.

NEXT WEEK IN BLACK MUSIC: What is Soul? The merging of blues and gospel.

PART 2: The men with golden ears

SKR

SKR

Top right: Brian Wilson, who produced many of the Beach Boys albums. Above: An old line-up of the Beach Boys.

There is no single definition of a record producer – or any strict qualifications for the job that he does – other than a total fascination for records. Some producers are former artists or musicians, who have learned the mechanics of production through years of working in studios, while others seem to have walked straight into the job, more or less off the street.

Each record producer works to his own set of values, and their attitudes and methods are as varied as the records they produce. In the '50s, record producers, or A&R men as they were then known, were extremely anonymous figures – only in recent years have they emerged as one of the most potent influences in pop music in their own right.

During Merseybeat, most of the promising groups were signed up by the major record companies – EMI, Decca, etc. – who assigned their staff producers to supervise the sessions. Despite the apparent freshness of the music, the recording procedure meted out to these groups remained unchanged from previous years – each group or artist was allowed three hours to complete two or more sides and nothing para-experimental was permitted. The atmosphere was usually sterile. EMI's Abbey Road studio, with it's uniformed attendants and Embassy-like façade, must have proved a daunting prospect for many a group down from the North to cut its first record. This conservatism helped to reinforce the image of the staff producer as an unassailable and infallible master of the recording studio.

Producing The Stones

At this time, several young, aspiring record producers like Andrew Oldham, Mickie Most and Shel Talmy, were quick to realize that there were no set values in the production game, and that it was immaterial where or how a producer worked, providing he arrived at a viable commodity. First off the mark was Oldham, who had never produced before, but had an intuitive flair for superficial aestheticism. He hustled his way into co-managing and producing the Rolling Stones and took them to Decca, who insisted that Oldham record the group in the company's large West Hampstead studios. At a trial session, the Stones were so appalled at the studio's lack of intimacy, that they vowed never to record there again. Oldham subsequently took the Stones to various independent studios, in the UK and America, and their early records remain the rough and ready genre classics of the British R&B boom of the early '60s.

In America, a new group called the Beach Boys was having similar problems with the staff producer of a major record company, Nick Venet of Capitol records, who had been assigned to produce a 'Surfin' ' album by the group. Lead singer Mike Love recalls the experience:

"It was terrible 'cause Nick Venet was rushing us through, so that he could get to New York and A&R a session with Bobby Darin. He was saying things like, 'Come on, I have to get out of here and get to New York to cut Bobby', – he was that blatantly ridiculous about it. That was the first and last time we recorded an album with an A&R man from Capitol records, and we never even cut at their studios again until nineteen albums later when we did '20/20'."

"When Brian (Wilson) took over, we recorded at a place called Western Recorders in Hollywood and stayed there for about two years, until Brian started going around town to different studios, particularly Goldstar, which is where Phil Spector made all his hits. See, the tracks might sometimes be cut at Goldstar and we'd do the vocals at Columbia, or the tracks at Western and the vocals at Columbia. On the early cuts like 'I Get Around' and 'Fun, Fun, Fun' there was a rhythm track and the voices were dubbed on top and then another set of voices usually."

"After ceasing his travels with us (in 1965), Brian settled down to some serious thought musically and that was where 'Pet Sounds' came from. The first version of 'Good Vibrations' that I'd heard was very R&B, and then he toned it down a little more and made it a straighter rock version. It had many different parts and sections and varying tempos and he finally got down to putting those sections together, and we recorded the vocals at Columbia. The verses were done separately from the choruses and the bridge was done separately from the last chorus, so there were about four different sections."

"We didn't always play the instruments on the backings, particularly in the 'Pet Sounds' era, because we were on tour, and Brian used guys like Hal Blaine on drums and Leon Russell on piano. We'd

put the vocals on when we came back into town."

From a commercial standpoint, *Mickie Most* is probably the most successful record producer in the world because he's made more hits in 10 years than any of his contemporaries. Most, looks on records as vinyl tokens for the cash register and he's out to sell as many as he can, by making them as commercial as possible. "I don't like any other music but good commercial pop. That's what makes me so successful." The records he makes – and he's had dozens of hits over the years with Herman's Hermits, Lulu, New World and Donovan – are usually fully disposable, no-deposit quickies, made to re-confirm the public's image of his respective artists every time a new record is released. He's practically infallible. Take Lulu. In 1964, she had a big hit with 'Shout' on Decca, and followed it with about eight flops, mostly ballads. In 1967, Most took her over, put her with EMI and gave her fast bouncy girl-next-door (which is how the public saw her) material and she became a chart regular. Unfortunately, Lulu tended to see herself in a sophisticated light and left Most for the Atlantic label, where she recorded ersatz soul without success. "The trouble is, most artists have a private view of themselves and most of the time it's wrong."

Enormous Hits

Most originally entered production in 1963 when he found the Animals in a Newcastle club (he was a singer at the time). The second record he produced with them, 'House Of The Rising Sun', established both Most and the group but during the next two years, the relationship between Most and The Animals was one of begrudging compromise on the group's part. "They really wanted to write about Newcastle and all that which was very nice but they really needed songs that people could sing along to and it was difficult to find material. They didn't like any of the songs that were hits for them!"

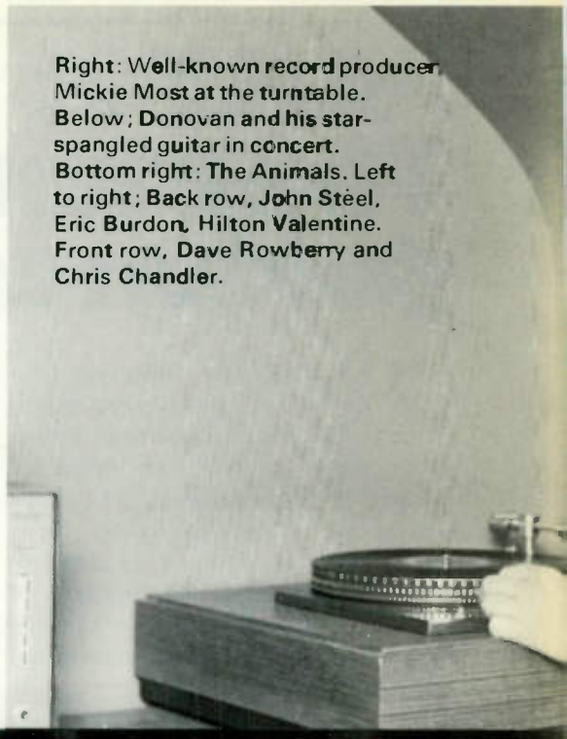
A precursor of Most was *Tommy 'Snuff' Garrett*, who was largely responsible for the Liberty label's successful inroads into the pop market during the early '60s with a run of enormous hits by Bobby Vee, Johnny Burnette and Gene McDaniels. Garrett's productions were aimed at America's white middle-class teen culture and epitomised the sound which dominated pop in the pre-Beatles early '60s. His formula involved a small rhythm section backed by the Johnny Mann Singers and a swooping, petulant string section – Bobby Vee's 'Rubber Ball' was typical. First priority with Garrett was always the material:

"I was very set. The first thing I did was find the songs that I really loved and I would wait for one or two songs – usually two – and I went into the studio, which was the easiest part because, see, I don't play an instrument, I don't know music, I don't read – I don't know anything. So I always had to rely on if I felt the song was a hit."

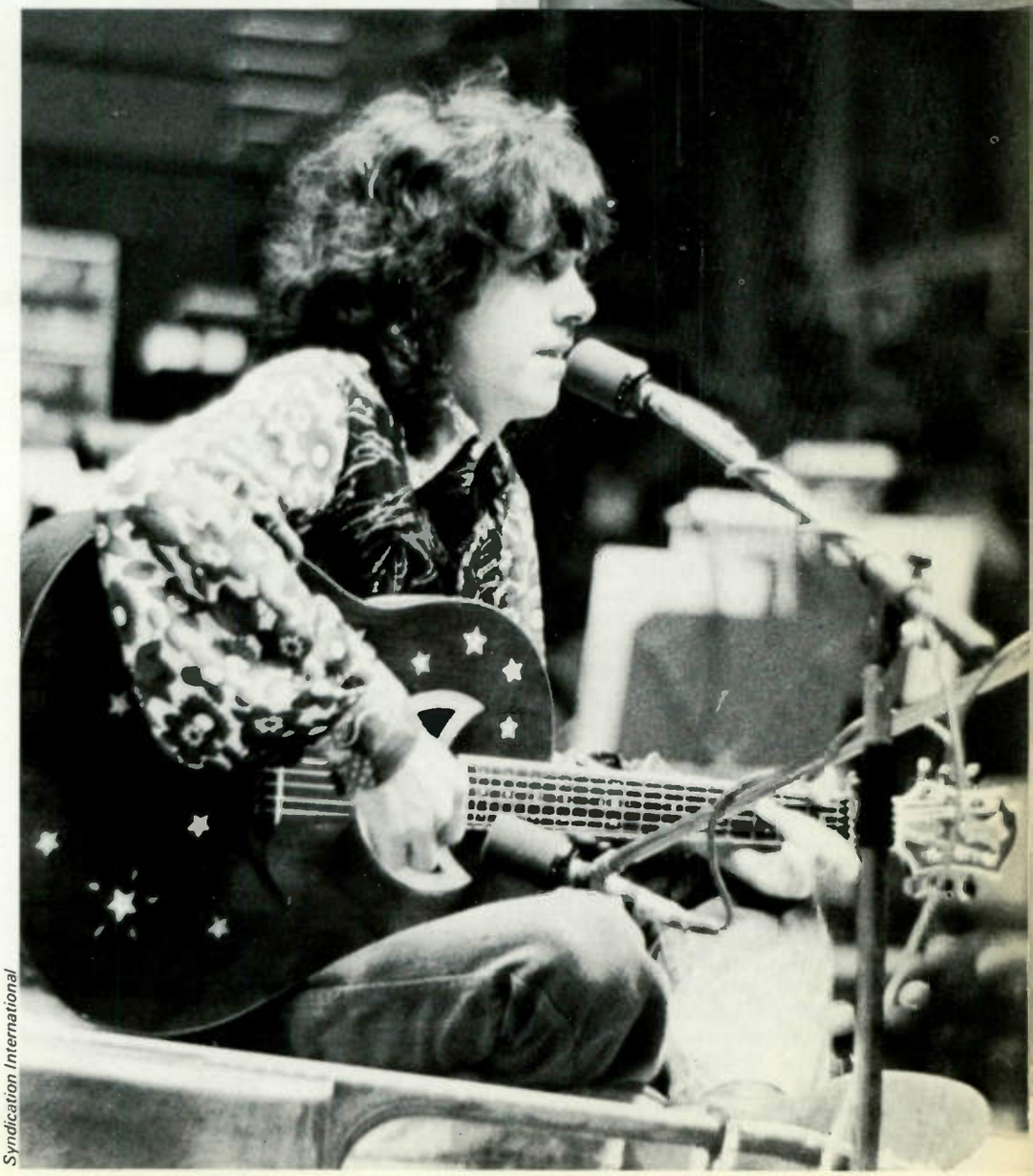
Although the ability to judge the sales potential of a song is the prerequisite of most successful producers, Garrett proved exceptional at gearing himself totally to the mind of the adolescent – he himself was only 22 at this time. He talks about 'Rubber Ball', archetype song of the era:

"I had the demo of the song and I'd played it for two weeks and didn't know whether I liked it or not, and one night I was asleep and I woke up at two or three in the morning and that song was driving me crazy. I dressed and drove down to my office at Liberty, played it, and at three in the morning I called Bobby Vee – he lived in Fargo, North Dakota then – and I told him to get on a plane the next morning and come to Los Angeles because I'd found the song. The day after that we recorded 'Rubber Ball'."

Glyn Johns is an experienced sound engineer who turned producer four years



Right: Well-known record producer Mickie Most at the turntable. Below; Donovan and his star-spangled guitar in concert. Bottom right: The Animals. Left to right; Back row, John Steel, Eric Burdon, Hilton Valentine. Front row, Dave Rowberry and Chris Chandler.



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SKR

ago when many self-contained groups began to supervise their own sessions in close collaboration with engineers. He sees his job as being the complete antithesis of what the normal producer might be expected to do:

"It's all bull, having offices and secretaries and phones. It's nothing to do with making records. Making records is in the studios and maybe in a rehearsal room – that's what it's all about. That's what I do. As to being an A&R man in a literal sense, I wouldn't profess to be that in the least. I choose to work with self-contained artists who write their own material (the Who, the Faces) and I think that's where I'm most comfortable. I don't think I have the ability to pick a song for an artist. I see my job as taking an individual or group's music and helping them present it on record in the best possible way. If a lot more talented people could find a really good engineer who has a brain and some kind of personality, then a 'producer' isn't necessary."

Jimmy Miller who produces The Rolling Stones, adopts the same attitude as Johns (who, incidentally, engineered several of The Stones' records): "I'm not trying to get *my* sound or *my* aura into the record. I'm trying to get the artists to reach their sound."

Denny Cordell's producer credits include Procul Harum's 'White Shade Of Pale' and Joe Cocker's 'With A Little Help From My Friends' and he likes to think that the records he produces come within the limits of good taste even though they may be highly commercial. "I like to make *good* records, good sounds and not just catchy tunes. I never think that I mustn't put something in a record because it's uncommercial. If I like it, it goes in." Cordell, a former public schoolboy, became a record producer virtually by accident in 1965. At the time, he was working for a firm called Seltaeb which marketed Beatles products:

"I was an office boy there, cutting up newspapers and things like that. Then they got this group, The Moody Blues and

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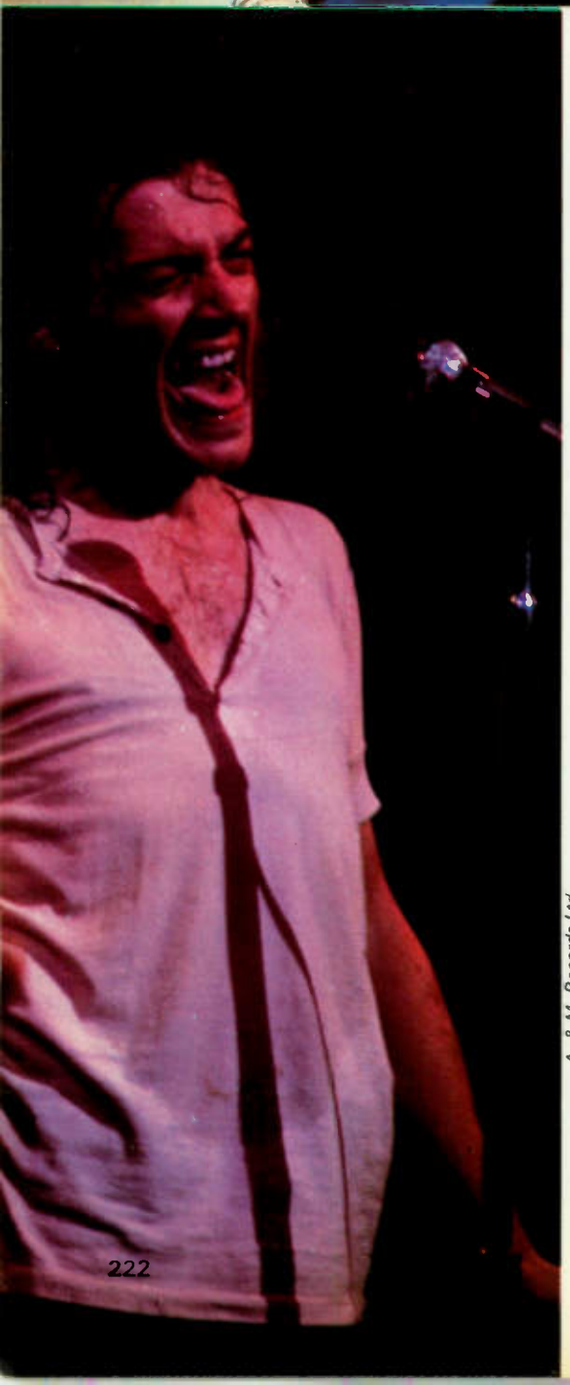

A. & M. Records Ltd.

Above: The Moody Blues, who shot into fame with their single 'Go Now'. The line-up included lead singer Denny Laine, from Birmingham (at the back). Left: Joe Cocker, perhaps Britain's most outstanding white 'soul' singer. Denny Cordell produced his version of 'With A Little Help From My Friends'. One of the most memorable singles of 1968.

had no one to produce them so they roped me in and I found this song on an obscure American record called 'Go Now'. I seemed to be able to put my ideas across to the boys. Well, it took us 36 hours to record the Moody Blues' 'Go Now' but we had a hit."

Cordell explains how Cocker's 'With A Little Help From My Friends' evolved:

"We were originally thinking of the song as a possible track for an American album, but the arrangement turned out so well that I knew we must do it as a single. The first session I did with Joe had him singing with Traffic, which was done very quickly and turned out to be a stomping great blow. But at least we had a tape to work on, and for a month Joe and I were together working out the tasty little bits. Then we tried again with Joe's Greaseband but we couldn't get the girl voices we wanted. It wasn't until a month later Madeline Bell, one of the girls I wanted, was free, and together with Rosetta Hightower and either Sue or Sunny – I'm not sure which – they put the voices on and we filled out the sound with brass. In fact the Greaseband must have done a dozen takes of the backing track, but in the end the first one was the best. Instrumentally the band improved with each take, but the first stayed the best for sound."

Finally, there are the autocrat producers, usually overtly neurotic egocentrics, who make studio-assembled 'concept' records using session singers and musicians. Phil Spector, the eminence grise of record producers, instituted this style a decade ago and Jonathan King has made it fashionable in this country.

Normally, recording artists tend to be self-opinionated and temperamental over a producer's choice of material, but by using session vocalists, a producer gains complete freedom to do exactly as he chooses. Profits are also higher since session vocalists are only paid a standard fee per session – the producer or record company concerned need not pay an artist royalty as the artist, as such, does not exist! 'Johnny Reggae' by The Piglets, a 1971 hit produced by Jonathan King, was one such record.

Record production has come a long way since the days when hits were recorded with two microphones on mono equipment. The control room of a modern recording studio looks rather like the interior of an inter-planetary spaceship. The day is fast approaching when a constant standard of technical perfection will be reached in the recording field, although considerable research still needs to be done in the field of reproduction.

Technical progress has caused record production to become an art form as important as the music to which it is related. During the last decade the studio has created it's own superstars – a few of whom have even gone on to become household names – quite an accomplishment when one considers that producers were once known as 'backroom boys'.

NEXT WEEK IN POP INFLUENCES: The far-reaching effects caused by the American TV show, 'Bandstand'.

POP FILE

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

DR JOHN, born Mac Rebennac, was raised in New Orleans and started playing guitar at the Temple of the Innocent Blood, and came under the spell of voodoo incantations and rites. He worked in New Orleans as a session guitarist and writer for Ace Records in the late '50s and early '60s under his real name, but in 1968 released his first Atlantic album 'Gris Gris' under the name of Dr John The Night Tripper, including 'Walk On Gilded Splinters' among its tracks. It was dark, exciting music and many people heard voodoo magic in Dr John's rhythms. His other albums include 'The Sun, Moon and Herbs', which numbers Mick Jagger and Eric Clapton among the helpers, and 'Gumbo' – which incorporates the whole range of New Orleans music from Dixieland to Ray Charles.

DONOVAN (Donovan Leitch) was born in Scotland and spent some time bumming around Britain's beaches before arriving on the TV screens in 1965. Looking and sounding like the Poor Man's Bob Dylan with his little cap and 'Catch The Wind', which reached no. 4, Donovan proved to be more than a flash-in-the-pan, and followed-up with the appealing 'Colours'. 'Dylan Versus Donovan' screamed the music press headlines when Dylan came over in 1965. They met and got on. Donovan then moved into the world of fantasy, sometimes very acidy

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('Sunshine Superman', 'The Trip', 'Mellow Yellow'), sometimes over-beautiful and coy (the 'Gift From A Flower To A Garden' album). Despite his pompous denunciation of druggery, and his devotion to meditation and brown rice, Donovan has written some good songs including 'Young Girl Blues', 'Hurdy Gurdy Man', 'Jennifer Juniper', 'Wear Your Love Like Heaven' and 'Lalena'.

VAL DOONICAN sums himself up as 'a handful of songs, a sweater, a guitar and a rocking chair'. He's been in show-business for over 25 years now, and since 'Walk Tall' made no. 3 in 1964 he's had a number of hits including 'Elusive Butterfly', 'Memories Are Made Of This', and 'If The Whole World Stopped Loving'.

THE DOORS were a four-piece unit with Jim Morrison (vocals), Ray Manzarek (organ), Robbie Krieger (guitar) and John Densmore (drums) until Morrison was found dead in a Paris hotel in November 1971. From 1967 to that time the Doors had been flag-carriers of the underground for a lot of people in Britain and the US. For millions of American teenyboppers they were also superstar heroes, especially Morrison, the singer and lyric writer. The surreal, mysterious, violent, and sometimes

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apocalyptic feel of their music was established on their first single 'Break On Through'. Their second, 'Light My Fire' was a no. 1 hit in the US, and their albums steadily climbed the charts. They allowed themselves to be groomed as pop stars, alienated their initial following, and became deliberately outrageous. Things reached a head on March 2nd, 1969 when Morrison was arrested in Miami for full-frontal public exposure. Martyred, he was restored to favour; but by the time of his death the word was that the Doors were thinking of disbanding. Amid all the superstar nonsense, people tended to forget that Morrison was a powerful poet and songwriter and not just a drug-soaked showman. Since he died the Doors have continued as shadows of their former selves, but the records with Morrison still stand as some of the most intelligent and articulate the '60s produced.

LEE DORSEY born in Portland, Oregon, was a contender for the world lightweight boxing championship before he turned to singing. It was boxing that took him to New Orleans, where he met Alan Toussaint and was introduced to producer Marshall Sehorn. In 1961 Sehorn produced Lee's first hit, 'Ya Ya', and went on to produce all his subsequent releases. Lee made the UK charts with 'Working In A Coalmine' and 'Holy Cow' in 1966, and his other records include 'Ride Your Pony', 'Get Out Of My Life Woman', 'Kitty Cat' and 'Work Work Work'.

CRAIG DOUGLAS was a milkman from the Isle of Wight who specialised in medium-paced ballads, usually covers of American hits, and found consistent UK chart success in 1959–61. Starting with 'Teenager In Love', his cover-version hits included 'Only Sixteen' (no.1, 1959), 'Pretty Blue Eyes' (no.5, 1960), 'A Hundred Pounds Of Clay' (no.8, 1961), 'When My Little Girl Is Smiling' (no.9, 1962), and 'Oh Lonesome Me' (no.15, 1962).

THE DRIFTERS were formed in 1953 with Clyde McPhatter as lead vocalist. Their first release, 'Money Honey', was a hit in 1954, and they followed it with 'Such A Night, Honey Love' and 'Whatcha Gonna Do' until McPhatter left to do his military service in the US forces in 1955. After three years as a three-piece they split, and manager George Treadwell set about forming another group to fulfil the Drifters' contract to appear twice-

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yearly for 10 years at the Apollo in New York. He signed a New York group, the Crowns (lead singer Ben E. King), and they continued the Drifters' Atlantic and Apollo contracts. Recording with Jerry Leiber and Mike Stoller, they produced some classic numbers including 'There Goes My Baby', 'Dance With Me', and 'Save The Last Dance For Me'. Ben E. King then left to go solo, and the group continued from 1962 with lead vocalist Rudy Lewis, recording 'Up On The Roof', 'I Count The Tears', and 'On Broadway'. In 1964 they made 'Under The Boardwalk'. In *Sound Of The City* Charlie Gillett writes: 'According to the publicity material handed out with 'Under The Boardwalk' Rudy Lewis had died on the morning of the day the session was scheduled, hence the exceptional emotion of the performance by the group'. By the late '60s a number of groups, often bearing only tenuous links with the Drifters over the years, were going the rounds all claiming to be the genuine article. Regardless of whose claim is best, the recorded material of the Drifters stands as some of the finest and most inventive vocal work ever put on disc.

JOHNNY DUNCAN AND THE BLUEGRASS BOYS reached no.2 at the height of the skiffle boom in 1957 with their 'Last Train To San Fernando'. Duncan's whining voice made this and his other less successful (more-or-less) bluegrass recordings among the most distinctive that skiffle produced.

THE EASYBEATS had been very big in their native Australia before they tried to make it in Britain and the States. Their Beatle-esque sound got them to no. 6 in 1966 with 'Friday On My Mind', but they only had one further minor hit with 'Hello How Are You' in 1968.

Syndication International

DAVE EDMUNDS who comes from Cardiff, was guitarist with Love Sculpture who did an incredible rock version of Khatchaturian's 'Sabre Dance' which made the UK charts in 1968. The group, however, never managed a follow-up hit and soon disbanded. Dave carried on as a solo artist, scoring with a revival of 'Smiley Lewis' 'I Hear You Knocking'; 'Down, Down, Down' and 'Born To Be With You'. He records his songs at Rockfield Recording Studios, a converted country house in Monmouthshire, and plays all instruments and sings all vocals himself apart from bass which is played by John Williams.

THE ELECTRIC FLAG made their debut at the Monterey Festival in 1967 with Mike Bloomfield on guitar and Buddy Miles on drums. With guitar, organ, and brass the group had a rocking blues sound full of energy. Too much energy it seems, because before they really showed what they were capable of Bloomfield and Miles decided the group just wasn't big enough for both of them. They both split, and the group folded.

THE ELECTRIC PRUNES were part of America's 1967 acid-peace-love euphoria. Like the euphoria the group was also short lived. They never successfully followed up 'I Had Too Much To Dream Last Night', but started taking themselves seriously and recorded their album 'Mass In F Minor' sung in Latin, in what were supposed to be Gregorian chants. Despite their pious intentions, it was an unholy noise. R.I.P.

CASS ELLIOTT (Mama Cass) of the Mamas and Papas continued singing solo when the group split in 1968. She's made a few albums, sung the night-club circuit, done TV, but not managed anything that approaches the Mamas and Papas.

Syndication International

RAMBLING JACK ELLIOTT modelled his style on Woody Guthrie, with whom he travelled for a time, sometimes sounding more like Guthrie than the man himself. He was always more popular in British folk circles than in the States, where his outstanding 'Cocaine' seems never to have brought him much acclaim. In the early '60s in Greenwich Village Bob Dylan sought him out as one of his heroes, but while Dylan moved out of his Elliott/Guthrie phase, Jack still sings in the same style and is involved with Pete Seeger's anti-pollution campaign on the sloop *Clearwater* on the Hudson River.

EMERSON LAKE AND PALMER was formed by Keith Emerson, Greg Lake, and Carl Palmer after Keith split up the Nice. Their trademark is extended organ/moog 'progressive rock' and adaptations from the classics that you either find a mind-blow or a total drag. Emerson's on-stage showmanship has always been a major feature of the band, which has blasted its way round the world a number of times and remains extremely popular with a large section of young 'hard-rock' fans. Their hit albums include 'Tarkus' and 'Pictures At An Exhibition'.

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THE EQUALS were a South London group, all West Indian bar two, who had a series of catchy bubblegum/soul hits in 1968 and '69 including 'Baby Come Back', 'I Get So Excited', 'Viva Papa Joe', 'Black Skinned Blue-Eyed Boys' and 'Michael And The Slipper Tree'. Eddie Grant was the songwriter of the group, and presented a sight most strange to see when he dyed his Afro-style hair *bright yellow!*

POP FILE

In the next issue

THE SUPERSTARS

The Osmonds: A pop-gospelling rock band spreading brotherly love, who are justifiably apprehensive about their lack of acceptance by the hip and heavy brigades.

POP INFLUENCES

American Bandstand: The longest-running TV show in history, compered by the everlasting Dick Clark, set dancing crazes in Philadelphia that were followed throughout America.

THE MUSIC

The Trad Scene: Its cheerful, high-spirited music, stuff to drink and throw yourself around to; noisy and sweaty and invigorating. Its political undertones were most important, for it was unrespectable, ban-the-bomb, tatty and anarchic.

BLACK MUSIC

What Is Soul?: It's black music first and foremost. It's a merging of blues and gospel. And it includes Otis Redding, Wilson Pickett, and the King of Soul himself – James Brown.

POP

The Twist and Chubby Checker: The adoption of the Twist by New York's ageing trendsetters – who were fat, forty, rich and believe it or not, twisting – set a style of dance that was copied throughout the world.

POP CULTURE

Youth Explosion: When the generation gap first became a reality and set the stage for the permissive society. When the oldies still clung to the idea that an education, a good home and a good job, were the only things in life to aim for – never mind such monstrously trivial things as fun and pleasure.

ROCK

The Death of Rock & Roll: The article looks at the reasons why this happened – like the big record companies not getting enough money, and the deaths of the main big rockers – Eddie Cochran, Ritchie Valens, Big Bopper and Buddy Holly.

PROFILE

Neil Sedaka: A singer/songwriter who came to fame with hits like 'Stupid Cupid'. However by 1962 he seemed stuck in permanent adolescence, and it was not until 1971 that he began successfully recording and performing again.

Plus: Pop File and more Lyrics

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