

**THE
RADIO
ONE**

Story of Pop

THE FIRST
ENCYCLOPEDIA OF
POP IN 26 WEEKLY PARTS



OTIS REDDING : Boss Man of Soul
SIMON & GARFUNKEL : Tom & Jerry, Paul & Artie
JOHN MAYALL : White Daddy of Blues
PLUS : Mods, Phil Spector, Mamas & Papas & more

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Pop has thrown up few geniuses in its history. Many people, in a business that delights in exaggeration, have been called genius but there are very few that can sincerely stake claim to the title. One undoubtedly is Phil Spector. Spector is a quirky maestro whose talents have often been overshadowed by his own eccentricities. Nonetheless, few would argue with the statement that 'River Deep, Mountain High' is one of the ten best records ever made. Or perhaps one should say 'ever produced' for here lies Spector's genius; he took a song and an artist (who was usually merely a Trilby to Spector's own hypnotic Svengali) and created in the studio a wall, a barrage of sound. He managed in three minutes, in mono, and what most people with stereo, even quadrophonic, hard-ware could never hope to equal. So it is to Spector we look in this issue, at the man in one survey and at his unique sound in a second.

We look too at another man whose talent stands head and shoulders above most of his contemporaries – Paul Simon. Simon and Garfunkel were the duo but Simon was the motor. His songs stand out as some of the most literate written in the pop idiom and many of his albums stand any test of time for care and subtlety. S&G come from folk roots and folk, at this stage in the story, was taking on a new lease of life. Many young artists were looking back to their roots and then developing from the forms they discovered; among them were the Mamas and Papas who created a beautiful, harmonious, California-evoking sound that was so much 'of its time'. Black artists were also developing and one of the first to emerge with true star status was Otis Redding; in England one man and his band was acting as an influence and breeding-ground for future superstars – John Mayall. And after Liverpool, other British provincial cities were finding a rich vein of chart talent; this issue looks at Manchester, home of the Hollies and others. Progress, expansion and development are the themes of this issue in which pop starts moving into top commercial gear.

**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.*

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Atlantic Records

BLACK MUSIC: 1962–67

OTIS REDDING

The Big Boss Soul Man

When Otis Redding died, you could see skinny kids walk the streets with black arm bands over their mohair suits. Back in his home town of Macon, Georgia, the City Auditorium had to be hired to accommodate all the people that came to his funeral. His last record – ‘Sitting On The Dock Of The Bay’ – was his biggest seller ever.

Otis was a giant, the big boss soul man from the deep south who, more than any of his contemporaries, extended the appeal of his music to the white audience. At the Monterey Free Festival in 1967, he was the only soul artist to turn up, and he shimmied and shoved his 200 lbs of mohaired blackness all over the stage, to show the white hippy tribes that he too was a ‘Love Man’.

Perhaps the Monterey and similar audiences – already shuffling their feet

for acid rock and a ride on the Jefferson Starship – would have tired of Otis as quickly as they seemed to tire of other soul artists who had for a while been popular with them. Or perhaps Otis, like Aretha Franklin, would have managed to keep a following who were happy to let him stay within the confines of his own musical style. That he was among the very best soul performers – some could say he was *the* best – remains undeniable. His contribution was enormous.

Otis Redding was born in 1941, in Dawson, Georgia, one of the so-called ‘slave’ states of America, where whites are white and blacks *is* nigras, and never the two shall meet. At an early age the Redding family moved to nearby Macon City, and it was there, while still in his late teens, that Otis first joined a group. As vocalist with Johnny Jenkins and the Pinetoppers he gained valuable experience working the southern college circuit, and at 19 he made his first record, ‘Shout Bamalama’, for the small southern label of Bethlehem. In style,

‘Shout Bamalama’, was strongly influenced by the crude blues ‘shout’ style of Little Richard, another native son of Macon, whose success over the previous years would obviously have impressed the young Redding. His other idol at this time was Sam Cooke, another black artist who had been scoring consistently in the pop charts since his first release in 1957. Cooke’s soft intimate style and distinctive phrasing were an example to almost every emergent soul singer, and while Otis was to soon outgrow the influence of Little Richard, the impression made by Sam Cooke remained to the last.

In 1962, Johnny Jenkins was scheduled to record for Atlantic Records (though without Otis), and he asked Otis to drive him to the studios in Memphis. When the recording session had finished, there were 40 minutes of studio time left, so Otis got permission to cut a song that he had written called ‘These Arms Of Mine’. It was a simple tune, using minimal accompaniment, but Otis turned in a moving

delivery that completely transformed the song. It was obvious to those present that here was a fine and unacknowledged talent – if still a little raw and ‘country’ in their eyes – and Otis was promptly asked to sign with Volt records, the newly formed subsidiary of Stax Records, itself only a year old. For all intents and purposes, Volt was synonymous with Stax, using the same studios, session musicians, and producers, and for the rest of his life Otis would use on his records the talents of the wonderful musicians who had played on ‘These Arms Of Mine’; Booker T and the MGs, who together with the Memphis Horns made up the Markeys.

‘These Arms Of Mine’ became Otis’s first single, with the ‘B’ side ‘Hey Hey Hey’, a rough shouter which still showed the Little Richard influence. Possibly it surprised the organisation at Stax when it was a hit in the R&B charts. In any case, over the next couple of years Otis recorded a series of love ballads in a similar vein, most of them self-penned, and all of them big hits in the R&B charts, though among the pop audience they mostly fell on deaf ears. Success here was not to come for some years. These songs – ‘Pain In My Heart’, ‘That’s How Strong My Love Is’, ‘I’ve Been Loving You Too Long’, and later ‘Lover’s Prayer’ – exploited a similar vein to ‘These Arms’ with increasing confidence and artistry. Their lyrics were unashamedly sentimental, their tone confessional and imploring, their arrangements and tunes deceptively simple.

Counterpoise

The Stax houseband of the Markeys played an important role on all of Otis’s recordings, and on these early hits they established the tender mood the songs needed – reinforcing the gradual build-up of the songs with smooth, sweeping horn riffs, while guitarist Steve Cropper chimed in as a counterpoise to Otis vocals. Part of Otis’s greatness was that he could combine tenderness with forcefulness, and he rarely bettered his early performances in this respect. His voice often had a husky, smoky quality which could change abruptly into a hard, anguished tone, swapping its quavering emotional uncertainty for conviction. ‘That’s How Strong My Love Is’ illustrates this process.

This was only one side of Otis Redding. In 1964, he released an uptempo number for his next single – ‘Mr. Pitiful’. It was an altogether different style. For one thing, the Markeys blew harder, punchier, more insistent riffs, while bassist ‘Duck’ Dunn ran long loping bass figures beneath the beat. Otis himself did full justice to the title in his agonised vocals, running each line into inconclusion, like a man so overcome with the tribulations of romance that he could no longer fully control his verbal faculties. As a song it was quite ingenious.

It was the following year, 1965, that saw Otis’s style reach fruition. Already renowned as a master of the soul ballad, and with ‘Mr. Pitiful’ as one of his nicknames, he released one of his greatest



Above: A shot of Otis Redding from the film ‘Monterey Pop’, where he produced such good vibes as the only soul performer.

singles, ‘Respect’. In sound and tempo it was even more ferocious than ‘Mr. Pitiful’, while Otis shifted his persona from that of the tired, careworn lover to that of proud, uptight, and defiant main-man. ‘Respect’ was in fact an aggressively sexual song, while its demands for respect could also be extended to a wider social situation. In some ways it was Otis’s equivalent to the Stones’ ‘Satisfaction’, and it was to that hymn, to frustration, that Otis now turned for a follow-up.

Despite their brilliance, none of Otis’ early records had made a sizeable impression on the pop charts. The (white) pop audience, soul freaks apart, simply wasn’t ready for the raw aggression and emotionalism of black soul music. Now they began to show interest, partly because of the cover versions by groups like the Stones (who had covered ‘That’s How Strong’ for example). Otis knew that it was the uptempo dance numbers like Wilson Pickett’s ‘Midnight Hour’ and James Brown’s ‘Papa’s Got A Brand New Bag’ that were grabbing radio airspace and hence the chart success; now, on Steve Croppers’ suggestion, he cut ‘Satisfaction’ to grab him some of the same.

Though the record had the desired effect of spreading Otis’ reputation, it was nonetheless an inferior recording. Otis himself was alleged to have disliked it. His records until then had carried the ring of sincerity, ‘Satisfaction’ had artifice – Otis’s heart was not in it. One has only to listen to the two superlative albums that he subsequently released to understand this. ‘Dictionary Of Soul’ and ‘Otis Blue’ both defined the Redding style, and gave proof to his growth into a creative force in his own right.

Otis rarely received adequate credit as a writer, yet the vast majority of his hits were self-penned, and on songs like

‘Ole Man Trouble’, and ‘Sittin’ On The Dock Of The Bay’ he was beginning to show personal vision that went beyond the confines of love and romance. Like Sam Cooke, he was just finding his true ability as a writer when his life was cut off tragically (Sam Cooke died three years before Otis almost to the day).

Elsewhere, he co-wrote ‘Sweet Soul Music’ with Arthur Conley, perhaps the most joyful celebration of soul music among a number of songs on that theme. He also produced Arthur’s records – another facet of his talent that was only just beginning to be explored. Otis loved to work, which is partly the reason why there is so much material by him available on record. He was always writing, touring, and recording, and still finding time to spend with his wife Zelma and their three children at his home – a 300 acre farm in Round Oak, Georgia.

Otis loved success and fame – few stars do not – but his concern always seemed to be to reach as many people as possible. Communication was a vital concern to Otis: “Basically I like music that is simple,” he said, “and I feel that this is the formula that has made soul music a success.”

Simplicity though, did not mean lack of skill. It was as rare for the Markeys to overplay their parts as it was for Otis to overstate or overload his lines. Steve Cropper, shortly before Otis’s death, remarked that:

“He gets over to the people what he’s talking about, and he does so in so few words, that if you saw them written down on a piece of paper they might not make any sense. But when you hear the way he sings them, you know exactly what he’s talking about.”

Sometimes, of course, his attempts failed. He had his lapses of taste, his



Record Mirror



SKR

failures, his excesses. On 'Daytripper' and 'I Can't Turn You Loose' for example, his non-stop verbal barrage and repeated interjections are not warranted, though on stage he could get away with the same technique, in fact it was infectious, as the several live versions of 'Sad Song' show only too well. His biggest hit while he was alive – 'Tramp', a novelty number he recorded with Carla Thomas, is also one of his lamest offerings, far from the funky finesse of something like 'Down In The Valley'. In fact, 'Tramp' is stacked with stale old soul riffs that someone found lying about on the studio floor, and, like some others, say 'Chain Gang', it plods.

Throat Operation

For a while, it did seem like Otis was losing some of his magic. Like other soul artists, he had hit a rut, his style was becoming clichéd 'Tramp' was indicative of what was happening to the music as a whole – though its commercial success had never been greater, and most artists were at last receiving recognition; among them Aretha Franklin with her version of 'Respect'. Otis had to have a throat operation, which put him out of action for a time, unable to make a record at a time when one was most badly needed. But on stage he never lost any of his charisma, quite the opposite, and in 1967, his appearance at the Monterey Festival was an enormous success. What he lacked in stage style and movement he made up for in delivery and feeling. It was shortly after his Monterey appearance that he wrote 'Sitting On The Dock Of The Bay', which he recorded complete with sound effects of seagulls and lapping waves. It was a tribute to the Monterey audience and his best work for some time.

It was on December 10th, 1967, that Otis Redding died; when his private plane, not long acquired, crashed into a fog-shrouded lake near Madison, Wisconsin, while on a flight to Cleveland, Ohio. Seven others were killed as the plane plunged into the icy waters, among them four members of his backing group the Markays, all of them under 20.

Otis Redding was 26 when they buried him at his home town of Macon, with a congregation of 4,500, who had come to pay their respects, including many of soul's top artists. The loss was enormous. Otis was one of the few soul artists who showed signs of coming to terms with the stagnation of soul, and though his cover versions of other people's songs were invariably more than adequate, he had his own lyrical voice which would undoubtedly have developed in the years to come. Ultimately, he managed to step outside the stage suit of 'soul man' and reach his audience as a real person.

A hick southern boy, a 'tramp' maybe, but he looked good out there on the boards, just singing his sad sad songs, still inviting the audience to shake; being brash, introvert, confused, and self-assured all in one set. There is no need for us to doubt how strong his love was.

THE MODS

In the '50s in Britain, there were Teds and there were Beats. The two groups, the first post-war signs of a self-conscious awareness among young people that they constituted a separate social group, were in many ways polar opposites. And yet, at the same time both were important to the Mods who arrived on the scene in the '60s – and to the musical vanguard that they formed.

The Ted tended to come from a working-class background, and his life revolved around bikes, rock & roll and transport cafes. He had his smart gear for going out on the town – Edwardian suits, winkelpickers and the rest – and his leather jackets for doing a ton-up on his prized machine. If he was in work, it would more often than not be an unskilled factory job.

The Beat was a very different animal – altogether a man of the mind. Coming from a much richer social background, the Beat had usually stayed at school after 15 and taken to reading the new American 'hip' poetry and prose. Ginsberg, Ferlinghetti and Kerouac would be his heroes – a far cry from Elvis, Jerry Lee and Little Richard. The Beat was a serious youngster, so serious that any question of 'image' was dismissed. He cultivated a 'non-appearance', scorning the fashions of the Ted and sticking to well-worn duffel coats, sloppy jumpers and sandals. He would be seen at the heights of his intellectual powers at student parties, where he would sit, alone in a corner with his copy of *Howl* or *On The Road*, pontificating on the state of the universe.

Amazing Period

Somehow, in the '60s these two factions found something in common. The convergence of the old Beats (or, to be more accurate, their younger brothers and sisters) and the descendants of the old Teds (who'd more often than not be a Mod, and not a Rocker) produced that amazing period in British rock music that we haven't yet recovered from.



Above: Mods congregate at Margate. Opposite page: Police bundle a youth into a car at Hastings. Rod (the Mod) Stewart. Bottom: A beach battle at Margate.

For the would-be Beat, the Aldermaston Marches were a critical transition point. The CND (Campaign for Nuclear Disarmament) movement was all-important for this group in the late '50s and early '60s. Politically, it stood on the one issue of 'banning the bomb': within the terms of this crucial but almost easy issue, it was possible for many 15-year-olds, reacting instinctively on the side of the nuclear disarmers, to find him/herself at one with political sophisticates like Bertrand Russell, Michael Foot and Tony Greenwood. But the Easter marches from Aldermaston to Trafalgar Square in London soon set up their own momentum, quite independent of the political aims of the CND movement. Anyone who was on those marches will remember the carnival atmosphere – the singing, the dancing, the FUN. The marches became, for more and more of the young people involved, an end in themselves.

CND itself was soon a dead political issue, killed by splits within the movement and retreats from its aims by some Labour Party politicians. They were getting nowhere, and this disillusion of the political processes combined with the legacy of pleasure on the marches to produce that peculiar paradox of gay, cynical contempt that characterised much of the feeling that went into the early '60s. This was reinforced by events like the Profumo crisis, which to many made Politics look even funnier and more absurd than ever.

Apart from fun music had also been emphasised on the Aldermaston marches, and quickly the descendants of the old Beats turned away from the stuffiness of modern jazz and 'ethnic' folk music, and channelled their energy towards blues and

rock & roll. The only interruption at the party would come at 10.50, when at parties throughout the country, the record player would be switched off and the TV turned on. *That Was The Week That Was*, along with its literary counterpart, *Private Eye*, were exactly right for the period – irreverent, cynical, and yet funny and silly.

More Money

At the same time, there was a parallel movement among working-class kids. The general air of affluence had filtered down to the council estates – from 1959 onwards, most families had TV sets, and more and more families were on the move. Higher wages meant more money for the kids, and it meant the much greater possibility – especially with Mum out at work – of being kept at school beyond the minimum leaving age of 15.

But the social outlets for this money, and for this extra time, didn't exist. The one hadn't kept up with the other: indeed, in some important ways things were worse. The kids on the new council estates, and especially in the New Towns, lived in a vacuum – communities without any sense of community. There was nothing there for them; all that was provided was the local Youth Club, with its emphasis on table tennis and orange squash.

To be positive the kids had to make their presence felt. For them, this was the key to the Mod movement of 1963–65, it was a way of letting the world know that they existed. They were being ignored, they were the also-rans of British society – but the kids themselves made sure in the '60s that people would sit up and take notice of them.



All other pictures by Keystone

This feeling, and its manifestation in the early '60s, collided with the liberation of the old-Beat culture to provide a memorable sparkling point for the whole development of rock & roll. In many ways, it was impossible at the time to identify the various strands that went to make up the 'Mod' cult, and this was surely because it was, for a time, so universal. In many ways the most important achievement during those years was the way in which the various segments of a previously divided youth culture came together as one – with the only outsiders being a very small minority of 'Rockers', a dwindling band of the Teds' younger brothers and sisters who were marking time with an anachronistic love for old-time rock & roll and motor bikes.

First, the Beats. The Beat movement rid itself of its puritanism and undue serious-

ness and began to enjoy itself in a wild and unprecedented mood of self-indulgence. This new mood, of a previously political and literary movement, provided rock with the Beatles, the Rolling Stones, John Mayall, Graham Bond, Jack Bruce, Paul Jones and Manfred Mann and Spencer Davis. All of these were students or ex-students, all of them belonging to a section of society previously divorced from the rock world. They provided the intellectual breakthrough behind the revolution (which was ultimately very likely its downfall as well). But, none of this breakthrough would have produced much if it hadn't been for the *life* that the working-class kids injected into it in 1963. They provided, at first, the mass audience that was necessary for the Beatles and the Stones to break through – they bought their records, they went and watched

them, they even *identified* with these stars.

And they became Mods. Mods started, according to most accounts, either in Stepney, East London, or the Shepherds Bush area of West London. But where they originated isn't, ultimately, that important. What was important was the way in which the movement spread like wildfire through the summer and autumn of 1963. Basically, it was the Mod 'look' that spread – it was the desire to belong to a collectivity, to stand out from the rest of the crowd, that was of prime importance. Above all else, the Mod cared about the way he looked, and the clothes he wore had to be exactly right for that particular *week* (they changed their styles that quickly). It would be impossible to list the various changes that the Mods' appearance went through: the switch to long skirts in the summer of 1963, the appearance of the anorak and the scooter in early 1964, and all the rest. One passage, from a series of interviews published in 1964 under the title *Generation X*, might give the flavour better:

'At the moment we're wearing blue beat hats (small brims, in dark blue with pale blue ribbon), Ivy League suits with three buttons on the jacket and narrow lapels and two vents at the back. Trousers have 17-inch bottoms, boots have round toe and are in imitation crocodile or python. Blue suits and blue shirts with peg collar – giraffe collar three inches high – they're very uncomfortable and crease up . . . hair styles are high for men, parted in the middle with a puffed up top-and-back which you do by back-combing, and it has to be lacquered to stay in place. Mod girls have a short-back-and-sides haircut like men used to have, wear shift-style dresses with round collars. No lipstick and hardly any make up. Stacked heel shoes, white stockings. They go dancing in stretch slacks, black and white tweed coats with leather collars and cuffs . . .'

(By permission of Tandem books)

What's so amazing about this, and about the Mod phenomenon as a whole, is how the decisions to wear these clothes were taken and decided at grass-roots level. Nobody 'up there', nobody in the fashion industry, had a clue what was going on. Clearly, this was not the case later when Carnaby Street got into its stride – but the initial decision to buy clothes in Carnaby Street wasn't made in any magazine.

Records

The same thing applied with their record tastes. Nobody consciously thought that 'the next thing is going to be long-haired groups', or that the whole face of British rock would change during 1963 – the decision making was out of their hands, and taken at ground floor level. Nothing was more indicative of the general level of panic in the record business than the quite desperate search for talent on Merseyside in late 1963, at just the moment in time

when the Mods had placed their allegiance with the sounds of Motown and Soul.

At home level, the kids quickly brought about another fundamental revolution. Before 1963, the only place to see the 'stars' had been at the local cinema. The Mods, however, changed all of that with their emphasis on dance as the central factor of the rock experience, and they changed the type of venue where you went dancing. The ballrooms were certainly important during the Mod era, but they were not its essence – they were far too large and impersonal, and reflected too closely the mode of living the kids had experienced in their own anonymous estates at home. Much more important were the small clubs, the old trad and folk clubs which the Mods ruthlessly expropriated in late '63 and '64. The old crowd didn't mind at all – they'd changed their attitudes just as fundamentally.

All of this was tremendously exhilarating, and tremendously important for rock. These places were small, they were relatively cheap, and they were places to dance to the music. This environment, the closeness to the performers, made one thing sure: there was none of this 'star' nonsense that had characterised previous concerts – whoever it was out there on the stage was no different than the kids dancing. The Mods, with their emphasis

on the clubs as places to dance, made sure they themselves were the star performers, even if it was Mick Jagger or Eric Clapton playing the music.

The musical repercussions of this breakdown of the star mentality were almost immediately apparent: in 1964 and 1965, the dam burst, and a seemingly endless amount of new talent appeared out of thin air. But, there was a difference – these new stars had come direct from the Mods, and the student image of the best groups that had been established by the end of 1963 (the Stones, the Beatles, the Yardbirds etc.), gave way to the Mod image of the Who, the Kinks, the Small Faces and Rod 'The Mod' Stewart.

The Who were the Mod group *par excellence*: they looked right, they sounded right, their accents were right. They really were local boys made good.

Their first record, under the name of the High Numbers, was called 'I'm The Face', an obvious Mod record, the term 'face' being applied to those Mods who saw themselves in the vanguard of the movement. Their records, though, were never as important as their live appearances in the clubs. Here they developed their ultra-violent stage act to a fine art, curiously blended it with the coolness (another essential Mod characteristic) and soft harmony work of their best numbers at

that time – Motown classics like 'Gotta Dance To Keep From Crying', 'Mickey's Monkey' and the more aggressive 'Heatwave'. It was not until 'My Generation', their fourth release, that the Who found a song to match their visual impact. Its stunning portrayal of the blocked-up Mod, far too speeded up on Bennies and Bombers to get the words straight, highlighted what was essential for the easily dedicated Mod – who just had to keep awake every minute of the weekend to make sure he missed nothing.

The Who symbolised the triumphs of the Mod experience: four suburban kids with the will to make their own environment, and create their own music. The Mods had taken over rock, they'd won over the middle-class students, they'd got their own TV programme, *Ready, Steady Go*, they'd got their own clothes styles, and they'd substituted an aggressively vibrant teenage life in the place of all that was old-fashioned and boring.

This was the Mods' triumph. And all the press noticed at the time were 'riots' here and there along the sea fronts – youth on the rampage! It's only by looking at record sales of groups like the Who during the '60s, that you can tell how sweeping their popularity was among the young: apart from that, you'd never know it had all happened.

The Small Faces. Back row: Ronnie Lane, Kenny Jones, Ian McLagan and the ace mod, 'the face', in front, Steve Marriott.



THE MUSIC: 1962-73

PHIL SPECTOR'S WALL OF SOUND



Syndication International



SKR

The Crystals who were once Spector's top act.

Much of Phil Spector's work until mid-1962 had been done in New York studios using sessionmen who were not particularly well disposed to his unorthodox methods. Then, in July 1962, he turned up at the Goldstar studios on the West Coast, with a hot new Gene Pitney song titled 'He's A Rebel'. Spector's top act, the Crystals, were reluctant to fly out to L.A. and lack of time forced him to record it in Hollywood with a session vocal group, the Blossoms, standing in for the real Crystals. On the session he also used a new arranger, Jack Nitzsche, and an engineer he had never met before, Larry Levine. The session went so well that Spector formed a working relationship with them that went on to produce nearly 20 consecutive hits, in a short space of time.

"I was looking for a sound," said Spector in 1964, "a sound so strong that if the material was not the greatest, the sound would carry the record. It was a case of augmenting, augmenting. It all fitted together like a jigsaw."

Goldstar was renowned on the West Coast for its unique echo-chambers, which produced a very cavernous sound and created an audible impression of infinite space. This, too, would play an important part in Spector's sound.

"The moment you heard 'He's A Rebel', you knew it would be a smash," recalls Levine. "Everyone else had been into rock & roll and they were using single instruments. When Phil came in, the set-up was two bass, two pianos, four acoustic guitars, a few horns and several percussionists, which became a trademark."

'He's A Rebel' was only the prototype of what was later termed the 'Wall of Sound'. Although all the instruments moved in mesmerising unison with an underlying syncopation, the sound was not yet audibly extravagant or echoey. Although it was a no. 1 hit in America in

October 1962, 'He's A Rebel' only hinted at Spector's new-found potential.

About a month later, he took the Blossoms back into Goldstar and recorded a novel revival of the '30s classic, 'Zip-A-Dee-Doo-Dah'. The new record, based around a gigantic, clanking riff, had a *sci-fi* sound which transcended the hackneyed arranging and recording techniques of its era. Although only a few people in the industry realised it, Spector had stepped into a world where there were no apparent limits to recording technology. He credited 'Zip-A-Dee' to the mythical Bob B. Soxx and the Bluejeans, and saw it zoom into the US Top 10 in November 1962.

These successes encouraged Spector to make more records with artists who existed only on the label credits – a practice that was not so unusual in the States at that time. Session singers enable record producers to make commercial one-shot records, unhindered by temperamental or self-opinionated artists. Profits are also greater, since session-singers are paid a standard fee – leaving the producer and music publisher to share any subsequent royalties. With this sort of incentive, Spector soon had a largish coterie of Hollywood vocalists on call for lead or background work, and greatly favoured Darlene Love of the Blossoms for the lead vocals on Crystals and Bob B. Soxx records.

From this time Spector began working very fast with Nitzsche and Levine in the studio, and three huge, near consecutive hits in the summer of 1963 – 'Da Doo Ron Ron', 'Then He Kissed Me' and 'Be My Baby' – demonstrated the variety in his early work. Sound-wise, all three were unrelated yet seemed to follow a certain stylistic progression. Although always fully aware of the lucrative commercial implications of his records, Spector was, as yet, relatively unconscious of his art. Levine: 'Phil was never hung up with the idea of a sound that he had until later when he got into the Righteous Brothers in 1964–65. Up until then, it was always what the song said, what the song needed.'

Square Foot Of Sound

'Da Doo Ron Ron' by the Crystals was the last Philles record to retain any semblance of presence or 'reality'. Each instrument and vocal part – dovetailed into one another, and it sounded as if Spector had taken the individual sounds coming from the studio floor and compressed them into one tight, pounding square foot of sound.

After 'Da Doo Ron Ron', the echoes deepened, the backings became symphonic, and any presence felt on earlier records vanished forever; someone christened it Phil Spector's 'Wall of Sound'. This Wagnerian concept in pop music was first heard on 'Be My Baby' by the Ronettes, who were not session-singers but an exotic-looking trio of girls Phil had signed from another label.

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Roger Morton



MGM

Two big hit makers for Spector – Tina Turner and the Righteous Brothers.

'Be My Baby' was the gratifying culmination of Spector's intense courtship with the recording studio during the past year. It had everything: a huge rhythm track, strings, horns and a background chorus, yet nothing protruded from this massive backdrop; there were no weak links, no holes in the sound, and even the song itself was good. Spector had produced the biggest sound ever heard in pop – a giant roller-coaster ride with every musician in Hollywood.

Throughout 1963, exciting commercial sounds evolved everytime Spector and Levine blended Goldstar's unique echo with the arrangements Spector had sketched out with Jack Nitzsche. As Levine said:

"I had no idea what Phil was searching for, and it was a question of if he even knew until he heard it, because we almost never rolled tape on a session until we were two and a half hours into it. Sessions always ran overtime, we never finished on time. Most of the time was not in actual recording. Everytime we'd get something, he'd have to listen and then he'd listen again until he heard something that said to him, 'this is what I want to do, and this is the way I want to go'. He had to listen always. I remember it was very tiring working with Phil. I could never just sit back and relax while Phil was listening because I always had to mix it as if it were a final record so that he could hear the perspective of what was happening, and it always meant being alert and I got very tired."

Spector's use of horns contributed

greatly to the blurred overall mass of his sound. Horns were arranged to play sustained chords in droning unison behind the rhythm section . . . subtly strengthening the chord sequence without actually being heard. "All it would do was modulate the chords," says Levine. "You'd hear the chords changing, but there weren't instruments to say, 'I'm changing', so it would be in the mind of the listener."

No Split Tracks

Contrary to popular belief, Spector did not overdub *en masse*. The rhythm sections and horns were recorded simultaneously, and the vocals and any strings overdubbed later. "And not only that," as Levine said, "but it was all done monaurally because he insisted that we didn't split tracks. He had a very definite feeling that he wanted to hear tomorrow what he accepted today. Even later, on 'You've Lost That Lovin' Feeling', the only things that were added afterwards were the voices and strings."

In 1964, many previously unassailable American artists were eclipsed by the 'Liverpool Sound', and Spector himself suffered a setback when four Philles singles – two each by the Crystals and the Ronettes – were only moderate hits. Earlier that year, during a visit to Britain, he had had confidence: 'The English sound could dominate the US market. These group boys have a sexual animal-type appeal for the girls. A lot of people in the music business are going to get hurt, unless they've got something distinctive.'

Perhaps with this in mind, towards the end of 1964 Spector began a re-evaluation programme. He hired an ace promotion man, Danny Davis (Spector had previously run Philles single-handedly) and issued two trump cards – 'Walking In The Rain' by the Ronettes and 'You've Lost That Lovin' Feeling' by the Righteous Brothers.

He had at last abandoned the churning, symphonic bubblegum sounds of 'Da Doo Ron Ron' and 'Be My Baby' in favour of a calmer, more subtle approach. 'Walkin In The Rain' was a perfect evocation of its title; a slice of restrained atmospheric magic which drifted in and out ethereally, as if Spector had edited it from some concerto he'd secretly produced over the months. The thunder effects heard on the record were not simply stuck on at each end, but were cross-faded *within* the sound until they actually became part of it. 'Walking In The Rain' brought the Ronettes, by this time a spent force, back into the limelight in November 1964.

The Righteous Brothers, Bill Medley and Bobby Hatfield, were a minor-league, blue-eyed soul act until they obtained a residency on *Shindig*, an American TV pop show hosted by Jack Good in Hollywood. At this point Spector stepped in and signed the Brothers to Philles – knowing that any record he made with them would receive immediate national exposure on *Shindig*. He then asked Barry Mann and Cynthia Weill (who had recently written 'Walking In The Rain') to provide a suitable emotional ballad, and suggested some-

thing similar to the Four Tops' then current hit, 'Baby, I Need Your Lovin'. The result was 'You've Lost That Lovin' Feeling', which many consider to be not only Spector's finest production, but possibly the best pop record of all time.

The King Was Back

It conformed to the pattern of restraint established by its sister record, 'Walking In The Rain', but the sound was bigger, with added touches like bongos and a harpsichord echoing from the sonorous depths. At 3 mins. 50 secs., 'Lovin' Feeling' did initially seem a little laboured, but Spector took risks over length and tempo – safe in the knowledge that the lingering melody would quickly sink into the mass consciousness through the Brother's TV plugs. Sure enough, it broke out across the country within a week of release, entered the Hot 100 at no. 77, and made steady progress every week. It reached no. 1 in January 1965, and went on to reap the ultimate rewards internationally. The king was back.

In January, 1966, Spector signed Ike and Tina Turner to Philles. Over the years they had done a round tour of small R&B labels and though very popular as a live revue, they were something of an anomaly on record. In his usual purposeful manner, Spector set about making a classic record – 'River Deep-Mountain High'.

If 'Be My Baby' belonged to 1963, and 'Lovin' Feeling' to 1965, then 'River Deep'

was 2001 – Space-age celestial R&B recorded somewhere out in the galaxy. The powerful bass-line was rubbery, like a squash ball hitting a wall, denting for a fraction of a second then leaping off at another angle. Rows of horns blared out little riffs mixed deep into the track to create blurring cross-currents of sound.

'River Deep' had been designed to bring Spector the sort of kudos 'Lovin' Feeling' had brought him 18 months earlier. He saw it as the high-point in his still impressive track record. By this time, however, Spector's relationship with the industry had reached a critical stage. Not even Danny Davis' sweet-talk could vindicate Phil's established reputation for outspokenness, and many resented him simply because he seemed to be able to do what he wanted . . . and get away with it. As a consequence, America's record industry decided to silently scuttle 'River Deep' – to settle a score no one was exactly sure of. In Britain, however, 'River Deep' spent nine weeks in the charts, reached no. 3 in the charts, and became almost *the* record of 1966 – its American failure being a major mystery of the age.

To Spector, the rebuttal was like failing a crucial exam after months of preparation and, crestfallen, he let his activities slide to a standstill. Within months he was unofficially retired, and nothing more was heard from him for two years.

He remains one of the only record *producers* to have had a sound named after him – the Spector Sound.

A scene from the Beatles film *Let It Be*, for which Phil Spector was called in to salvage the soundtrack.



NEXT WEEK IN THE MUSIC: Dylan as a pre-rock writer.



Syndication International

PHIL SPECTOR

In 1940, a 24-year-old Wonder Boy named Orson Welles signed a Hollywood contract the like of which had never been seen before. For \$10,000 he undertook to make one film a year, to be produced, directed and performed by himself. The subject was to be of his own choosing, and it was further stated that he would be entitled to refuse to show the film to anyone until it was finished. He then proceeded to make one of the best films ever made: *Citizen Kane*.

Twenty-two years later a similar situation occurred in the field of pop music: Phil Spector, a 21-year-old record producer and partner in a small record company, decided to buy out his two partners and run the company single-handedly. Having thus gained full autocratic control over all aspects of production, ranging from recording to marketing, he proceeded to make a series of hits which are considered to be among the finest records ever made.

Rock And Roll

Spector was born in 1940 in the Bronx, New York. His father died in 1949, and in 1953, his mother moved the family to California, land of post-war opportunity. The Spectors settled in Hollywood, and that year Phil enrolled at Fairfax Junior High School, where he befriended another Jewish boy named Marshall Leib.

Like most American teenagers, Spector was caught up in the rock & roll cataclysm in 1956, as the sound of Elvis, Little Richard and Frankie Lyman permeated the hot Californian air. The year 1956 also brought Lonnie Donegan, from England of all places, with 'Rock Island Line' – which created a precedent by becoming the first British record to reach the American Top 10.

In 1957, Spector, who was dabbling in songwriting, and Marshall Leib, who played piano, began working together on musical projects. Early in 1958 they roped in another Fairfax pupil, a girl named

Annette Kleinbard, and formed a high school trio, the Teddy Bears. After graduation in June that year they approached Dore records, one of the many tiny labels scattered across the huge sprawl of L.A., and were signed to a short-term contract. Soon after, Spector combined the inscription on his father's grave with a melody based on a nursery rhyme, and wrote a soft teen ballad titled 'To Know Him Is To Love Him'. The Teddy Bears recorded it for Dore, and, late in 1958, it topped both the American and British charts.

The Teddy Bears found themselves catapulted untrained into national prominence and, like so many of their contemporaries, were unable to consolidate their initial if unexpected success. They disbanded in 1959, and for several months Spector worked as a part-time stenographer, while also studying at UCLA. Late that year, he decided to re-enter the record business.

Still only 18 at the time, Spector approached top independent record producers Lester Sill and Lee Hazlewood, who agreed to take him under their wing. They were riding on the crest of success as co-producers of Duane Eddy, whom they recorded in an obscure studio in Phoenix, Arizona, and Young Phil was taken there on many occasions to observe and master the mechanics of record production.

In 1960, Spector persuaded Sill to send him to New York to observe the big city's professional approach to rock & roll. Sill set him up with the legendary New York songwriting/production team of Jerry Leiber and Mike Stoller, who used him as a session guitarist and studio factotum (Spector co-wrote Ben E. King's 'Spanish Harlem' at this time). Spector was introduced to Stan Shulman, the manager of Ray Peterson who had recorded the classic death-disc, 'Tell Laura I Love Her'. Peterson and Shulman had just formed their own label, Dunes Records, and they hired Spector to produce Peterson for the label. The result was a very professionally made revival of the old folk song 'Corrine Corrina', which made the US Top 10 in December, 1960 – giving Spector, at the age of 19, his first hit as a producer.

On the West Coast, Sill allowed Spector an enormous amount of studio time to this end and, during 1961, Spector spent close to \$100,000 of Sill's money in the studio, conducting what amounted to his own producer's course. Sill's faith in his protégé was justified in December, 1961, when 'I Love How You Love Me', Spector's second production with a trio called the Paris Sisters, made the US Top 5 on Sill's Gregmark label. He also had a US

Top 10 hit with Curtis Lee's 'Pretty Little Angel Eyes' (on Dunes), and a Top 50 hit with Gene Pitney's 'Every Breath I Take'. At the age of 20, Spector was already producing hits.

In 1961, Spector joined the Liberty label as manager of the company's East Coast office, but according to Snuff Garrett, then head of A&R at Liberty, "he only made three or four records – you couldn't get him to do anything." Nevertheless, Spector was allowed to pursue his interests outside the company, and he formed the Phil-Les (Philles) label with Lester Sill and a distributor in Philadelphia. They began recording a girl group called the Crystals, and had two straight hits with 'There's No Other' and 'Uptown'.

Youngest Label Chief

Despite these successes, Spector grew increasingly dissatisfied with the existing Philles set-up and, late in 1962, he bought out his partners. At 21 Spector had become the youngest label chief in the history of the industry, and now had full control with only the public to answer to.

He began recording on the West Coast (as opposed to New York) with an untried team, and created what was subsequently christened the 'Wall of Sound' – the Hit Parade symbol which distinguished Spector from ordinary record producers. Where others would employ a conventional rhythm section, Spector used instruments in multiples, skilfully interlocking them to create a massive sound.

As a personality Spector tended to be neurotic, egocentric and rebellious, and he made enemies as a matter of course. In 1966 a mixture of circumstances led to the boycotting, in America, of a record he considered to be the high point of his career, 'River Deep-Mountain High' by Ike & Tina Turner. Its American failure (it was a smash in Britain) caused an embittered Spector to withdraw from record production and go into seclusion for two years.

In 1969, after a shaky resurrection at A&M records, Spector re-emerged as producer of then newly-liberated Beatles, John Lennon and George Harrison. He knew better than to swamp them with the excesses of a bygone sound; and million-selling albums like 'All Things Must Pass' and 'Imagine' proved that he could make records which gave the artist his rightful place within the overall framework of his idiosyncratic production.

Spector now seems to have come to terms with his past, and although he still moves very slowly and purposefully, each time something memorable is left.

The Mamas & The Papas

The Mamas and Papas were America's first hippie group. Refugees from an increasingly competitive New York folk-rock scene, a scene that had blossomed with the advent of Dylan and, later, the Lovin' Spoonful, they appeared in the winter of 1965 looking like Greenwich Village personified, two guys and two girls in funny hats and beatnik clothes singing about love and peace and do your own thing.

All this was after the Beatles, but before acid rock, when the attentions of American teenagers were gradually turning away from the sort of groups that Britain was sending over in the wake of the 'Beat Boom' towards newer styles of music – and culture – that were fundamentally American. Dylan himself had been mainly responsible for this, but even in 1966 he was still regarded by the teenage record buying public as primarily a folkie: his influence was on other musicians and songwriters, in pop music generally as well as on the folk scene, and so teenagers tended to get his message second-hand. They got it from groups like the Turtles, who recorded Dylan's 'It Ain't Me Babe' in 1965 to a pop backing; from the Byrds, whose synthesis of folk and pop styles was both innovatory and influential in itself; and even from Barry McGuire and Sonny and Cher, who took Dylan's message, added rock accompaniment and a Spectorish sound and called that folk-rock.

Much of this movement came from people with a view to no more than cynical exploitation of a new craze; but there were some people around whose backgrounds were in folk music, whose social and political beliefs were sincere, and whose musical ability was genuine – who would make a more lasting impression. The Mamas and Papas were such people.

Although they had, by the time of their first hit, 'California Dreamin'', settled in



Pictorial Press

Pictorial Press



Camera Press

From left to right: Michelle Gilliam, Denny Doherty and Cass Elliot.

Los Angeles, California, they had begun as a folk singing quartet in Greenwich Village, New York. John Phillips and Michelle Gilliam were man and wife, and had sung and played in various folk groups in the Village before meeting and deciding to join forces with Cass Elliott, a young college student, and her beatnik sidekick, Denny Doherty. Later, they were to tell their story in one of their biggest hits, 'Creeque Alley', which included references to John Sebastian of the Lovin' Spoonful (who had been, with Denny and Cass, a member of the Mugwumps, regarded by many as the first New York folk group of any importance), Barry McGuire and Roger McGuinn of the Byrds; all three of whom were important, though in vastly different ways, for helping to spread the word about folk-rock.

The Promised Land

Having come together, the four spent some time in the Virgin Islands perfecting their vocal style, and then migrated to the West Coast in search of work and a clear head. California was an appropriate place to migrate to: it was the home of the pop industry itself, it was warm and calm, and it was, as Chuck Berry had put it some 10 years previously, the Promised Land – where anybody could make it. In the middle of a New York winter it was the only place to set one's sights on. As Phillips wrote, in 'California Dreamin':

*'I'd be safe and warm if I was in L.A.,
California dreamin' on such a winter's day.'*

Phillips had known Barry McGuire, an ex-member of the New Christy Minstrels and at the time high in the charts with 'Eve Of Destruction', from his days in Greenwich Village, and they were quick to renew their association when the Mamas and Papas finally did arrive in L.A. McGuire introduced Phillips to his record producer, Lou Adler, and it was really a case of Mr. Stanley meeting Dr.

Livingstone, so important was their collaboration to become.

Adler had been working on the West Coast since the late '50s, and had at one time been one half of a songwriting partnership with trumpeter Herb Alpert. He had produced Jan and Dean and Sam Cooke, and had been the first producer on the West Coast to work independently of record companies – leasing his productions to different labels for distribution and promotion. In 1964 he formed his own record company, Dunhill, to provide an outlet for his work with Johnny Rivers, America's first discotheque star, and for the new 'protest' music that McGuire specialised in. In the Mamas and Papas, Adler had found exactly the kind of group he had been looking for. Taken aback a little by their mode of dress, he realised the potential novelty value of a group with such an image, but, more than this, he immediately realised the commercial potential of their music.

Adler knew that 'protest' as such couldn't last, but that pop music which was positive in its attitude to life, rather than entirely negative or irrelevant, could. What was so attractive about the Mamas and Papas, apart from their image, was the message of their music. While the protesters complained about the way things were, the Mamas and Papas sang about the way things should be. Their message amounted, quite simply, to 'do your own thing', but a good two years before that phrase slipped into everyday usage:

*'You've got to go where you wanna go,
Do what you wanna do . . .'*

(Go Where You Wanna Go)

The Mamas and Papas were essentially a folk group in the style of Peter, Paul and Mary, but only John and Denny played instruments and these were never given as much emphasis, on records or in performance, as their voices. So when Adler brought the group to the recording

studio he was faced with a minor problem: the image and the message were perfect, but he knew that he could not just take them into a recording studio and expect them to turn out an instant pop hit. Folk-rock may have been the new thing, but folk music alone was not a commercial proposition. Adler altered nothing; he left Phillips to work out the vocal arrangements, and the group to harmonise as they thought suitable. Vocally and visually, they remained the same.

Musical Roots

All Adler did was to bring together the same rhythm section that he had used on his records with Johnny Rivers and let them back the group on the recording sessions. The section consisted of Hal Blaine, a former show drummer for Patti Page, Larry Knechtel, later of Bread, bassist Joe Osborn and guitarist Glen Campbell – later to find fame as a singer in his own right – all of whom had their musical roots in rhythm & blues, rock & roll, and, in Campbell's case, country music. The combination produced the unique Mamas and Papas sound – Californian beat meeting Greenwich Village melody – in its own way as perfect a marriage of musical styles as the Byrds had produced with their version of Dylan's 'Mr. Tambourine Man'.

The Mamas and Papas' vocal sound was an extension to four-part harmony of the three-part harmony that trios like Peter, Paul and Mary had used, but it was far more intricate and innovative than that of folk-based groups like the British Seekers – who found success around the same time and who worked on the same musical



principle. The vocal blend was in itself unique: Michelle sang soft and sweet with a clarity comparable to Joan Baez at her very best, while Cass sang in a slightly harsher tone. John and Denny shared bass and treble parts equally, sometimes allowing each other to take lead vocal.

They had a string of successes in 1966: 'Monday, Monday', 'I Saw Her Again Last Night', 'Look Through My Window', 'Words Of Love'. They made an album called 'If You Can Believe Your Eyes And Ears' which, even in its title, seemed to sum up the group's very appeal to American teenagers. Someone dubbed them 'the Royal Family of American Pop', and it was a tag they consistently lived up to. When, in the early part of 1967, attention shifted away from New York and London to the West Coast, and particularly San Francisco, the Mamas and Papas came to be seen as leaders not only of American pop music, but of the new youth culture itself. It didn't matter that the Mamas and Papas were resident in Los Angeles and not San Francisco, or that they sang folk-rock and not acid rock; it was enough that they were Californian, that they sang about love and happiness and nurtured the 'hippie' image.

In fact, the group were singing songs that expressed hippie philosophy and eulogised the hippie way of life long before even the first murmurings of flower power. This was before hippiedom found any coherent philosophical basis, and before the drug scene gained national attention. The way the Mamas and Papas sang it, teenage youth was becoming increasingly aware of its own free spirits ('Go Where You Wanna Go'), and was wishing to relieve itself of the pressures of city living

- and return to a more pastoral existence ('California Dreamin'', 'Twelve Thirty'). The message was always simple and understated, and social comment or protest never once figured in their songs.

Most of the songs were written by John Phillips and Michelle Gilliam, but the group also included material by writers as diverse as Lennon and McCartney and Rodgers and Hart in their repertoire. The Rodgers and Hart songs were personal favourites of Mama Cass, and she sang them like a typical '30s trouper. As time went on, the group began to record more and more material that was fundamentally pop-based, songs like 'Twist And Shout', 'Dancing In The Street' and 'My Girl', most of which had already been hits for other artists. All this was ostensibly in an effort to show off their vocal range, but the Mamas and Papas treatments tended to add little to the original versions, and invariably sounded inferior. They slowed down 'Twist And Shout' to ballad pace and added a complex harmonic arrangement, but only succeeded in robbing the song of all its excitement.

With folk music behind them the Mamas and Papas tried to develop as a pop group, but could only end up repeating themselves. American youth still loved them, of course, and singles like 'Dedicated To The One I love' and 'Creeque Alley' could only confirm its faith in them, but musically the group did not develop in the same way that, say, their contemporaries the Lovin' Spoonful did. This was partly because they had started off so well and could only do so much before starting to fall back on what one critic called 'mannered self-imitation'; and partly because the human voice itself has limitations which, stylistically, can be prohibitive. The Mamas and Papas' true importance, in the context of the mid-'60s, lay in the life-style they popularised and the philosophy they helped to propagate.

Ceaseless Tours

So, after a while, their records began to sound bland and pedestrian, like the Ray Conniff cover versions of their songs – simple, uninspired vocal precision and very ordinary harmonies. It wasn't their fault. They were people whose only interest in the business was to make their own kind of music and please others with it. They were creative people but no geniuses, and they couldn't cope with the ceaseless tours of America and Europe and the endless demands on them to make record after record. Instead of sounding fresh and alive, as they were expected to do for as long as the public was prepared to buy their records, eventually they got to sounding stale and repetitive.

In 1968 they quarrelled and the essential harmony, personal as well as musical, that had kept them together finally broke down. In interviews, Papa John tried to explain that they had never intended to stay together long, that they were just friends who had joined forces and had rather outstayed each others'



John Phillips in the film *Monterey Pop*, which he produced with Lou Adler.

welcome. They split. Cass Elliott went solo and started an otherwise respectable and worthwhile career with a disastrous gig in Las Vegas cabaret. Denny Doherty returned to Greenwich Village and tried to pick up the threads of a solo career himself. He made one album that was a commercial failure, but nothing has been heard from him since. John and Michelle went into record production, John keeping alive his association with Lou Adler. In 1967 he and Adler had produced the anthem of flower power, 'If You're Going To San Francisco' for Scott McKenzie, but they failed to ever repeat this overwhelming international success.

In a sense, the Mamas and Papas faded out with the love scene that was so much a part of youth culture in 1967. Flower power couldn't last, autumn had to come and with it the formal burial of that love scene. The hippie district of San Francisco, Haight-Ashbury, had turned touristy and disease ridden. It was getting colder and the nights were drawing in. Acid rock took over from the Mamas and Papas' very own brand of sunshine rock. Only in 1970, after the Woodstock festival, did a new acoustic revival occur, centred on Laurel Canyon, home of Californian hipdom. Both John Phillips (nicknaming himself 'the Wolf King of L.A.') and Denny Doherty tried to become part of it as solo singer-songwriters, both unsuccessfully.

In 1971, the Mamas and Papas came together again to make an album called 'People Like Us' but it was a commercial and, to some extent, an artistic disaster. Phillips produced it, but the recording sessions produced new tensions and conflicts, so much so that, by all accounts, they once more parted on bad terms.

The Mamas and Papas are still remembered in the '70s, and their music has not dated. They belong to a period when love really did mean love – before the acid revolution had become one long series of bad trips.



SKR



THE SUPERSTARS

SIMON & GARFUNKEL

Roy Carr

Soon after Paul Simon and Art Garfunkel decided to go their separate ways, it is alleged that Clive Davis pulled the somewhat introverted songwriting half of the duo to one side to voice his displeasure. "Simon and Garfunkel," he growled, "is a household word. So no matter how successful you'll be, you'll never be as successful as Simon and Garfunkel."

A statement like this must surely go down in music annals as being the most tactless gesture of goodwill and encouragement ever to have been uttered by the head of a record company to a contracted artist. Especially when one takes into consideration that Paul Simon and Art Garfunkel had just presented the label with its biggest-ever selling album, "Bridge Over Troubled Water", and, after much preparation were about to embark on solo careers. Perhaps the now deposed Davis was motivated by the fact that with Dylan having gone to ground, CBS did not look favourably upon the demise of

its most lucrative investment at the peak of their popularity. It was therefore up to Davis to discourage, the best way he could, any solo ventures which might render the duo's split final.

As a result, such childish snides as: 'Paul has got to get this out of his system', were leaked to the trade press; or worse still, when Simon set foot on CBS soil, he would be greeted with such seemingly off-the-cuff digs as: 'Say Paul, when do you think you'll do the next Simon and Garfunkel album'.

Company Pawn

It seems almost irrational that someone of the stature of Paul Simon — an intelligent artist who has had some of his finest work seriously compared to that of T. S. Elliot — should be subjected to such abuse, let alone used as a pawn in petty company politics. For without doubt, Paul Simon has emerged as one of the few artists of his own generation to have refined his natural talent to such a level of creativity that, within its particular genre, it is almost exempt from adverse criticism. As Paul Simon declared on the self-penned

sleeve note of his first solo album which he cut in London in the spring of 1965:

"I start with the knowledge that everything I write will turn and laugh at me. Still, you never get used to mocking laughter. I am forever withdrawn and shuffling before my own words. I do have some feeble phrases that I put forward to excuse myself: 'But that's the way I felt at the time'. But I can barely hear them for the ringing of laughter in my ears. You see, I know that in one year's time (did I say a year?) I'll read these scribbled notes and think 'Oh no, did I write this junk?'"

Whether this was a concerted attempt by Simon to adopt an 'intellectual' stance, at a time when the sheer presence of Bob Dylan had prompted almost everyone who took up a guitar to display an attitude of false modesty and deep concern, or whether in fact he felt this of his own work, only Paul Simon can answer.

Setting aside whatever motives lay behind Paul's handful of words, it was, nonetheless, an album which revealed a vast and untapped potential through such perceptive little vignettes as 'I Am A Rock', 'The Sound Of Silence' and 'A Most



SKR

Opposite page and above: Paul Simon and Artie Garfunkel. Right: Simon and Garfunkel had a smash hit with the song 'Mrs Robinson', which was part of the soundtrack that they wrote for the film *The Graduate*. Here is a well-remembered scene from the film, featuring Mrs Robinson herself. (Played by Anne Bancroft, with Dustin Hoffman as the graduate).

Peculiar Man', to mention but three. However, had Simon written that about 'Hey, Schoolgirl', perhaps one could have understood more clearly. Especially, when one considers that it contains such glorious aged observations as:

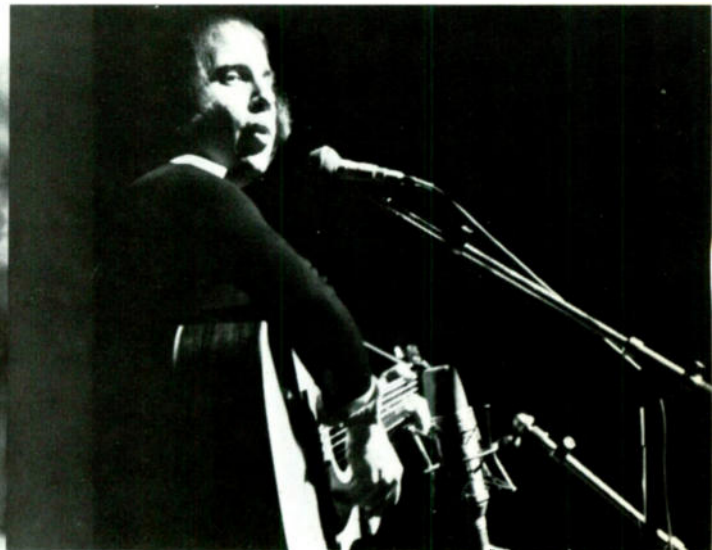
*'Hey, schoolgirl in the second row,
The teacher's looking over so I got to
whisper way down low,
To say, "Who-bop-a-loo-chi-bop", let's
meet after school at three'*

Naïve and faintly laughable as they may seem now, these immortal lyrics – written way back in 1957 – somehow manage, in all their basic innocence, to accurately epitomise how life must have been for a bright young 15-year-old pupil





Roy Carr



Rex Features

From left to right: A boyish portrait of Paul Simon and Artie Garfunkel; Paul Simon in concert.

at Forest Hills High School in a suburb of New York City.

They were conceived by a chubby-faced, flat-topped kid from out of Queens, trading under the nom de plume of Paul Kane. An average sort of Jewish adolescent who wanted to be as sexually dangerous as Elvis, with the killer tactics of Chuck Berry. But at 15 it was not to be, so as a consolation he settled for Phil Everly – with his sidekick eager to act out the role of brother Don. He may have been short on talent and animalistic charisma at that time, but just the same Paul (Kane) Simon sure knew how to rock & roll

Tom And Jerry

Under yet another pseudonym Jerry Landis – and with some help from his trusty schoolchum Tom Graph, 'Hey, Schoolgirl' was soon to be transferred on to seven inches of shining black plastic under the patronage of Big Records. Surnames, however, were dispensed with, and the label proclaimed them simply as 'Tom and Jerry'.

This record made the US Top 40, and sold 100,000 copies – making them the toast of the neighbourhood burger joint and corner soda shop. They even managed to get around to singing their hit on the Thanksgiving Day edition of Dick Clark's *American Bandstand* in November, 1957, along with Jerry Lee Lewis who was strafing the charts all the time with 'Great Balls Of Fire'. And look good they sure did, as they cut-the-mustard in their brand new draped sports coats, snazzy bow-ties, super cool pegged pants and the inevitable white bucks. Yep, Tom and Jerry – or should we say Paul Simon and Artie Garfunkel – sure looked a couple of smoothies.

But, like innumerable other acts of the first rock & roll era, their fame was to be short-lived. By the time they were 16, Tom and Jerry were has-beens'. A follow up single 'Dancin' Wild' had flopped miserably, and so did their third attempt; so when Big Records went bankrupt, there was no alternative for them but to go

slightly saddened no doubt, back to school.

Though Paul and Artie were washed up as Tom and Jerry – Garfunkel moving to Columbia University to study mathematics, and Simon majoring in English literature at Queen's University – the ghost of Jerry Landis refused to lay down. "In those days," Simon recalls, "you could earn money making masters or demos, so that's what I did. I can remember being paid \$15 a time cutting Burt Bacharach's demos." He also has a vague recollection of receiving \$100 for singing lead with Tico and the Triumphs on 'Motorcycle/' 'Lisa' which came out on Amy in 1962, and eventually accounted for 100,000 sales

In the meantime, Artie Garfunkel attempted an unsuccessful comeback in 1961–62 by recording under the name of Arty Garr for both the Octavia and Warwick labels. But in no way was he as committed as Simon to establishing himself as a professional musician. "Around the time I was making those demos for Bacharach," admits Simon, "I teamed up briefly with this young girl called Carole Klein." Paul would play guitar and bass, Carole would handle piano and drums, and together they sang in close harmony. The subsequent demos were then despatched to artists like Frankie Avalon and the Fleetwoods, but without too much response.

One of their demos, 'Just To Be With You', proved to be a chart entry for the Passions. Carole was elated by this, but, Paul was cautious and did everything in his power to talk Carole out of quitting Queens and becoming a professional songwriter. He failed. Carole Klein (King) notched up 10 big hits that same year.

After a stint at Queen's College, Simon also quit – this time to enroll in Law School. But his rock & roll shoes made his feet itch, and on two separate occasions he cut classes, determined to make it as a musician. The second time Simon dropped out, he popped up in London. The year was 1964 and, still retaining the name Jerry Landis, he somehow managed to cut 'Carlos Dominguez/' 'He Was My Brother' for Oriole. It dis-

appeared without trace or mention.

Prior to his arrival in London, Simon had been peddling songs for a New York publisher, and he arranged an audition for both Artie and himself with Tom Wilson at CBS, with the result that an album 'Wednesday Morning, 3 a.m.' materialised, and for a time nearly became billed as 'Simon And Garfield'. "I was frightened they might think we were comedians or something," Simon said at the time, "but at least we were honest, I always thought it was a big shock to people when Bob Dylan turned out to be Bob Zimmerman".

Garfield or Garfunkel, honest or not, 'Wednesday Morning, 3 a.m.' was yet another non-starter, so Simon once again packed his bags and came to London, where he spent the next few months working folk clubs and pubs all over the British Isles, doing some radio and TV work, and cutting 'The Paul Simon Song Book'. Artie had now joined Paul in London, and though he was on vacation undertook a couple of local gigs. It was 1965, and 'folk rock' was becoming a tag with which to sell records. After hearing Simon and Garfunkel's acoustic version of 'Sound Of Silence' on the radio, producer Tom Wilson – who was very big at the time with Dylan – dashed round to the CBS studios and proceeded to overdub both a rock and string section on the existing master-tracks.

Breakthrough

It was goodbye Tom and Jerry, welcome Simon and Garfunkel. They were still in London when the record broke big and the paradox was, that after struggling for years to attain this breakthrough, Simon was in no hurry to return to the States to capitalize on his success.

There were a number of reasons why Simon was reticent about returning to the States. Perhaps his prime one stemmed from his bitter experiences the previous year. In no way was New York City 1964 conducive to the emergent talent of young Paul Simon. Materialistic, insensitive, this cold metropolis of 10 million souls was at



Arthur Garfunkel, as he appeared in the film, *Catch 22*, and *Carnal Knowledge*.

that time no place for Simon's sensitive artistry. He was rejected, dejected, and struck with complete apathy.

At the same time, New York City's anonymous, obese mobile cigars were desperately trying to instigate an effective counter-attack to the British Beat invasion. It desperately needed hordes of mop-topped Beatles plagiarists, and raunchy, dirtier-than-thou Stones alternatives. So up against all this, here was a stocky, short-haired kid singing and pickin' his acoustic guitar with his lanky, fuzzy-haired friend peering over his shoulder. Forget it . . . they'd never sell records. It seemed to Paul and Artie that in New York every back was turned, every door was closed.

"We just couldn't get a job," Simon remembers, "Artie and I auditioned at a lot of clubs in the States, but absolutely nobody showed any interest in either us or the music. We received absolutely no encouragement or acceptance whatsoever." And so, disillusioned, he packed his guitar and a few clothes, and with just enough money to buy some food and a bed arrived in London where, within weeks, he became a familiar face around Soho's smokey cellar clubs, East End laundrettes and working-class pubs. Not for one minute did Simon harbour any real aspirations of stardom. It was just a nice way to travel around the British Isles.

By delaying his return to America, Simon figured he was putting off any sickening let-down. However, upon Simon and Garfunkel's arrival in New York City, they found 'Sound Of Silence' resting at no. 2 on the nation's chart, and contracts whereby they could pick up \$13,000 for a weekend's work. Success and record releases came fast and often furious. 'Homeward Bound', 'I Am A Rock', 'The Dangling Conversation' and 'A Hazy Shade Of Winter' kept them on the best-selling charts for most of 1966. By the same token, their albums 'Sounds Of Silence' and 'Parsley, Sage, Rosemary And Thyme' rapidly accumulated millions of dollars and fans all at the same time.

It appeared that when Simon and

Garfunkel sang, an entire generation listened. But the pressure was on, the demand for anything emblazoned with 'Simon and Garfunkel' was enormous, and in no way conducive to creativity. Simon was something of a perfectionist. He was far more interested in quality, as opposed to the industry's plea for quantity. If a recorded performance didn't measure up to the set of standards he'd long ago set himself then it wasn't made public.

Alienation And Isolation

In fact, for a brief period Simon was forced to backtrack in an attempt to catch a second breath. In doing so, two songs from off his 'Song Book' portfolio, 'Flowers Never Bend With The Rain' and 'A Simple Desultory (Or How I Was Robert McNamara'd Into Submission)', reappeared with added trimmings on 'Parsley, Sage, Rosemary And Thyme'. Up to and including this album, much of Paul Simon's work dealt with the connecting subjects of alienation and isolation. The top side of their next album was, in some ways, to take it a step further with its complex theme of growing old. The flip side was an assortment of singles. It is an album of which both artists are exceedingly proud.

"I rate it just below the 'Bridge' album," states Simon. "I rate each album as being better than the last one. With 'Bookends' we started taking much more time with the singing and the overall production. In many ways, I thought that it was the logical extension of our recording career, which in my opinion didn't really start until we recorded 'Parsley, Sage, Rosemary And Thyme.'" Garfunkel has also gone on record as stating: "With 'Bookends' we got around to making records the way we wanted to."

Around the same time, the soundtrack of *The Graduate* was released and 'Mrs. Robinson', the main song, became an immediate smash. Simon and Garfunkel were now nearly as hot as John, Paul, George and Ringo. For the week of June 15th, 1968, 'Mrs. Robinson' was sitting at no. 1 on the US singles chart; while on



Camera Press

BACK TRACK

Paul Simon and Art Garfunkel began singing when they were about thirteen.

1957 First single as Tom and Jerry, 'Hey Schoolgirl'. Played on the Dick Clark Show.

Paul Simon made a name for himself on the London folk scene then later they both returned to tour the English folk clubs and this was followed by a residency at London's Troubadour and Enterprize clubs and a fantastic reception at the Edinburgh Folk Festival.

1961-62 Artie records for Octavia and Warwick as Arty Garr.

1962-64 Paul Simon works as session musician for Bacharach. Teamed up briefly with Carole King.

1964 Paul quits Queens College and goes to London as a folksinger. Records 'Carlos Dominguez'/'He Was My Brother' on Oriole as Jerry Landis.

1965 August. 'Wednesday Morning 3 a.m.' album released.

1966 April. 'The Paul Simon Song Book' (solo) released. November. 'Sounds Of Silence' leapt into the charts and brought them fame.

1968 June. 'Parsley, Sage, Rosemary and Thyme' and 'Bookends' released.

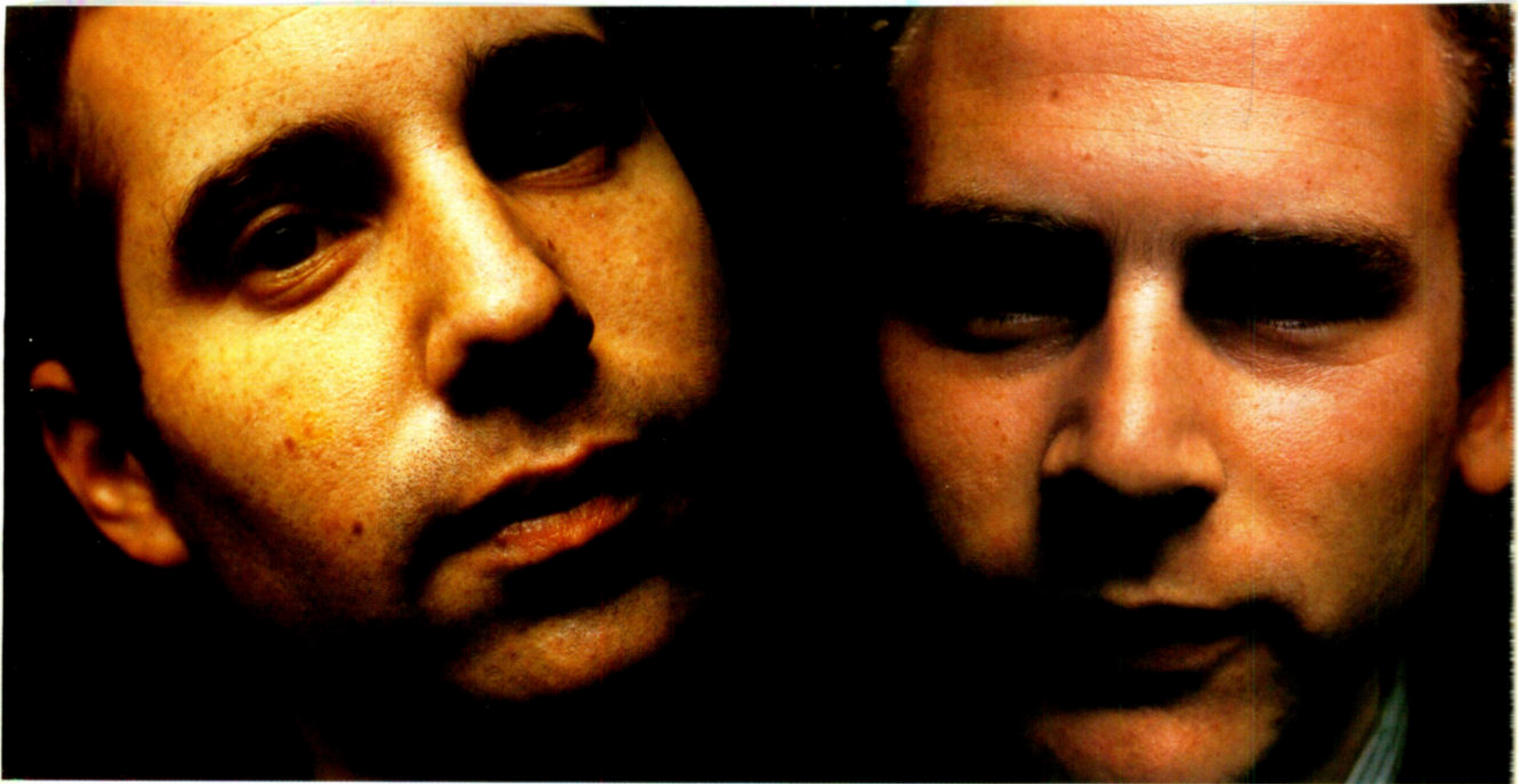
1969 April. Two singles released 'The Boxer' and 'Baby Driver' reached the top of the charts on both sides of the Atlantic and Art Garfunkel accepted the role of Lieutenant Negley in the film of *Catch 22*.

1970 February. Simon wrote the score for the film *The Graduate* and a soundtrack by them both was released.

1972 February. 'Bridge Over Troubled Water' released. June; Paul brought out his second solo album 'Paul Simon'.

1973 May. 'Simon and Garfunkel's Greatest Hits' released. October. 'There Goes Rhymin' Simon' his third solo album.

They released two singles 'Homeward Bound' and 'I Am A Rock'.



Pictorial Press

the album charts, 'The Graduate', 'Bookends' and 'Parsley, Sage, Rosemary And Thyme' were at nos. 1, 2, and 3 respectively. 'Sounds Of Silence' rested at no. 27, while 'Wednesday Morning, 3 a.m.' stood at no. 163.

'Bridge Over Troubled Water'

It seemed that Simon and Garfunkel couldn't get any bigger. But there was one more album to come. A collection of 11 immaculate tracks, which has since become one of the three biggest-ever selling albums in history. Figures of between 7 and 10 million copies have been mentioned, and it's still selling. 'Bridge Over Troubled Water' was something of an artistic phenomenon, though of course the duo were not aware of this at the time of conception – as it transpires, it wasn't even cut under the best conditions.

"Recording that album was hard work. Artie was already away filming *Catch-22*, so I wouldn't see him for say three months at a time, with the result that I did most of that album on my own. In fact on some tracks Artie doesn't even sing." 'Baby Driver' is just a multi-tracked Simon, while on 'The Only Living Boy In New York' Artie appeared somewhere in the background. "He'd come back and I'd say, 'I wrote the lyrics to 'El Condor Pasa', or I've already finished 'Baby Driver' and 'The Boxer'. So to a degree there was this separation without there being a lessening of musical quality;"

On one such reunion in the studio, when Simon gave his partner 'Bridge Over Troubled Water' to sing, he wasn't all that enthusiastic. It was only after much persuasion that he relented and sang it as a solo showcase, but his heart wasn't really in it.

The 'Bridge' album was originally

scheduled as a 12-song set, but hassles erupted as to which song would round off the collection. Simon had plans for a song entitled 'Cuba Si, Nixon No', while it is alleged that Artie had ideas concerning a Bach chorale. With the duo totally exhausted by recording, filming, touring and a two month TV commitment, the final song was scrapped and the album put out in its familiar form. As Simon has said in his own words:

"At the time of recording, we both had it in our minds that this would be the last one together. What I think we actually said was something to the effect that we'll finish the album and that will be it. We hadn't any plans to do anything together after that. I planned to do an album by myself, and Artie went off to commence filming on the set of *Carnal Knowledge*. First off, the reason why Artie and I stopped touring was simple. We had both agreed that we had reached a logical conclusion to our constantly going out on the road. You've got to remember that we were locked into the same material each and every night. We were obligated to sing the required Simon and Garfunkel hits, which realistically speaking the audiences had come along to hear. I mean, we just couldn't say 'I can't sing 'Bridge Over Troubled Water' again because we've sung it so many times'. People want to hear it, and if you're going out on stage you've got to give the public what it wants."

"Therefore, when you are in that situation there are a lot of pressures forced on an act. So it was the logical end to the act. Also, having a track record to live up to and a string of successful records eventually becomes a hinderance. It becomes increasingly difficult to break away from what people naturally expect from you. From this point of view, I'm delighted that I didn't have to write a

Simon and Garfunkel follow-up to 'Bridge Over Troubled Water' for, to be honest, I think that it would have been a let-down for everyone concerned."

While most of his contemporaries have truly blown their integrity, Paul Simon has retained his equilibrium – his new material is as good, if not better, than anything he's put down in the past. Even the unparalleled success of the 'Bridge' album, and his split with Artie, didn't in any way impair his direction or judgement.

Better Writer

It is futile to even begin to compare one collection of Simon's songs with its predecessor. They are complete entities. As Paul Simon has put it:

"You can't ever write the same thing twice, I know some people try to, but that's silly because it just doesn't work. I'm aware that success often satiates an artist's hunger to succeed further, but personally I don't think it's the hunger that is dimmed . . . it's their drive. I don't know if I have as much drive to be successful as I did when I first started out, but I still have the desire to be good. It's very embarrassing to be bad. But if I'm going to be totally realistic, I honestly don't think I will ever repeat the success of Simon and Garfunkel, but I hope to prove myself to be a much better writer than I was when I wrote for Simon and Garfunkel. And it's only this which keeps the game alive for me. You see, I still have a healthy enough ego to want to do things well, and for people to say that I'm good. But I was only prepared to go back on the road once I was ready and I'm ready now."

From the response to his brace of solo albums, it appears that Simon, even without Garfunkel, is still one of the most respected and popular performers today.

MANCHESTER ROCK

The overnight success of the Beatles and Gerry and the Pacemakers in early 1963 sent the London managers, agents and record company men scurrying not just to Merseyside but to other large centres of population in the North of England – to Birmingham, Newcastle and to Manchester.

Because of its proximity to Liverpool, the Rainy City was an obvious place to seek out groups to ride the Beat Boom bandwagon, and indeed one Manchester outfit, the Dakotas, had already achieved success by migrating to Merseyside and joining up with Billy J. Kramer. Very soon other Mancunians were experiencing an equally swift rise to national prominence, and in an early interview, Graham Nash described how it happened for the Hollies:

“When Tommy Sanderson, who became our manager, heard about us, we had only been formed as our present group for a month. He travelled up to Manchester to hear us play, and almost immediately we were rushed to London for a recording session with Parlophone. The next thing we knew, we had signed a recording contract and our first record ‘(Ain’t That) Just Like Me’ had hit the charts within three days of release.”

That was in September 1963, when the Hollies were the second all-Manchester act to make the hit parade. They were preceded by Freddie and the Dreamers, who had already reached the Top 10 twice, with ‘If You Gotta Make A Fool Of Somebody’ and ‘I’m Telling You Now’. Despite the fact that his first record was a soulful rhythm and blues song by an obscure American singer called James Ray, Freddie Garrity soon turned out to be Manchester’s answer to Gerry Marsden.

Tailored To Fit

‘Zany’ was the word the publicists used most often to describe his stage act. He was small, and wore glasses and a large toothy grin which never seemed to sag. His stage movements consisted mainly of waving his arms about and leaping up and down at frequent intervals. After his first record, his songs were all tailored to fit this image – jolly little pieces rather like the numbers Mitch Murray was turning out regularly for Gerry.

Freddie and the Dreamers didn’t last very long as a hit-making group. Six records in two years reached the Top 20,

and after that nothing. Ironically the last hit was the old ballad ‘I Understand’ – but Freddie Garrity clearly did, because instead of carrying on as a pop has-been he deftly made the switch to the role of ‘all-round entertainer’. He increased the number of jokes in his act, threw in some pre-rock songs and made a good living for himself round the clubs, in pantomime and most recently on children’s TV. Looking back, it can be seen that Freddie, like Gerry and others before him, notably Tommy Steele, was basically a traditional type of British entertainer who used pop as the most accessible way into show business as a whole. He was never as committed to music as his Manchester contemporaries, the Hollies.

Greener Pastures

If Freddie was the Manchester Gerry, the Hollies were that city’s reply to the Beatles. Apart from the Fab Four, no other ‘60s group has had as many Top 20 hits, and none had as intricate and instantly recognisable vocal harmonies. The man behind the Hollies’ singing was Graham Nash, rhythm guitarist and leader of the band until he left for the greener pastures of California in 1969. Together, Nash, guitarist Tony Hicks and lead singer Alan Clarke got closer than anyone else in Britain to the sheer joyful power of the Beach Boys’ vocal work.

The other thing the Hollies had going for them was a series of well-made pop songs for their singles, with just the right touch of class in the lyrics and melody. Aside from the groups who wrote all their own stuff, like the Beatles, the Stones and the Who, only Manfred Mann could pick them as well as the Hollies.

Like many other bands of that era, they began by recording earlier American songs – ‘Searchin’ by the Coasters and ‘Stay’ by Maurice Williams and the Zodiacs. The latter set the format for the next few hits: ‘Just One Look’, ‘Here I Go Again’ and ‘I’m Alive’, the Hollies’ only no. 1 record. They were all fast-paced, opening with exhilarating harmonies leading into Alan Clarke’s lead voice and Tony Hicks’ solid guitar solos which followed the melody line. Like George Harrison on the early Beatles hits, there were to be no Hendrix-style pyrotechnics here.

On stage the Hollies looked pretty good too. Hicks and Nash were small, good-looking boys, by turns cherubic and impish, while Clarke was the big handsome hunk out in front. Behind them drummer Bobby

Photography 33

Redferns

Redferns

Top: The 4 – Pennies, whose hit single ‘Juliet’ got to no. 1 in 1964. Centre: The well-known face of Peter Noone from Herman’s Hermits. Bottom: A good strong Manchester group, Wayne Fontana and the Mindbenders.



Rex Features



SKR

Above: The changing face of the Hollies. Graham Nash (top pic, centre) has become a name in his own right with Crosby, Stills, Nash & Young.

and contained the haunting line 'nearer and nearer by changing horses'.

Best of all, though, were 'Stop Stop Stop' and 'King Midas In Reverse'. 'Stop' had a daring subject for its time: the problems of a patron of a belly-dancing performance who couldn't keep his hands off the dancer - 'Like a snake her body fascinates me/I can't look away now'. The customer is eventually thrown out, and concludes ruefully, 'It happens every week'. 'Midas', on the other hand, was a superb production job, building from 12-string guitar through woodwind in the middle eight to a crashing climax of brass. It was also a simple but novel lyrical idea: 'He's not the man to hold your trust/ Everything he touches turns to dust'. And through all these hit singles the well-established 'Hollies sound' shone out.

'Social Comment'

The group was less successful when it came to making albums. Like everyone else in the mid-'60s, they had ambitions to emulate the Beatles by making 'concept' albums that would stand up as well as their singles. They tried 'social comment', and psychedelia (though the most way-out thing about that album, 'Evolution', was its cover), and even did 'Hollies Sing Dylan'. But none of it quite came off, and time and again their singles hits were still better than anything on the accompanying LPs.

The Hollies began to tail off when Graham Nash left to form his supergroup with David Crosby and Steve Stills, though they have made a couple of hit records since then in the classic Hollies style. Alan Clarke also left to start a solo career with an album called 'My Real Name Is Arold', but has since rejoined. So the Hollies soldier on, and it's safe to assume that they'll have more hits, even if their most outstanding phase is past.

Throughout the '60s another, very different, Manchester performer was keeping pace with the Hollies. He was boyish actor Peter Noone, better known as the lead singer of Herman's Hermits. 'Singer' is perhaps a misleading description for Herman because, though he could warble a little, he was, like Freddie, basically a face. But a pretty face, not a funny one.

His appeal was that of a one-man Monkees: sexy, but in a cheerful, cheeky and therefore safe way. And like the Monkees he captured the hearts of teenage America before conquering Britain. 'Listen People' was the song, written by Graham Gouldman, a member of another Manchester group, the Mockingbirds. Although 'Listen People' sold a million in the States, it didn't come out in Britain. Not that it mattered much because the first British release, 'I'm Into Something Good' (yet another cover of a US hit, this time by a girl called Earl Jean) went to no. 1 anyway.

After that, it didn't really matter what Herman recorded. They all became hits, though none did quite as well as the first

Elliott and bass-guitarist Eric Haydock thumped out the rhythm. While many of the lesser beat groups who rode the crest of the Merseybeat wave sank below the surface after a year or two, the Hollies seemed to get better all the time. Their best records came all in a bunch in 1966-7, at the same time as the Beatles were making a great leap forward with 'Revolver' and 'Sgt. Pepper'. Though they were mostly still love songs, their settings were imaginative and unusual.

'Bus Stop' was a two and a half minute version of a love comic story expressed in a concise series of verses, and must be the only hit record to have used the words 'umbrella' and 'queue'. 'Carrie Anne' including a flashback to children's games in which 'I Was A Janitor, You Were A Monitor', while 'On A Carousel' drew its central image from fairground roundabouts,

single. His singing voice had the gangling charm of his stage presence, and that was enough. The records came and went regularly every few months as, eventually, did the TV appearances and the pantomimes.

Herman, the Hollies and Freddie were the main figures in Manchester pop in the '60s, but mention should also be made of some of the also-rans. Like the Four Pennies from nearby Blackburn, whose sweetly sincere voices put 'Juliet' at no. 1 in the summer of 1964, only to disappear from view almost as quickly as they had arrived. And the more durable Wayne Fontana and the Mindbenders who scored with Major Lance's curious soul ballad 'Um Um Um Um Um Um' later that year.

They were a complete contrast in style and appearance to Herman's Hermits. Wayne Fontana had long straight, greasy-looking dark hair and was rugged and moody. He was obviously from the other side of the Manchester tracks. After another hit, 'Game Of Love', he split with his backing group and tried unsuccessfully to go it alone. Surprisingly, the Mindbenders, now led by the equally saturnine Eric Stewart, kept on where Wayne left off, making the charts with 'A Groovy Kind Of Love' in 1966.

And that should have been the end of the story of Manchester pop: gradually fading out, like Merseybeat, as one by one the main figures of 1963-64 fell by the wayside. But in 1971, a phoenix arose from the ashes of the Beat Boom. From a small recording studio in nearby Stockport, used mainly for TV jingles and football songs, came a novelty hit, 'Neanderthal Man'.

The group responsible for it was called Hotlegs, and included ex-Mindbender Eric Stewart plus ex-members of the Mockingbirds, Lol Creme and Kevin Godley. A few months later, Graham Gouldman returned from songwriting in America to his native Manchester and the four worked together on a new song - 'Donna'. 10cc, one of the brightest hopes in '70s British pop was born.

The Old And The New

More than anyone, Graham Gouldman is the link between the old and new Manchester scenes. As a songwriter he was an important backstage figure in the '60s. As well as Herman's 'Listen People', he wrote 'Bus Stop', 'No Milk Today' (one of Herman's more memorable hits), and a series of songs recorded by the Yardbirds: 'For Your Love', 'Heart Full Of Soul' and 'Evil Hearted You'.

'Donna' was the start of a (so far) unbroken string of hits for 10cc, and Stockport's Strawberry Studios are now attracting attention from other artists, notably Neil Sedaka whose latest album was recorded there with 10cc as the backing group. All of which could well mean the start of a swing away from the total domination of '70s pop by London, and a new era of Manchester sounds. Maybe, but even the Beatles had to come to London to make it.



Redferns



SKR

Top: Freddie Garry, complete with well-remembered toothy grin. **Above:** Hotlegs, who had a big hit with the song 'Neanderthal Man'. They have now become the nucleus of 10cc, the group who hope to make Manchester a rock centre.

ROCK: '60s-'70s

JOHN MAYALL

The smooth, elegant dabbings of John Mayall's musical units of the last few years – coming as they do from the outer fringes of the rock scene in sunny California – must make it difficult for any new listeners to get even a hint of how vital his presence once was; of how

much he has achieved, and of how, for the best part of the '60s, he was *the* central figure in the British R&B boom, who achieved a no 3 album *before* he had a hit single. It must, in fact, be like trying to understand the Dylanologists if you've only ever heard 'Billy The Kid'.

Back then in the early '60s, the Mayall band would roll up at the evening's gig, hustle their own equipment through the main bar past the curious locals, and set themselves up for an evening whose small financial remunerations bore no relation to the musicianship or the frenzied reception. Where the present band of highly accomplished musicians is immaculate, displaying their virtuosity in a vague meandering style, those early Mayall outfits were as lean and hungry as any Cassius, rough and raw, full of exuberance and humour, but at heart, deadly serious in intent and purpose. There was something slightly religious about the matey but awed reception they brought out. The rapport was close, both physically and mentally.

John Mayall is regularly called the Daddy of British Blues. Strictly speaking, the title isn't accurate. Cyril Davies was the first man really to pioneer playing blues in the clubs, which were used to a staple diet of trad jazz. He was good, too:

John Mayall's Bluesbreakers with Eric Clapton.

Decca





Rex Features



London Features



London Features

Above: John Mayall and Albert King. Top right: John Mayall at his Laurel Canyon Home. Below right: John Mayall in concert.

clean and authentic. But an untimely death meant that nobody ever would know whether he might have made a figure of comparable influence. His natural successor was Alexis Korner, whose addiction was to more strictly narrow blues veins – less all-embracing than the Mayall bands managed to be. As a contender, he was lightweight, lacking the single-minded drive of Mayall, and, at that time, a smooth, neat figure; rather at variance with the increasingly scruffy, bejeaned students who constituted the first passionate audience for the music. Korner passed the crown on in a very positive way. He persuaded Mayall to move to London from Manchester, and contributed enthusiastic sleeve notes to John's first album.

So John Mayall became the first real populariser of the blues, the initial creator of a whole new, fast-swelling audience. Why? In the first place, he wasn't content to simply pull a pained grimace and a would-be Chicago croak and sing about levees, failing health of waking up with a suitcase on his foot and catchin' dat southbound train. He left most of that to the kid competition that was beginning to flourish elsewhere. Mayall's singing stayed distinctly English and entirely his own. He was no adenoidal teenager singing an old man's songs – he had his own hangups to record. He was 31 already, and had finally made the break from years of a nine-to-five schedule (life in the army and then as a graphic designer for an advertising agency), that allowed him to pursue his real love, music, only after hours. His early bands, the Powerhouse Four and Blues Syndicate were part-timers in Manchester.

The old frustration and the new freedom and excitement fused beautifully in some of

those earliest free-wheeling blues numbers.

*'Every morning, 'bout half past eight
Wife awakens me, says "don't be late"
Get to the office try to concentrate
Life is just a slow train crawling up a hill'*

... was how it came out on 'Crawling Up A Hill', which was included on the first album, 'John Mayall Plays John Mayall', as well as being his first single.

This was 1964, when the Beatles and the Rolling Stones were leading marches, in slightly different fields, against the mire of popular mediocrity and melancholy. The Bachelors and Jim Reeves' ghost were slowly being ousted. And John's first professional band, the Bluesbreakers, were doing their bit too.

Bizarre Figure

Dedication, the slow, steady trudge around the clubs and pubs, brought the band an equally dedicated audience, particularly when the finishing touch was put to the band with the replacement of guitarist Roger Dean by a figure who was bizarre indeed for these days – when bands were just beyond having to wear the same outfit as each other. A skinny English kid with close-cropped hair, leading down to elaborate sideburns, a fur coat on top of a rugby shirt and jeans. Heavily beringed hands that fluttered and flew over the fretboard the way nobody had ever seen before. This was Eric Clapton, and Britain's first taste of a guitar style that had nothing to do with Hank Marvin or Duane Eddy – a fast, bitter but controlled cascade of notes that simply flew out and filled the room.

That intensity ran right through the band. Mayall would drive the pace along

on his organ, control the show with a nod or a gesture, let rip from time to time on one of the harps from his harmonica holder, pulling all the stops out for 'Parchman Farm' or 'Sonny Boy Blow'. The rhythm section preferred to remain anonymous, John McVie often disappearing behind an amp, Hughie Flint sat sadly in his trimmed little beard and his Inspector Clouseau mac, looking to all the world like he'd just come from the queue for the sex film up the road.

Even then Mayall was a gaunt figure, whose smiles and laughs were reserved for the end of a number that had really satisfied him – and that took some doing. Always a perfectionist, he insisted on maintaining a high standard at all the gigs. There might be a few drinks and smokes going down on stage during a number, but the music was never ever sloppy.

The first indication that the country at large was ready to back such a radical



Decca

Above: A laughing John Mayall, with his set of harmonicas. Opposite page: Top, John Mayall and the Bluesbreakers.

departure from tradition as the Bluesbreakers came where it mattered – by handing over hard-earned shekels to the record shops in 1966, when the 'Bluesbreakers' album broke with all precedents and became the first record in the rock category to make it big without the previous boost of a hit single. The album charts then meant 'The Sound Of Music', James Last, and whichever pop groups were doing best with the 45s. (Bob Dylan had made it with albums, but his first rock successes were singles.)

Fascinating Contrast

Even Decca must have been astounded to see one of their 'minority' bands at no. 3 in the album charts. But the album, and its successor, 'A Hard Road', with Peter Green and Aynsley Dunbar replacing Clapton and Flint, remain *the* definitive British blues albums – their power diminished but little even today. The uptight flurries of Clapton's guitar and the warm, emotional quality of Peter Green provide a fascinating contrast in the mood of the two albums. Asking Mayall which he preferred isn't likely to make you a popular person. "Since 1966, people have plagued me with stupid questions about who's better – Peter, Eric, or Mick Taylor. What crap. They're all great musicians. One shouldn't compare."

At any rate, it was the guitarists who were stealing the show. The 'Clapton Is God' slogans began appearing in

profusion – the sort of overwhelming adulation he's still backing away from today – and Peter Green, looking like a refugee from a building site, set about winning over the sections of the audience who demanded to know where Eric was. He matured so rapidly, as a forceful singer and songwriter too, that it was naturally not long before he was off to form his own band – Fleetwood Mac.

It was largely due to Mayall's groups that a guitar superhero became the prerequisite of every aspiring band. It was a bit tough on Mayall that he was almost overlooked – after playing guitars, organ, harmonica, piano, singing, writing three-quarters of the songs, and painting the cover picture for 'A Hard Road'. As if to prove the point, he went one better by bringing out an album – 'The Blues Alone' – on which he did absolutely everything – with the exception of some help on a few tracks by drummer Keef Hartley. It was a highly competent singer-songwriter album, made long before the trend for those set in, and what subtlety was missing from the typically wistful but blunt lyrics was more than compensated by the wide variety of moods the combinations of instruments and often multi-tracked vocals manages to conjure up.

One way and another, Mayall made sure that guitarists wouldn't rule the roost again. Peter Green's successor, Mick Taylor, was only 18 when he joined the new-look Mayall band in 1967. New look meant more than just a change of

personnel. With more and more bands opting for a four-piece with guitar virtuoso, Mayall decided to try something different – a beefy, blaring soul-influenced band.

The change was sudden and unexpected. Saxes had been used before on records – usually Johnny Almond, a later member of the 'Turning Point' band – but Mayall had written in the sleeve notes for 'A Hard Road', 'I would assure all our followers that I have no intention of augmenting the Bluesbreakers in future, except for recording purposes'.

That statement, while no doubt true at the time, was to be contradicted a few short months later when the honking, wailing sax duo of Chris Mercer and Rip Kant virtually blasted the rest of the band out of existence on the band's July debut at the Saville Theatre – Brian Epstein's fine London rock venue. The clean, stylish sound that success had been built on disappeared, so before long, did John McVie, who took his bass off to Peter Green's new band, where he could hear himself play. Being on the same bill as Cream and the Jeff Beck Group with Rod Stewart (those were the days) didn't exactly help, and for the first time, Mayall's musical instincts seemed to have led him astray.

'Blues Crusade'

The first album with horns, 'Crusade', was not so disastrous, but was still a severe comedown from its predecessors –



Decca



Dezo Hoffman

John with some would-be Bluesbreakers.

the old steely centres of the music being wrapped in the muzzy cotton wool of often superfluous horns. It was also becoming clear that Mayall, depicted as a Christ-like figure carrying placards for his 'blues crusade', was beginning to see himself as a heroic figure in the mould of Robin Hood or Richard The Lionheart, rather than just a musician. The blunt didactics of the sleeve, 'Join The Crusade and act now!' were to crop up with increasing regularity.

Mayall's image and personality increasingly took over the whole band. Where Clapton and Green had added variety with their compositions and vocals, succeeding albums became distinctly another page in Mayall's diary – the hand-writing may have been varied, but the words and moods were all his. Where once a picture of the whole band would be on the cover, Mayall's image was stamped large and proud on every album, with pictures of the other musicians included in rather grudging pen-pictures inside.

The two prototypes for future Mayall works were laid down in 1968, in the next two studio albums, 'Bare Wires' and 'Blues From Laurel Canyon'. The first featured a soul-bearing suite on one side, which showed Mayall using the recording studio not just as a diary, but as a confessional and analysts' couch as well; the second (by which time the name Bluesbreakers had been dropped, and it was just John Mayall) was all about his journey to California and his love affair with Laurel Canyon, where he subsequently

settled. Tied up with that was his love of nature and straight living, and on the reverse side of the coin, his hatred of drugs and pollution; two further subjects for rather ham-handed put-downs in later albums. Mayall's talent was always for creating moods and feelings through the music, not through the words.

There were some more odd inconsistencies too: as part of the recycling, preserving nature and avoiding waste theme on much of the 'USA Union' album, he writes on the sleeve: 'With careful driving and maintenance and limiting our trips to the necessary ones, we could double the life of our cars'. And in the same album's 'Took The Car', we hear this:

*'Took the car and drove it everywhere
Through the land where all the West began'*

Was the journey really necessary? Still, he has always been good on the travelling theme, and there's a fine example of a travelling song on each of the three really outstanding albums to be released since the early Bluesbreakers days. 'Vacation' and 'Fly Tomorrow' were the opening and closing cuts of the Laurel Canyon album, and magically achieved the object of creating the feeling of distance, speed and changing environment. Mick Taylor's fast-improving guitar was one of the main reasons for that.

Drummerless Band

The most experimental and pleasing album of the last few years was 'The Turning Point', where the drummerless band of Jon Mark, Johnny Almond and Steve Thompson created exciting fluid interchanges of instrumental forays, and covered up entirely for the lack of a skin-basher by creating rhythm out of almost anything – guitar strings, mike stands, mouths, hands and anything else within reach. If 'Room To Move' was the best example of the unusual percussion effects, it was 'California', with Almond's sax suggesting the wide open spaces, that was most lastingly satisfying.

A worthy successor was 'Travelling', on the excellent 'Back To The Roots' album, which brought together, with a surprising degree of success, most of Mayall's ex-henchmen in a series of dramatic but short-lived supergroups. 'Travelling' coupled Almond with the superb violinist Sugarcane Harris, and John's own sinuous slide guitar writhes in front of a rhythm section of Larry Taylor and Paul Lagos.

How to sum up the man and his career? Most of all, he's been his own man – for better or worse. That old tale that he lived in a tree-house as a kid is right in character, and he's lived out on a limb pretty well ever since, carrying on stonily through plaudits and criticisms, clear and resolute in both his strengths and weaknesses.

His certainty in his own ability to pick just the right musicians, at just the right time in their development, has rarely if ever let him down, and when he was asked how he managed to keep up on the talent-

spotting a couple of years ago, he made it sound deceptively easy:

"There's not a lot of hunting to be done and I listen to music for my enjoyment, not as a sort of scouting mission. If the time comes when I need to put a new band together, they can be assembled by making a few phone calls." And indeed, they often are, the band for the Bath Festival being assembled within the 24 hours before they took the stage. Once, on a night off in a London Club, he assembled a band from the audience when the advertised group were stranded at an airport, and organised the motley crew into shape in a few minutes for a very fair set.

It's difficult to get him to express a preference for any one musician over another, he keeps his opinion about both his own bands and the enormous number of spin-off bands close to his chest, whose own organisation has begun from learning in Mayall outfits:

"All my bands have played music to my satisfaction. Whether the public has felt the same way I can't really say, but I haven't been aware of any dissatisfaction. It always gives me pleasure when guys who have left my band have gone out and done it on their own and extended the horizons of musical possibilities."

Hard-working and determined, he's been second to none in organisation, and in achieving his own aims – independence and freedom, both musical and personal. He's achieved success the hard way, by never seriously trying to alter his music to fit commercial tastes, just bashing ahead and hoping for public acceptance. Even now, he's almost overlooked as musician, singer and songwriter. You don't find him playing on other people's sessions, you don't find his songs or singing style being copied. Mayall neither reads nor writes music.

A Pianist First And Last

And yet, he does have something to offer in all three fields. As a musician, his best instrument by far is the piano – unfortunate, since in the early days, playing it with the band proved virtually impossible. But some of his piano work, particularly with Eric Clapton's guitar on an early single, 'The Lonely Years' and on his 'Blues Alone' solo, really transcends the fairly simple musical structures and becomes an instrument of great tenderness.

His singing, with that frail, high-pitched intensity, has remained unmistakably his own, and often gains an aura of barely suppressed terror when multi-tracked.

The songwriting, to be sure, doesn't have a lot to offer – too many pieces of ill-disguised soap-box preachings and maudlin soliloquies which seem just too private to mean anything to the outsider. But they are blunt and honest, summing up that impossibility – the jealous freedom-loving romantic.

Mayall sings of his need for his room to move, and his need for love; the eternal search for the impossible, perfect situation. Well, that's the blues.

THE MUSIC: LYRICS

Talking 'bout my generation

This week we look at the work of writers, Ellie Greenwich and Jeff Barry.

RIVER DEEP MOUNTAIN HIGH

words and music by Phil Spector,
Ellie Greenwich & Jeff Barry

*When I was a little girl I had a rag-doll,
Only doll I've ever owned,
Well I love you just the way I loved that
rag-doll.*

*Only now my love has grown
And it gets stronger in every way,
And it gets deeper,
Let me say,
And it gets higher, day by day.
Do I love you my oh my
River deep mountain high,
If I lost you would I cry?
Oh how I love you baby, baby, baby.*

*When you were a young girl did you have
a puppy
That always followed you around?
Well, I'm gonna be as faithful as that puppy.
No, I'll never let you down.
Cause it goes on and on like the river flows,
And it gets deeper baby, heaven knows,
And it gets sweeter baby as it flows.
Do I love you my oh my
River deep mountain high,
If I lost you would I cry?
Oh How I love you baby, baby, baby.*

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Two faces of pop are epitomised in these lyrics. The one where the words (and indeed the artists) are subsidiary to the overall sound – in this case Phil Spector's for 'River Deep': and where the words, albeit trite, are the predominant factor and supported by music and even sound effects as in 'Leader Of The Pack'. It's interesting to note that the eminent songwriting team of Jeff Barry and Ellie Greenwich had a hand in both, and that on both records the producing talents (Spector and George 'Shadow' Morton) are also credited.

'River Deep' is indisputably one of *the* greats of pop. The words express an intensity of love (even eroticism, conveyed so electrifyingly by Tina Turner) which is amplified and swollen by the incredible production genius of Spector. The song *is* sexy, it *sounds* sexy.

LEADER OF THE PACK

words and music by George Morton,
Jeff Barry and Ellie Greenwich

Spoken:
*[I/s she really going out with him?
There she is, let's ask her.
Betty, is that Jimmy's ring you're wearing?
Uh H'm.
Gee, it must be great riding with him.
Is he picking you up after school today?
Un Un. By the way, where'd you meet him?]*

*I met him at the candy store,
He turned around and smiled at me, you
get the picture? Yes, we see.
That's when I fell for The Leader Of The
Pack.*

*My folks were always putting him down.
They said he came from the wrong side
of town.
They told me he was bad,*

*But I; know he was sad,
That's why I fell for The Leader Of The Pack.*

*One day my dad said find someone new.
I had to tell my Jimmy we're through.
He stood there and asked me why,
But all I could do was cry,
I'm sorry I hurt you, The Leader Of The Pack.*

*I felt so helpless, what could I do?
Rememb'ring all the things we'd been
through.*

*He sort of smiled and kissed me goodbye,
But the tears were beginning to show as
he drove away on that rainy night.
I begged him to go slow, but whether he
heard, I'll never know.*

*In school they all stop and stare,
I can't hide the tears, but I don't care
I'll never forget him, The Leader Of The Pack.*

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'Leader Of The Pack' is much less sophisticated. It is an audio love strip cartoon, of the pulp magazine variety. A Death Song in an amusing tradition but not cloying and sickly, rather wryly comic, although it's delivered with a contrived sincerity. The spoken dialogue between 'Betty' and her friends resulting in a tearful, strained vocal and culminating in screams and explosions – pure corn, but an absolute delight – hokum at its very best. For feeling and true emotion, it comes nowhere near 'River Deep' which, on the page, is almost as fatuous but which, on disc, under the sure hand and deft skills of Spector transforms into a true classic. It was a strange mixture of high school culture and Hells Angels. The High School Queens we seem to have left behind us, but the Leaders of the Pack are still with us, at Altamont, Woodstock and Crystal Palace.

POP FILE

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

BERT JANSCH made a name for himself as an excellent guitarist on the British folk circuit in the early '60s through live appearances and solo recordings such as 'Needle Of Death' and Davy Graham's 'Angie'. He continued to record and play with guitarist John Renbourn and the two of them formed the group Pentangle in 1968. As well as being an inspiration for many folk guitarists, Jansch played on Donovan's early recordings. Donovan acknowledges the debt through his House of Jansch.



Redferns

JAY AND THE AMERICANS Jay Black (lead vocals), Kenn Vance (vocals), Sandy Deane (vocals) and Marty Sanders (guitar) – were riding high in the US in 1963 with their no. 1 hit 'She Cried'. Then Beatlemania arrived and suddenly clean-cut vocal groups like Jay and the Americans were 10 years out of date. However Jay Black and co. survived better than most and had more hits including 'Only In America', 'Come A Little Closer' and 'Caria Mia'. They never made the UK charts.

JEFFERSON AIRPLANE are Grace Slick (vocals), Marty Balin (vocals), Jorma Kaukonen (lead guitar), Jack Casady (bass), Spencer Dryden (drums) and Paul Kantner (guitar). They were the first of the American West Coast groups to gain national and international recognition. The Airplane were the spearhead of the 'psychedelic revolution' of 1967, for once they made a

BCA

name for themselves out of California the music world rushed to sign every group in the West Coast that sang about acid and pills, and promoted love, peace and flowers. The group was formed in 1964 with another girl singer, but it was when Grace Slick (formerly with the Great Society) joined in 1965 that things began to happen. They released their first album 'Jefferson Airplane Takes Off' in 1966, but it was their second, 'Surrealistic Pillow' (1967) that made the group, and included their two best-known songs 'Somebody To Love' and 'White Rabbit'. The Airplane went on to survive the death of flower power and the stagnation of acid rock with a series of albums including 'After Bathing At Baxter's' (1968), 'Crown Of Creation' (1968), and 'Bless Its Pointed Little Head' (1969), 'Bark' (1970) and 'Long John Silver' (1971).

Yet even the Airplane were affected by the demise of the Love Generation, for it is said that they recommended the Rolling Stones to place security at the ill-fated Altamont concert in 1969 in the hands of the Hells Angels. Despite that and the fact the group has done little lately, the overriding feeling of the Jefferson Airplane is the heady days of 1967 acid rock and the, then completely new light-shows that the group were among the first to use.

BLIND LEMON JEFFERSON was born in Texas in the 1890s and was an important influence on Leadbelly with whom he worked for a while. His blues were characterised by sensitive, cutting vocals often close to a field holler, and a great vocal agility. Jefferson was among the first bluesmen to be recorded (1926) and his records sold well in the Southern Market. He built himself a large following but, in 1930, he died of a heart attack during a snowstorm in Chicago.

JETHRO TULL released their first album 'This Was' in 1968. The band's line-up was Ian Anderson (vocals, flute), Mick Abrahams (guitar), Glenn Cornick (bass) and Clive Bunker (drums). The music was rock blues with some jazz influence but, over the years, the music and personnel of the group have changed, so that Ian Anderson is the only survivor of the original group. Martin Barre replaced Mick Abrahams at the end of 1968, Jeffrey Hammond-Hammond took over bass as the group began recording their 'Aqualung' album, Barriemore Barlow replaced Clive Bunker two years ago and keyboard player John Evan joined at the time of the 'Benefit' album. Through all these changes the group has become increasingly centred on Ian Anderson, both through his prancing round on stage and through writing the group's material. Since 'Aqualung',

SKR



'Thick As A Brick' and the latest album 'Passion Play' have all been the brain-children of Anderson, with the group combining live performance of 'Passion Play' with a film directed by Anderson. The group are currently working on a film and plan no live shows for at least one year.

JOHNNY AND THE HURRICANES Johnny Paris (sax), Paul Tesluk (organ), Dave Yorko (guitar) and Lionel 'Butch' Mattice (bass guitar) and Bill Savich (drums) made a number of instrumental hits in the late 1950s. The group, who came from Ohio, had a US hit with their first release 'Crossfire' in 1958, which they followed the next year with 'Red River Rock', which became a million seller and reached no. 2 in Britain. A revival of an old country song, it established the pattern for further solid-rocking revival instrumentals from the group, all characterised by raucous sax and a wild organ sound: 'Reveille Rock' (1959), 'Beatnik Fly', 'Down Yonder' and 'Rocking Goose' (1960), and 'Ja Da' and 'On Top Of Old Smokey' (1961).

ROBERT JOHNSON was born about 1914 and grew up in the Mississippi delta. As a boy he played with Son House and Willie Brown on harmonica, despite his mother's dislike of him playing Saturday night dances, but his great desire was to play guitar. He attempted to copy Son House's style but got nowhere with his playing and ran away from home. Six months later, he returned a changed person. He astounded the two blues players with his guitar style and his appetite for women. So dramatic was the change in Johnson that it gave rise to the legend that he had sold his soul to the Devil. Satan and an obsession with impending death mark many of his blues including 'Hell-hound On My Trail', 'Me And The Devil' and 'Judgement Day'. He recorded a number of tracks from 1936 to his death two years later. It seems he drank a poisoned glass of whiskey in a bar – possibly murdered by the husband of one of his women. Despite his short life Johnson had more influence on the blues (and so rock) than any other single person. Muddy Waters was among those who heard him play while Eric Clapton in particular reveres Johnson and his music. Many groups have recorded Johnson material, notably 'Four Til Late' (Cream), 'Rollin' 'n' Tumblin'' (Cream, Johnny Winter), and 'Love In Vain' (Rolling Stones) while his lyrics have been taken over (unacknowledged) by Led Zeppelin ('The Lemon Song') and The Rolling Stones ('Stop Breaking Down'), (a common practice during the mid-'60s blues boom).

BOB JOHNSTON was working as a CBS staff producer until he produced Bob Dylan's 'Highway 61 Revisited' album (released 1965). He has recorded most of Dylan's albums since, as well as Leonard Cohen (who he also manages), and Lindisfarne.

JIMMY JONES had a number of hits in the black US market in the '50s, basing his style on Clyde McPhatter. In 1960, he enjoyed brief success in the pop charts with two heavily-produced rock novelty numbers that featured his screeching falsetto: 'Handy Man' (no. 4) and 'Good Timin'' (no. 1).

PAUL JONES real name Paul Pond, was born on February 24th, 1942. He won a scholarship to Oxford University but



packed up his course to follow a music or acting career. A one time member of Alexis Korner's Blues Incorporated, he joined Manfred Mann in 1963 as singer in the group, then known as the Mann Hugg Blues Brothers. Both his singing and his looks were important elements in the band's success from 1964 to 1965, when Paul left for a solo career. Although he was a good blues singer and harp player and recorded an excellent 'Tribute To Sonny Boy Williamson' with Jack Bruce in 1966, Paul Jones embarked on a conventional solo singer career and had two hits 'High Time' (1966) and 'I've Been A Bad Bad Boy' (1967). After starring in the film *Privilege* he has concentrated on an acting career, although he recently made an album 'The Crucifix In A Horse Shoe' on Vertigo.

TOM JONES was the singer with a group of tough Welsh rockers who arrived at Decca Studios, London, late in 1964 to audition. The group didn't make much impression but six-footer Tom did and his first record 'Chills And Fever'. The next 'It's Not Unusual', made no. 1 early in 1965. After three lesser hits includ-



ing the film title song 'What's New Pussycat', Tom's Manager Gordon Mills switched Tom to sentimental or big production ballads, a policy that paid instant dividends with the no. 1 'Green Green Grass Of Home' (1966). Since then he has become a conventional big-time showbiz figure with his TV shows and Las Vegas appearances, and remains one of the few old-style big hunk of he-man stars. However he can still turn out rockers when he wants to and what's more he really can sing.

LOUIS JORDAN was one of the first black bluesmen to be successful with the white market. His jump-blues combo, Louis Jordan's Tympani Five, had their first hit as early as 1942 with 'Choo Choo Ch' Boogie' and Jordan continued to be popular through the '40s and early '50s. Jordan played alto sax and sang his own songs and was the precursor of artists like Chuck Berry and Little Richard. Jordan's 'Saturday Night Fish Fry', with its story about a police raid on a party, is lyrically and musically, the parent of Chuck Berry's 'Around And Around'.

THE KALIN TWINS, with their V-neck sweaters and smiling faces, scored one big hit 'When' (1958), a bouncy number with a chunky rhythm and vocals reminiscent of the Everly Brothers. The Kalins made a few more unsuccessful singles and then relapsed into obscurity.

POP FILE

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In the next issue



THE SUPERSTARS

Crosby, Stills, Nash & Young: Among the first examples of the subsequently common phenomenon of well-known musicians getting together to play on each other's records.

POP INFLUENCES

The Village: A cluster of small, unimpressive-looking clubs like Gerde's Folk City, the Gaslight, the Cafe Au Go Go and the Bitter End helped spawn musicians like the Lovin' Spoonful, Mountain, the Mamas and Papas and Blood, Sweat and Tears.

THE MUSIC

Dylan as a Pre-Rock Writer and Musician: Dylan has always swum years ahead of his time, and as he said himself, 'you'd better start swimming or you'll sink like a stone'. Sort of shows how he moved from folk to rock and took half the world in the process.

BLACK MUSIC

The Black Struggle (Part I): It was a struggle against segregation, injustice, brutality and inequality, and the day-to-day humiliations and rebuffs. So Black Music took on itself the burden of making life bearable in an unbearable situation.

POP

American Folk: Describes the folk boom of the '50s and '60s when they sang about love and birth and death and politics, and when the McCarthyite hysteria of the mid-'50s singled out the folk music field for subversive communist involvement.

POP CULTURE

The Beat Generation: It started out as a literary movement, with Jack Kerouac and Allen Ginsberg being the avatars of a whole restless generation that shied away from financial, marital and social success.

ROCK

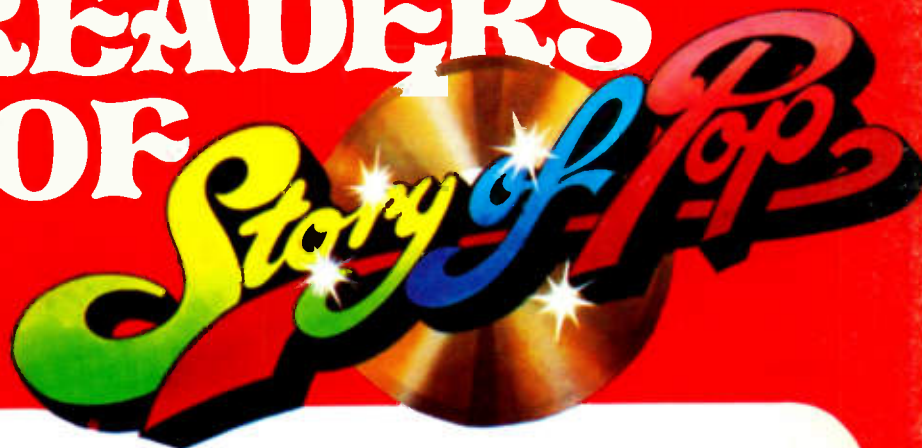
The Byrds: They began their musical careers in folk, and with their version of 'Dylan's 'Mr. Tambourine Man', they were part of the arrival of folk-rock.

PROFILE

Joan Baez: She wanted to fuse her political anger and sympathy with her music. So she has spoken, marched, and sung against the Vietnam War, visited Hanoi during air raids, supported the Institute for the Study of Non-Violence – thus putting her strong, vibrant soprano to good political use.

Plus: Pop File and more Lyrics

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