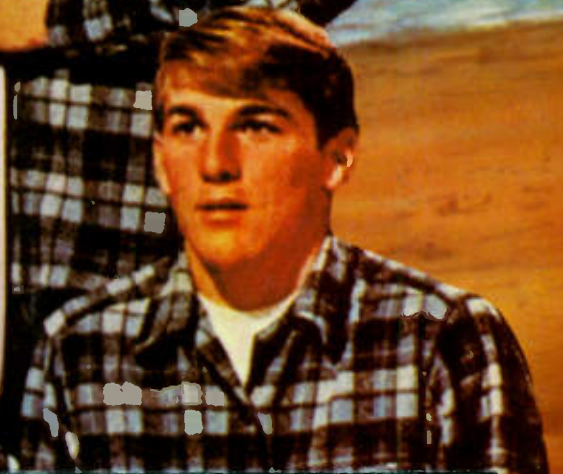
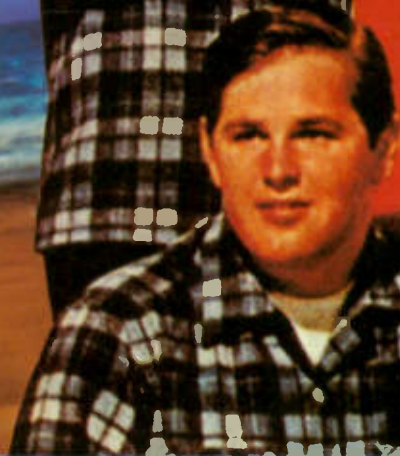


THE
RADIO
ONE

Story of Pop

THE FIRST
ENCYCLOPEDIA OF
POP IN 26 WEEKLY PARTS



THE BEACH BOYS: From Surfin' to the Seventies
BURT BACHARACH: Bringing 'class' into Pop
SAM COOKE: 'Mr Soul'

PLUS: Lovin' Spoonful, Surfin', Fashion, New York Pop & More

PART 13

25p

EVERY THURSDAY

AUSTRALIA 65c NEW ZEALAND 70c SOUTH AFRICA 70c NORTH AMERICA \$1.25



'England swings like a pendulum do' sang Roger Miller. The grammar may have been atrocious but the sentiment was right. Following the first flush of Beatle success, the entire youth emphasis shifted to Britain and particularly London. The ancient city had never been so revitalised; it became the centre of the modish world. Young Britains held themselves as elite in music, in fashion, in style, in living. To be young in the '60s was wonderful, to be young and BRITISH was divine!

The States was anglophiliac to an unprecedented degree. Following the invasion of British groups, came a deluge of American-born British imitators. Their music had more enthusiasm than style, and is looked back upon with some unkindness, as Punk Rock. It was a strange hybrid and almost instantly obsolete, with only a few, rare songs standing the test of time, even though, in the main, their performers haven't. However, it's too easy to see native stateside music being totally wiped out by the British upstarts. Some groups stood out and set a standard of writing and performance that was certainly the equal of, and in some cases superior to, the majority of material coming from the other side of the Atlantic. Foremost were the Beach Boys, our superstars this week. Their music was uniquely of its time and place; it was, above all, Californian, and laid the path for the subsequent outpouring of talent from the West Coast.

At the same time; things were stirring in the East. New York threw up a unique talent in John Sebastian whose soft, good-time songs, written for himself and the Loving Spoonful, were a fresh delight; in addition there was the work of Bacharach and David, which successfully combined traditional craft with modern idiom.

This decade was rich in innovation and experiment; it was the most youth-orientated period in history and from it came the many young people who were to fundamentally change – through their talents – the basics of commerce, life style and music. From the surfers of one continent to the designers of another and the musicians in both was born a new society and such is the theme that dominates this chapter of the story.

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Valerie Wilmer

PROFILE: 1965-69

DO YOU BELIEVE IN MAGIC?

Likened at the time to a carton of ping-pong balls on their way to some great party somewhere, the Lovin' Spoonful bounced into the US pop scene in the summer of 1965 with enough style, colour and image to fill the role of America's very own Beatles. And, for a while, they were just that. They came along just one year after the so-called British invasion of beat groups, and at a time when everything seemed to be 'England' – music, fashion, culture.

The Spoonful looked the part: they were New York boys, and they dressed in the striped sweatshirts and faded denims that were the standard outfit of every Greenwich Village kid. What was more, they obviously had talent – the talent, in fact, to produce the loveliest, cleanest, most American sound yet heard

in the '60s. The pop industry, because of the group's Greenwich Village beginnings, immediately classed them as folk-rock, but in fact the Spoonful never confined themselves to any particular style or even a synthesis of styles. They played blues, folk, country and straight commercial pop with equal enthusiasm and competence.

The musical mainstay of the group was John Sebastian, son of a classical harmonica player, and former guitarist and singer with the Even Dozen Jug Band – the first New York group of any importance in the early '60s. Sebastian's background was in folk music but he'd spent some of his teens in Nashville, Tennessee, and there soaked up both country & western influences and the earliest Southern rock & roll. Zal Yankovsky, a Jewish-Canadian emigre who had come to the village with some vague idea of becoming a folk singer, was the Spoonful's lead guitarist. His roots were in blues and rock, and he started playing electric rather than acoustic guitar because, as he put it, "it's loud,

and people dance to it." Completing the line-up were bassist Steve Boone, who had played in a swing band in North Carolina, and drummer Joe Butler, whose musical roots were in rock – and more particularly in the early '60s pop scene on the East Coast of the States.

The Lovin' Spoonful's status as a folk-rock group was as much due to their look of naturalness and their folksy image generally as to the actual style of music they played. Basically, the Spoonful were a second generation rock & roll harmony group with an exceptionally broad stylistic range. Unlike other contemporary harmony groups like the Beach Boys and the Mamas and Papas, the instrumentation on the Spoonful's recordings was given as much emphasis as their vocal harmony patterns, which were less involved, if somewhat less innovative.

Spoonful music was dance music, and, 'Do You Believe In Magic?', their first hit single, was altogether the most joyful and succinct evocation of the very power of

pop music and dance since Chuck Berry's 'Rock 'n' Roll Music':

*'Do you believe in magic in a young girl's heart
And the music can free her whenever it starts
And it's magic if the music is groovy
And makes you feel happy like an old-time movie'*

To attempt to explain that 'magic', the Spoonful sang, was as difficult as trying to tell a stranger about rock & roll.

'Do You Believe In Magic?' was written by John Sebastian, who was responsible for most of the material that the Spoonful recorded during their career. Although he had come from a folk music background, and was influenced as much by traditional American musical elements as by rock & roll, his lyric writing was very much in the mainstream of American pop music. Instead of concerning himself with writing songs of social or political significance, as many of his Greenwich Village contemporaries were doing, Sebastian wrote about far happier things. His songs were about the ups and downs of teenage love – dating, dancing, and simple joys like going fishing . . . standard pop situations. What distinguished Sebastian's work from that of the average pop songwriter was his ability to describe these situations without resorting to the use of cliché or false poeticism. Sebastian's approach was fresher, more alive, more natural than that of the Tin Pan Alley writers whose work consistently topped the charts. Sebastian was an artist as well as a supreme craftsman but, more than this, he was able to relate and express the feelings of teenagers in as precise and as humorous a way as Chuck Berry had done for his teenage audience in the '50s.

'Did You Ever Have To Make Up Your Mind?' used the classic Berry technique of inviting the listener to relate his own experience of a particular situation to that the song was describing, encouraging the listener to respond with a 'yeah, I've been through this too'.

Adolescent Emotions

Sebastian was at his best writing love songs because he was, on his own admittance, an incurable romantic. Two of his most outstanding love songs were 'Younger Girl' and 'Didn't Want To Have To Do It', which, though never issued by the Spoonfuls as singles, were hits for other artists (the Critters and Georgie Fame respectively). Both songs presented situations that, while familiar to teenagers of any generation, had rarely been dealt with before in song. Infatuation with someone older is one of the most fickle adolescent emotions of all, and there were a glut of songs during pop's 'high school' period that exploited it: 'Diana', 'Born Too Late', 'Johnny Angel'.

But 'Younger Girl' approached the problems of age difference and infatuation from a different standpoint: in this song



Above: From left to right Steve Boone, Joe Butler, Jerry Yester and John Sebastian. Insert: John Sebastian.

Polydor
Records

the singer had a crush on somebody younger, in fact too young to be accessible to him. Not only was the song remarkable for breaking new ground lyrically, but it also heralded a new maturity in pop songwriting generally. The boy (or man) in 'Younger Girl' actually understands his feelings, and accepts the fact that he must live with them:

*'And should I hang around acting like
her brother
In a few more years they'd call us right
for each other
But why, if I wait I'll just die'*

. . . unlike the girl in, say, 'Born Too Late', who drowns her feelings in pools of adolescent tears. We know that she'll get over it, probably very quickly, but the hero of Sebastian's song leaves us wondering. Almost for the first time, teenage emotion was presented in song as something genuine.

'Didn't Want To Have To Do It' also took a situation long familiar in pop music and looked at it from a new angle. Breaking up with one's partner is pop music's most favourite situation of all, but songwriters have always tended to view it through the eyes of the partner who is hurt, the guy or girl who is put down, two-timed or simply unloved. The other partner is seen as a brute or a coward although, of course, the injured party still loves him despite every-

thing. But Sebastian's lyric deals with this situation far more realistically. He takes the side of the partner who brings the relationship to an end, and expresses this side of the story – sad enough in itself:

*'Didn't want to have to do it
Didn't want to have to break your heart
I kept hoping from the very start
But you kept on trying
Then I knew you'd end up crying
Then I knew I didn't want to have to
do it at all'*

In expressing the heartbreak of that side of a relationship, Sebastian again broke new ground.

Musically, too, the Spoonful broke new ground with each album. Their most accomplished album was 'Hums', released in mid-1966 with other musicians augmenting their line-up for the first time. Each track represented a different musical style; from primitive jazz ('Bes' Friends'), to country rock ('Darlin' Companion', which Johnny Cash later recorded), the album was a deliberate exercise in experimentation rather than the loose collection of styles that the previous albums had been. 'Lovin' You' was Fats



London Features International

Pictorial Press

corners of a studio and proceeded to play – and scream – as loud as they could. The effect was shattering, to the ears at least but brilliant.

Their film work won them critical plaudits, and everything seemed to be going well when, suddenly, in early 1967, Zal Yankovsky left the group to go solo. His reasons for doing so were not made clear at the time, but emerged soon after. By all accounts, in late '66 the group had been the victim of a drug bust in San Francisco, and Yankovsky had been threatened with deportation if he did not reveal the source of his hash supply. A deal was made with the police and Yankovsky was let free, but the source was subsequently arrested, tried and convicted, purely on Zal's evidence.

The Spoonful carried on as best it could without him and Jerry Yester, former producer of the Association, took Zal's place. There was a change of producer and, for the first time, the group started using orchestral arrangements on their albums. The stage act fell apart without Yankovsky's clowning to hold it together, and Yester was too serious a musician to worry about trying to project an image. The musical climate, too, had changed. Folk-rock was passé, and flower power was just around the corner. Indeed, too much had changed for the Lovin' Spoonful to continue as the force they once had been in American pop music. Everybody lost interest, including, so it seemed, the Spoonful themselves. They put out an

album called 'Everything Playing'. It had some charming songs on it like 'Six O'Clock', 'She Is Still A Mystery' and 'Boredom', and included the funniest line Sebastian had ever written:

*'So here we are together, machines and me
I feel about as local as a fish in a tree'*

... but the single taken from the album, 'Money', failed to achieve even a chart placing. Eventually and inevitably, Sebastian left, to go back to New York, he said, to write Broadway musicals. Shortly afterwards Steve Boone followed suit, to be replaced by a returning Zal, whose solo career had never really even got started, and John Stewart, ex-member of the Kingston Trio. A while later Gary Bonner, songwriter for the Turtles, joined them, and the group made one last album, 'Revelation, Revolution', which consisted almost entirely of Stewart and Bonner songs. Then, in the summer of 1969, the Spoonful finally folded.

Sebastian meanwhile wrote the score for one unsuccessful Broadway show and promptly returned to California. In 1969, just as the final chapter of the Spoonful's career was drawing to a close, he re-emerged, quite unexpectedly, at the Woodstock rock festival. This time he was alone and had only guitar and harmonica to accompany himself with, but he won the crowd over and in the space of an afternoon re-established himself on the rock scene. There was talk of him joining Crosby, Stills, Nash and Young, but this never materialised, and he made a couple of albums on which a lot of his former folkie friends from Greenwich Village, friends who were now superstars in their own right, participated. The old Spoonful sound was missing, but his new songs contained flashes of the old wit and were of sufficient quality to sustain his new-found popularity.

Reunion Unlikely

At his best, Sebastian touched on the emotional consciousness of the American teenager far more cogently than any of his mid-'60s contemporaries, and it is as a spokesman for that particular generation, or mini-generation, that he should be remembered. Inevitably, there has been talk of bringing the Lovin' Spoonful back together again perhaps for just the one final tour, but Sebastian has been cagey, and rightly so, about such a project. As he wrote in his song 'Six O'Clock' in 1967:

*'If we go back to where we parted
Could it ever be like that again'*

The answer is no. The Spoonful belonged too much to the 1965–67 period – post-Beatles but pre-acid revolution – and too much has changed, in both the social and the musical climate, for them ever to regain the 'magic' that Sebastian once described so appropriately.

Waller revisited; 'Coconut Grove' was softened rock & roll; 'Henry Thomas' had words that were difficult to determine even by listening closely, but the mixture of Jews harp, scratchy violin and off-key penny-whistle chorus proved funny enough in itself, and predated the popular interest in bluegrass music by several years. Two tracks on the album were released as singles: 'Nashville Cats' and 'Summer In The City'. The former was an amusing, affectionate tribute to the musicians of Nashville, and told of Sebastian's own introduction to country music. 'Summer In The City' was another Spoonful 'first', this time in the field of record production: it was one of the first ever singles to use sound effects.

In 1966 Sebastian was commissioned to write, and the Spoonful to perform, the music for two motion pictures: *What's Up Tiger Lily?*, directed by Woody Allen, and *You're A Big Boy Now*, directed by Francis Ford Coppola. For *Tiger Lily* all they had to do was go into a recording studio and put down whatever they liked, but in *Big Boy* they had to work to a more rigid concept. Asked to simulate a discotheque sound for one sequence, they placed four microphones in four



Phillips Records

ROCK: 1962-70

The Shangri-Las and The Four Seasons New York Pop in the early sixties



Rex Features

In 1964 the Beatles conquered America, and in their wake came wave after wave of British groups. So great was the invasion, in fact, that only two American groups managed to make it in a big way during that period: the Beach Boys and the Four Seasons.

Elsewhere, there were isolated pockets of resistance. Phil Spector pushed his highly individual sound to even more incredible heights; the Tamla Motown label became a force to be reckoned with; and in New York an astonishing rearguard action was fought by a small record label, which produced hit after hit with discs that were in direct contrast to the raw British music.

What came out of New York was a slick, schmaltzy American sound, typified by the Shangri-Las. The Shangris were the ultimate in girl groups. Under the wing of a Svengali-like producer, they took the soft laments of predecessors like the Shirelles and Chiffons and turned them into the musical equivalent of a soap opera. Unrequited love, broken hearts, parents who didn't understand and even dead boy-friends had a habit of littering their songs like corpses in a Sam Peckinpah movie.

The Shangri-Las are often dismissed as rubbish. Those who do that, though, miss the point, these songs reflected an era, and represented the secret thoughts and dreams of those very girls who went to scream and weep at groups like the Beatles. And no-one could deny that, whatever else, their records are masterpieces of production.

The Shangri-Las were a four-girl group: identical twins Marge and Mary Ann Ganser, and sisters Mary and Betty Weiss.

Left: The three members of the Shangri-Las, who toured the U.K. Below: The Four Seasons on stage and looking sombre for a posed shot.

The girls first started singing at school, and at the time of their first hit were officially still studying. Their career had started, however, when they met producer George 'Shadow' Morton, who cut a demo and took it along to the Red Bird record company offices. He was immediately given the go-ahead to re-record it; and 'Remember (Walking In The Sand)' turned out to be a classic pop single and a smash hit.

Building Up Atmosphere

The lyricists tell the story of a jilted girl remembering happier times, and are sung plaintively by Betty while the others 'coo' and 'aah' in the background. All four then join in for a knockout chorus that's a complete change of pace and style. But that's only the half of it. Morton built up the Production Spector-style (it even bears comparison with the Ronettes' 'Walking In The Rain'), dubbing on seagulls and waves to build up atmosphere.

For the follow-up, 'Leader Of The Pack', Morton went even further: a motorcycle revs up and eventually crashes in a screech of torn metal, while the storyline, a natural extension of the theme of their first hit, reads like a script for a dreadful US TV series: Betty's boyfriend, much to her parents' chagrin is the leader of a motorcycle gang, then . . . 'One day my dad said find someone new/I had to tell my Jimmy we're through.' In true anti-hero style, Jimmy hears this, mounts his motorbike, and roars off into oblivion.

Although it was in the grand American tradition of 'bad taste' singles – 'Tell Laura I Love Her', 'Teen Angel' *et al* – 'Leader Of The Pack' created quite a stir at the time. Aside from a British imitation, 'Terry' by Twinkle, the song even inspired a 'comedy'

version by the Detergents, called 'Leader Of The Laundromat'.

Even though their records kept on getting better and better as Morton's production got more and more adventurous, 'Leader Of The Pack' was to be their last major hit. For 'Past Present And Future' Morton even pinched a bit of Beethoven's 'Moonlight Sonata', before introducing with the immortal cliché 'Shall we dance?', and a full orchestra playing a swirling waltz theme. The spoken introduction to this song was a development from the 'Leader Of The Pack' theme, and produced an effect something like a grown man overhearing a couple of 14-year-old girls talking between themselves. This technique of cross-conversation between the girls gave the Shangri-Las' songs a 'natural' feel, and was most effectively demonstrated on 'I Can Never Go Home Anymore', where one girl advises the others of the consequences of running away from home.

Despite another excursion into the macabre with 'Give Us Your Blessings' – in which two young lovers are killed in a crash after their parents have refused to bless their wedding – not all the Shangri-Las' songs paid such attention to morbid details. Over the jazzy strains of a string bass in 'Sophisticated Boom Boom' they tell how they discovered a new dance; and 'Out In The Streets' follows up the story started two years earlier by the Crystals – one of Phil Spector's groups – in 'He's A Rebel'.

Macabre Fascination

All these soppy tales, though, sound very camp today – which probably accounts for the re-appearance of 'Leader Of The Pack' in the British charts in 1972. They do, however, have a macabre fascination and a sense of fun, as well as the production genius of Shadow Morton, who was second only to Phil Spector. He had the knack of turning out pure pop, with a flair for transforming the ordinary into the extraordinary. 'Give Him A Great Big Kiss', a jolly love song, for example, is absolutely made by the opening line: 'When I'm in love you'd best believe I'm in love, L-U-V'. And *that* was quite a few years before Slade's mis-spellings came on the scene.

By all accounts, Morton totally dominated his group, acting like a neurotic father: alternately yelling, soothing and speaking in baby-talk. But without him it's doubtful whether the Shangri-Las could have come close to challenging the Ronettes, Crystals or Supremes (all of whom were black), who were the dominating girl groups at the time. Not that the Shangri-Las couldn't sing on 'straight' songs, though. They cut the superbly wailing 'Maybe', and even did an excellent version of 'Twist And Shout'.

The other major ingredient in the Shangris' success, besides Morton, was the quality of the songs they used. They were fortunate enough to be on a label founded by two of pop's greatest writers,

London Features International





The Chiffons who made a great hit with the song 'He's So Fine'.

Decca Records



The Crystals, Phil Spector's proteges.

Jerry Leiber and Mike Stoller – authors of Elvis' 'Jailhouse Rock' and hits for the Drifters and Coasters, among many others – and George Goldner, label boss and producer of hits for Frankie Lyman and Little Anthony and the Imperials. As creative people themselves, they naturally encouraged other top-class writers – teams like Goffin/King, Mann/Weill and Ellie Greenwich and Jeff Barry. These last two, along with Phil Spector, provided Red Bird with its first record and first hit: 'Chapel Of Love'. It was performed by three girls from New Orleans called the Dixie Cups – but they had little in common with the Shangri-Las, being far more in the traditional girlie group mould. Their strong point was their voices, which were brought to the fore on the almost acappella 'Iko Iko' (more recently recorded by Dr. John). In this song, strange lyrics are sung superbly by the girls over an Afro-style percussion backing – a hit sound they tried, without success, to emulate on changing record companies with 'Two-Way-Poc-A-Way'.

A label full of girlie pop groups – Red Bird, which also boasted the amazing

Butterflies, wasn't exactly what Leiber and Stoller had had in mind when they started. But that's what they got – and the hits rolled in. Their young writers and producers varied the diet slightly with the Jelly Beans, who turned out the sickly/sweet 'I Wanna Love Him So Bad'; and a three-man, two-woman group, the Ad-Libs, whose big hit was 'The Boy From New York City' – both made in a sort of 'son of doo-wop' style.

Dickie Goodman

The label had several odd artists as well. Among them was Alvin Robinson, an R&B singer whose 'Down Home Girl' was recorded by the Rolling Stones; the Trade Winds, a surfing group which included writers Pete Anders and Vinnie Poncia, well-known for their work with Spector; Evie Sands, who cut 'I Can't Let Go', a hit in Britain for the Hollies; and Dickie Goodman, a DJ who specialised in taking snatches out of current hits to illustrate a ridiculous story.

All good things have to come to an end, though, and Red Bird was no exception.

Leiber and Stoller sold out to Goldner, who in turn sold off the acts to other companies. The Shangri-Las split up soon after, Morton going on to produce the first Vanilla Fudge albums (he even had another crack at 'Moonlight Sonata' on one). But during the time the label – and the Shangri-Las in particular – was going, it was one of the few consistent sources of American hit records. An impressive achievement for a small company starting from scratch at a time when British groups were the rulers of the charts.

The Four Seasons, however, were in a more fortunate position: they'd been hitting lucky since 1962, and between that year and 1965 they had 10 Top 10 hits. They reached an artistic peak during the Beatles era, with songs like 'Rag Doll', 'Let's Hang On' and 'Working My Way Back To You'. Their distinctive sound hinged on the falsetto voice of lead singer Frankie Valli, and evolved from the black vocal groups of the '50s. The difference was that the Seasons were white.

The closest comparison is with singer Maurice Williams, who in 1960 hit the US charts with 'Stay', a song later



Syndication International



Columbia Warner

The Shirelles as they appeared in the film *Let The Good Times Roll*.

recorded by the Four Seasons, and even later a hit for the Hollies. The Four Seasons started out as the Four Lovers, when Bob Gaudio joined Valli, Nick Massi and Tommy De Vito. Gaudio was the only one with any professional experience, having been in the Royal Teens (along with Al Kooper) and co-writing their big hit 'Short Shorts'. In one of those accidental meetings that always seems to happen in the music business, Valli bumped into producer Bob Crewe, who took the group under his wing. Together they recorded a single, 'Bermuda', but it flopped.

'Rag Doll'

But the second try, in 1962, turned up trumps. 'Sherry' was a smash. From then on it was hits all the way. The early records had a raw, vital feel about them which makes them still stand up today. The backings were kept very basic so that Valli's voice could soar above the chanting chorus, but occasionally they took the simplicity of the arrangements a bit too far: 'Peanuts', for example, just hasn't got enough meat on it. Most of their mid-'60s

material is excellent, with 'Rag Doll' the stand-out. There's still that simple, happy-go-lucky feel about it (even though it's a sad song), yet the harmonies are just that bit more intricate and the production is smoother, with the raw edges knocked off.

From then on the arrangements began to get more complex. Numbers like 'Beggin'', 'C'mon Marianne' and 'Opus 17' all reflected the change in audience's tastes to the slick production sound. Alongside records by the group, Valli was also making singles as a solo artist - 'I've Got You Under My Skin', 'You're Gonna Hurt Yourself' and 'You're Ready Now' - and, reflecting the trend at Tamla Motown, his name was featured on group efforts as well.

Yet a third avenue for the Four Seasons was the pseudonym of Wonder Who, under which 'joke' versions of Dylan's 'Don't Think Twice' and Shirley Temple's 'Good Ship Lollipop' were issued and made the charts. Not to be taken seriously, they sound like someone taking the mickey out of the group.

Then, in 1969, came a big disappoint-

ment. The group changed its style completely to make a 'progressive' album, 'Genuine Imitation Life Gazette', and whether through reluctance on the part of their record company to promote it, or hostility to the change of image by their fans, it flopped.

Changing The Face Of Pop

At that point they stopped recording for two years, and then reappeared on a Tamla Motown subsidiary label, Mowest. Their first album, 'Chameleon', was extremely impressive; however, as yet no big hit singles have emerged.

But with a band that prospered when the Beatles were changing the face of pop, you never can tell . . . At least they have outlasted the Shangri-Las, who sadly have gone, leaving behind a tradition of records that will no doubt continue to crop up and remind everyone of those days when the Beatles were sweeping the world - and America's answer lay in a tangled mess of metal and a glut of tearful teen epics: four-part harmonies and a tongue firmly in the cheek.

SURF'S UP

a Californian saga

Southern California in the early '60s – long before love-ins, freak-outs, flower power, race riots and psychedelia – had a gracious life-style. The entertainment capital of the world, famous for its movie stars, Disneyland, freeways and summer resort weather 12 months of the year.

The young Californian's life was one of simplicity, fast cars, girls, coke and beach parties. The teen idols of the era were Troy Donohue and Ed Byrnes. Troy Donohue, who first graced the screen as a beefy in bathers, romancing Sandra Dee on the beach in the film *A Summer Place*, went on to make less memorable films such as *Parrish* and *Susan Slade*, but also made a fairly successful TV series called *Surfside Six*. Another TV series, *77 Sunset Strip* produced Ed Byrnes as Kookie, the hot-rodding parkin' lot attendant folk hero of modern mobilised California, who also sang about his famous comb with Connie Stevens. Both Byrnes and Donohue epitomised the West Coast youth culture with their love of the beach and fast cars.

Surfing, the sport of Hawaiian kings, had been a popular recreation along the West Coast for some years, and had by the early '60s erupted into a whole new way of life. Taking over from the older sportsmen, an enthusiastic group of young people bound together by the surf, set themselves apart. The 'surfer' was not only different in the way he mastered his board at Malibu, but by the way he dressed. He wore *pendletons*, *white levis*, *baggies*; his hair was sun-bleached (or helped a little by peroxide), and he used slang surfing terms: 'woodie' described his souped-up old wooden-sided station wagon, which he used to haul his boards; a 'goofy foot' was a surfer who rode with his right foot forward on the board. He would most likely have a 'hobie' surfboard, built of Clark Foam, and would use a special wax to prevent him from having a 'wipe-out'. Schools were divided into the 'Surfers' and the 'Ho-Dads', who kept up a friendly rivalry.

The surfing cult also had its own publication: John Severson's *Surfer Magazine* at Dana Point, and very good surfing documentaries were being produced by Bruce Brown, an early-comer to surfing, whose first full-length surf film was *Slippery When Wet*. Released in

1959, it attracted interest among a small number of Californian teenagers. His attraction increased, however, in 1961, with *Barefoot Adventure*, and he later achieved international acclaim with *The Endless Summer* – the mythological search for a wave that used up over nine miles of film on a surfing safari around the world.

The youth of California were united by their affluence, the sunshine, and their addiction to the casual life. Their love of the physical sport of riding a wave was matched, somehow, by an aesthetic if not to say spiritual thrill of being carried by the forces of nature. Perhaps it is this that joined the surfers in a bond more firm than the usual bond between fellow sportsmen. They shared a thrill, and talked about the experience rather than simply the technique. Perhaps it was this spiritual bond that accounted for the difference between this group and others – that brought about a folklore, and a music...

A surfer by the name of Dennis Wilson, accompanied by brothers Brian and Carl, a cousin Mike Love, and neighbour David Marks formed a local rock & roll group, Carl and the Passions, in Hawthorne, California. Later they changed their name to the Beach Boys, and added a new dimension to the sport in the form of a song written by Mike Love and Brian Wilson, 'Surfin':

*'Surfin' is the only life,
The only way for me,
Now surf, surf with me.'*

The song became a local hit, but was big enough to start a whole new phenomenon in commercial rock & roll. Surf groups appeared all along the West Coast, most of them high school kids, performing at local teen-hops and dances.

Within months, the Fabulous Forty survey of radio station KFVB had listed many surfing hits including the Beach Boys' 'Surfin' Safari', the Astronauts' 'Baja', Dick Dale's 'Surfbeat' and 'Miserlou', the Chantys' 'Pipeline', the Surfaris' 'Wipe Out', Jan and Dean's 'Surf City', the Surfmens' 'Paradise Cove' and many more through the months that followed. People had started to define the sound. Some said it was 'a 12 bar pounding beat, raunchy guitar, plus wailing saxes where the lead guitarist plays a double beat'. Hangovers from the late '50s claimed it was just 'Duane Eddy meets Frankie Lymon'; and others, simply,

regarded it as 'wet rock & roll'. In fact, the music split into two streams: the warm harmonies of groups like the Beach Boys and Jan and Dean; and the watery instrumentals of Dick Dale or the Chantys.

Southern California at this time was rapidly becoming a nucleus of young talent, all working and helping each other. Five creative songwriters helped keep this new phenomenon active in those early days: Jan Berry, Brian Wilson, Mike Love, Roger Christian and Gary Usher. It was Wilson and Berry who were responsible for the 'Surf City' hit, Wilson and Love for 'Surfin' Safari', Wilson and Christian for 'Little Deuce Coupe' and Wilson and Usher for '409'.

Roger Christian, who rode the discs at KFVB, teamed up with producer and arranger Gary Usher, and like Brian Wilson they consumed every new fad – from hot-rodding, to drag cars and skateboards – that developed out of the West Coast surfing craze. Their songs recorded the social history of their place and times, and their surf song, 'Wax Board And Woodie', included the basic elements of a surfer's life: his car, his freedom, his beach society and the waves.

*'I've got a tank full of gas and I'm really gonna move,
Down to the beach where the surfers all groove,
Gonna start out before the break of day,
Gonna wax my board then I'm on my way.'*

And their hot rod song, 'Hot Rod High':

*'Nothing but winners now you losers
scram,
Got no time for a test or a schoolbook exam,
All the kids know I'm the coolest around,
'Cause I've got the fastest rod in any town,
Now early in the morning I'll be screaming by,
Loaded up with chicks in front of
Hotrod High.'*

Their songs celebrated mindless excitement California-style; man and his love for cars and speed, whether he was on the freeway or riding the waves.

Brian Wilson was greatly influenced in his early compositions by Chuck Berry, Eddie Cochran and the Four Freshmen and the Beach Boys paid tribute to each in their early recordings: Eddie Cochran's 'Summertime Blues' appeared on their first album 'Surfin' Safari', and the Four Freshmen's 'Graduation Day' appeared on the 'In Concert' album along with Chuck Berry's 'Johnny B. Goode'. Wilson's songs were becoming more exciting and intricate with every new album, and he once stated: "I am trying to generate a feeling of social superiority, I live with my piano and I love to make records that my friends like to hear." Wilson's enormous talent for creating an atmosphere of fun combined with an awareness of the world around him in his songwriting, later lead him to a much deeper involvement with the world as he saw it, and soon took him far beyond the realms of anything as restricted as 'surfing music'.



Jan Berry and Dean Torrence, meanwhile, had been around since their debut record 'Jennie Lee' in 1958, but they didn't become a major attraction until they moved into the Beach Boys' unique province, with the release of an album 'Jan And Dean Take Linda Surfin'. After that they conquered the world of surf and drag racing with a chain of hits that started with their biggest, 'Surf City', followed by 'Honolulu Lulu', 'Drag City', 'Deadman's Curve', 'Sidewalk Surfin' (which closely resembled the Beach Boys' 'Catch A Wave') and the 'go granny go' hot-rod song, 'The Little Old Lady From Pasadena'. Most of their hits were written by Brian Wilson, Roger Christian and Jan Berry, who also arranged and produced them, and along with the Beach Boys they became the leading group of the Surf Era.

The Surfaris were another group on the surf scene, and had a unique blend of both vocal and instrumental surf music. They were still attending high school in their hometown of Glendora, California, when they had their million-seller instrumental hit 'Wipe Out', coupled with a vocal, 'Surfer Joe'. They followed their initial hit with more original singles: 'Point Panic', 'Waikiki Run', 'Scatter Shield' and 'Dune Buggy' but none of these ever had the same impact on the charts. Ron Wilson, the groups drummer, who also sang the lead vocal on 'Surfer Joe', was regarded as having one of the most commercial voices on the West Coast.

The group were quite successful with their albums; 'Wipe Out', 'The Surfaris Play' and the series 'Hit City', 'Fun City USA' all managed to create that special Californian theme they knew so well. Gary Usher stated after arranging and producing one of the 'Hit City' set: "I think their biggest asset is their ability to achieve their recording identity quickly on a session." At their height, the average age of the group - Jim Fuller, Pat Connolly, Bob Berryhill, Jim Pash and Ron Wilson - was only 16.

A popular way of seeing and hearing surf groups in the mid-'60s was in a beach movie - an extension of the Californian teenage cult films of the late '50s such as *Dragstrip Girl* and *Dragstrip Riot*. Usually a low-budget 'B' picture, with a narrow plot revolving around the beach, chasing girls, riding waves and driving cars, this theme produced a lot of films with some notable actors. *Beach Party*, with mini-Elvis Frankie Avalon had Harvey Lembeck as the greasy ho-dad Eric Von Zipper; and Avalon turned up again to star in *Beach Blanket Bingo*, *Bikini Beach* and *How To Stuff A Wild Bikini* with Annette Funicello. The Astronauts were one of the first real surf groups to appear on film, in *Surf Party*; centred around Malibu beach the film starred Bobby Vinton. The Surfaris sang 'Boss Barracuda' in the Doug

Top: Troy Donohue and Sandra Dee in a scene from Warner's film *A Summer Place*. Left: Ed Kookie Byrnes from the TV series *77 Sunset Strip*.

Rob Burt

Kobal Collection



Images of the Californian surf scene. Above: From left to right Jan Berry and Dean Torrence who also became very popular in Australia and South Africa. A High School kids' dream in the shape of a custom built hot rod. Surfers at a favourite spot, Waimea Bay, Hawaii. The Surfaris who rode 'Wipe Out' to the top of the charge. Right: The Surfaris from left to right Jim Fuller, Pat Connelly, Ron Wilson, Jim Pash and Bob Berryhill. Far right: A scene from *Bikini Beach*, a typical beach movie. Below right: The Beach Boys on their woodie, with David Marks up front.



McClure hot-rod film, *The Lively Set*, and the Beach Boys had star parts in *Girls On The Beach*, for which they sang the title song. They also turned up at the start of *The Monkey's Uncle* again singing the title song aided by Arnette Funichello. Probably the best beach movie of the period, however, was *Ride The Wild Surf*. Directed in 1964 by Don Taylor, it starred Fabian and Tab Hunter as a couple of young bronzed surfers engaged in romantic escapades between riding the big ones. Set in Hawaii, it gave Jan and Dean another hit with the title song and an album under the same name.

By 1965, though, the mod had changed. The Beatles and Dylan had arrived and the Byrds were changing the style of West Coast rock. Oblivious to what had been going on, the California groups suddenly found the world had passed them by – nobody wanted songs about loading up woodies, or drag-strip

sagas. It was the dawning of a whole new rock generation. Except for the Beach Boys, who had already outgrown the surf world and were steadily progressing, other groups like Jan and Dean found they were singing very unsurfy sounds such as 'Eve Of Destruction', and the Surfaris' 'It Ain't Me Babe'.

It was all over, for they never found the same popularity in folk-rock as in surf and hot-rod. You still hear snatches of the old surfin' sound sometimes with people like the Mamas and the Papas and Simon and Garfunkle – even the Who have recorded Jan and Dean's 'Bucket T'. Then, in 1968, the Beach Boys laid on a touch of nostalgia with 'Do It Again':

Well I've been thinkin' 'bout
All the places we've surfed and danced
And all the faces we've missed,
So let's get back together,
And DO IT AGAIN! . . .

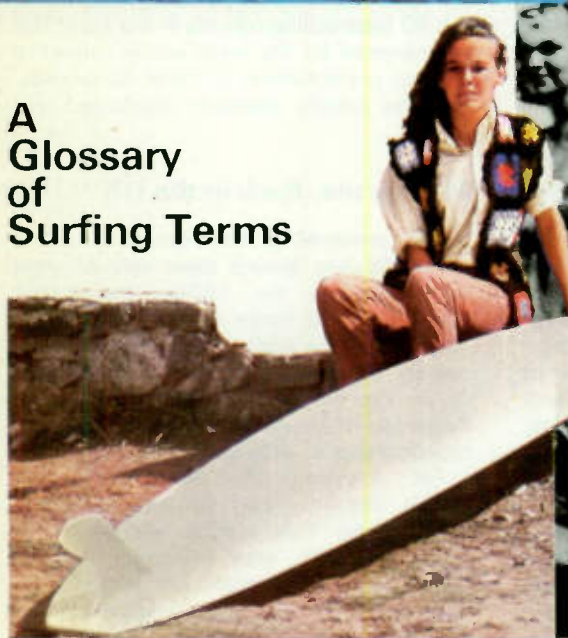




Cyrus Andrews

A Glossary of Surfing Terms

Rob Burt



European Surfing Co

Capital Records

Decca Records

Peter Owen

Baggies: Large comfortable long-legged shorts.
Pop-out: A mass produced surfboard.
Gremme: Beginner or young hanger-on.
Goofy foot: A surfer who rides with right foot forward.
Ding: A break or hole in the surface of a surfboard.
Pseudo: Pretends he's a surfer when he isn't.
Big guns: Board designed for riding Hawaiian and Australian waves.
Hot-dogger: A great and showy performer.

Bunny: A surfer's girl.
Drop in: Sliding down the face of a wave immediately after take-off.
Quasimodo: Riding with arm stretched forward and the other to rear and body hunched.
Woodie: A station wagon a surfer uses to haul his board.
Kook: Derogatory term for blundering learner.
Wall: Face of a wave before it's broken.
Skeg: The fin or stabilizing rudder at the tail.

Rails: The rounded sides of a surfboard.
Slot: The perfect position in the wave.
Pipe-line: The curl of the wave before it breaks.
Ho-dad: A greaser, sort of a hot-rodder or non-surfer.
Radical: Any way-out manoeuvre.
Wipe-out: Getting into trouble and falling off.
Hanging 5: When the surfer rides with five toes over the nose of the board.
Hanging 10: When the surfer rides with ten toes over the nose of the board.

DISC JOCKEYS

Their role in pop music
on both sides of the Atlantic

'Hey! you there don't go away I want you here to stay - this is Socking Sammy C your main man on WAFC gonna give your dial a trial cos there's no other station in the nation gits to ya with such dedication - remember it's YOUR show, make your call now I'll show you how we got requests gonna put cut in yo strut, skunk in yo funk, and if that aint all we're gonna have a ball here on WAFC for the next three hours of Mighty Music - remember you never stop rockin' when Sammy starts sockin' YEAH.'

Yeah: that's how radio has come to play a major role in the popularisation and development of pop/rock music. But it didn't happen overnight. There was a long tortuous path beset by changing audiences, and a continual stream of influences - not the least of which was money. But if you want to understand the part that DJs and the stations they were working on had to play, you have to start at the beginning - back in the early '50s - with the man who was called 'the father of rock & roll': Alan Freed.

Mister Moondog Himself

Alan Freed started out as a classical music DJ. The turning point in his career came in 1952 when he was working for WJW in Cleveland. He was visiting a local record store and noticed white teenagers dancing to what he had always thought was black music - the rhythm & blues of Rod Prysock and Ivory Joe Hunter. This so impressed him that he persuaded his station manager to let him run a 'rock & roll party' after his classical music programme. Freed took the nickname 'Moondog', and *Moondog's Rock'n'Roll Party* was born.

In 1954, Freed moved to WINS in New York. About this time, record companies and radio stations were beginning to 'discover' rock & roll. There was a 'new' audience that they could cater for - the white teenage market, with money in their pockets and enthusiasm for any music that actively rejected the gentle, romantic pap that had been popular music for the previous decade. Freed, however, was not content to remain a DJ, and became one of rock's first entrepreneurs.

In the early '50s, American commercial

radio became increasingly competitive. Radio had taken a severe battering with the advent of TV. But now there was a large audience in the land who didn't watch a great deal of television - the teenagers. Radio moved from being a primary medium to something you had on while you did something else. It was something that gave you atmosphere. And the atmosphere the kids wanted was rock & roll.

Bizarre Lengths

Radio stations either climbed eagerly on to the bandwagon, or fought a desperate rearguard action against this new 'corrupt' music. These latter stations, the so-called 'good music' stations, went to bizarre lengths to publicise their hatred of the new music - smashing and burning rock & roll records, or producing publicity like KSER's car sticker. 'I kicked the junk music habit by listening to KSER'. Luckily, they lost the battle.

In the midst of all this uproar, the DJ was a very important figure. On these early rock stations he had complete control over what he played. His only constraints were the demands of the advertisers - say 10 minutes advertising per hour - and the pressures from his superiors to keep listening figures up. In response to these pressures, DJs like 'Jumpin'' George Oxford (on KSAN San Francisco) developed a fast and frenetic style of presentation. They talked at breakneck speed, interlacing their patter with jingles, hoots, horns and any other sound effect that came to hand. There was never a moment's silence, and few minutes passed without a reminder that 'this was *the* station'. No DJ on British radio has ever fully used this style, not even Emperor Rosko, who once told journalist Gordon Burn: "In America I wouldn't even rate".

By keeping up the pace, and creating an atmosphere of excitement, the DJs hoped that the teenagers would keep listening, even through the commercials. They built up the basic pattern of fast talk, jingles and repeated station identifications which has since crossed the Atlantic in 'diluted' form.

Among the best exponents of the style, in its full flood, were Cousin Brucie (real name Bruce Morrow) on WABC New York, and of course Murray the K (real name Murray Kaufman) on WINS New York. In fact in the early '60s, getting prime time on one of the 15 major stations in New York was the ultimate for a rock jock.

It was 'boss' . . . and then came the scandals.

Payola is an American term for bribery. As the DJs controlled their own programmes they were an obvious target for bribery. In return for guaranteeing a certain number of plays for a record, the DJ could expect to see his bank balance swell thanks to 'unidentified' donors. This practice had been common in American radio before the advent of rock, but wasn't publicly investigated until the so-called 'Payola hearings' of 1959-60. Prompted by a series of scandals associated with TV quiz programmes like the *64,000 Dollar Question*, the House of Representatives Special sub-Committee on Legislative Oversight mounted an investigation into the promotion of songs and records. All the dirt came out from under the carpet, and the final report came to no less than 1,600 pages. One of the saddest parts of the investigation was the uncovering of Alan Freed's less respectable activities. This, coupled with an indictment for income tax evasion, meant that Freed's career virtually ended in 1960. He died in 1963.

One outcome of the scandals that had an influence on the development of rock was their impact on the radio stations. Many of them had already taken the 'power' away from the DJs, and adopted what became known as 'Top 40 programming'. In other words, every week the radio stations would compile a list of the 40 best-selling records in the area. The programmes for the week would consist of endless permutations of these 40 records, and the payola scandals reinforced this trend.

Meanwhile, Back in the UK

The relationship between rock & roll and radio has always been very different in Britain. In the 1950s, the British teenager could listen to one of the three channels of the BBC, the national publicly-owned network - with no commercials. Or in the evenings he could tune in to Radio Luxembourg, the commercial station broadcasting in English from Luxembourg.

For anything like enthusiasm, the British teenager had to turn to Radio Luxembourg. This station had begun, in 1948, to beam 'easy listening' music to Britain in the evenings, but in the mid-'50s it became a major source of rock & roll. Programmes were sponsored by record companies and advertisers who bought 15 minutes, half an hour or an hour of time with the responsibility of filling it. Apart from various oddities like the Garner Ted Armstrong revivalist programmes, and things like Leslie Welch's 15-minute memory act, it was solid pop all the way. Record companies bought time to plug their records, and the DJs were of secondary importance. There were no great characters in the American mould, apart from Jimmy Savile.

Savile is still one of the most popular DJs in Britain, and he owes nothing to any other style, British or American. He only



B.B.C. From left to right: Emperor Rosco, Jimmy Savile, Tony Blackburn, Kenny Everett. Some of Radio One's big names.

plays music that has been proved successful, rarely criticises anything, works most of the week as a hospital porter for charity, is a competent wrestler, and frequently dyes his hair.

The other Luxembourg DJs were anonymous, smooth and pleasant. Some, like Pete Murray, didn't like rock & roll, and said so. They were simply professionals doing a job. Murray, for instance, was an out-of-work actor who 'went there for six weeks' (he said) and stayed for six years.

Rock music became more serious in the late '60s. Artists put more time and effort into LPs, and the sale of LPs was overtaking that of singles. This trend was helped along by the growth of the high quality stations. The better reception of FM was invaluable in the promotion of albums like 'Sgt. Pepper' which reflected the growing complexity of pop music, and was enhanced on the air by the introduction of stereo broadcasts on the Zenith-GE system. Along with all this, however, there came a fragmentation among the stations themselves. Some began to specialise, much as had happened in the early '60s when, mainly in the South and Mid West, stations had retreated to a strict C&W format in the face of teenage punk rock and Beatlemania.

In the late '60s, stations split up again along the lines of simple/complex, and America saw the rise of the black stations. Many of them were black owned (for instance one by Otis Redding, and several by James Brown), and thanks to advertisers willing to exploit the emerging black market, they generally had a solid soul format and were strongly orientated to the black audiences.

In 1967 the British Government made it illegal for any British subject to 'assist in any way' operators of pirate radio stations. Advertisers couldn't advertise, companies couldn't supply them with records, food stores couldn't supply them with food, and ferries couldn't make the trip out to them.

Most of the pirates promptly folded, although Caroline limped on for a while using advertising from multi-national companies. But while the Government took away with one hand, they gave back with the other. In the face of fierce reluctance, and involving massive re-arranging of schedules and wavelengths, the Government instructed the BBC to start an up-to-date, swinging radio station,

based on pop - Radio One was born.

Radio One acknowledged its debt to the example set by the pirates by employing most of the best pirate DJs - Johnnie Walker, Keith Skues, Dave Cash, Kenny Everett, Tony Blackburn, and Emperor Rosco. They even had their jingles made at the same place - a jingle factory in Texas, begetter of 'Wonderful Radio One', and supplier of call signs, jingles and such to stations throughout the USA.

In the beginning, the DJs sounded as though they were under strict instructions not to let anyone know there'd been a change. Tony Blackburn, who was to become Radio One's proudest joy, proclaimed that it was 'the number one pop station' - even though there weren't any others.

Cockiness Castrated

Soon this air of legalised piracy evaporated, the gutsiness was watered down, and the cockiness castrated. But the death of the pirates had an interesting effect on the fortunes of Radio Luxembourg. Radio One did not broadcast in the evenings because of needle time, and Luxembourg took the opportunity to make a comeback, changing its format from the out-of-date segmented sponsoring, to a continuous programming that more resembled American stations three-hour shows, radio personalities, like Tony Prince, and, echoing the FM stations, a late night slot for progressive rock with the mid-Atlantic tones of Kid Jensen. It was a feature that Radio One, soon copied, and John Peel was given his *Night Ride*. But Peel was alone amidst the 'personality' DJs. In search for the personality most acceptable to the most people, Radio One even turned to a latter-day crooner, Jimmy Young, whose early shows were entirely scripted, he rehearsed and timed his voice-overs while the previous record was going out on the air.

In contrast, Dave Cash was dropped quietly and then fired, because some of the more conservative executives in the BBC thought he was 'too slick'; while Kenny Everett was fired for making a joke about a Minister of Transport's wife having it easy with her driving test. Once again Auntie was criticised for being too conservative.

So dominating was the position of Radio One, that soon payola-type



Mike Leadbetter

Alan Freed, one of America's first Rock orientated DJs.

approaches were made to some of the jockeys. In an effort to counteract this, programming was taken out of the hands of the DJs, and given to the producers. A format known as 'stripping' was introduced, whereby a note was kept of how often each record was played, and efforts were made to ensure all were played the same number of times. The upshot was that since Radio One had to play the Top 10, and since all the others had to receive the same air play, if a record wasn't in the Top 40 it was dead. No airplay, no chart success. No chart showing, no airplay. It was hardly surprising that the pluggers simply turned from wooing the jocks, to coaxing the producers - now the most influential men on the airwaves.

In fact over the years, Radio One has provided a curious mixture: from the conventional Top 40 programming, with the DJs' relentless servings of individual charm, to programmes which contribute to the development of the music, like Johny Moran's magazine programme, *Scene and Heard*. More recently, there have been projects like *The Beatles Story* and *The Rolling Stones Story*, leading up to the *Story of Pop* itself.

Radio One is left in a curious limbo that seems to reflect the state of pop today - the DJ's form two camps: the personalities and the enthusiasts. Perhaps here there is a conclusion - that the DJs reflect the state of the music. The frantic antics of the early US DJs reflected the excitement of the 'new music'; the cheeky humour of the British pirates mirrored the cockiness of early Beatles pop. Perhaps radio listeners will have to be content with slight variations on well-worn themes until a new Alan Freed appears, and electrifies the airwaves, or a new kind of music sweeps a new generation and its DJs into prominence.

THE SUPERSTARS

THE BEACH BOYS A DECADE OF PET SOUNDS



Cyrus Andrews

'Dennis Wilson, toenails tough like brazil nuts, has been surfing for 13 years. It was Dennis Wilson who came out of the water and told Brian what it was like out there. It was Brian who fooled the world.'

(Tom Nolan, *Rolling Stone*, October '71)

The Beach Boys are one of the true enigmas of rock. The 'Surf's Up' album, released in October 1971, completed a 10-year cycle for the group ('Surfin'', their first record, was released in October 1961); a 10-year cycle which had seen a somewhat chequered career. The group rose to fame on the wave of enthusiasm for surfing and drag-racing; managed to outlive those crazes by shifting the emphasis of their music to the American/

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Californian teenage good life in general; produced one of the most remarkable albums in rock, 'Pet Sounds', only to fall victim to intellectual pretensions. Experimentation with psychedelic drugs, obscure religious sects, the Maharishi and transcendental meditation, health foods, and even an oblique flirtation with Charles Manson, all failed to produce music which would recapture the glory of older days. It took the simple re-discovering of their very life-blood, water, to do that.

The Wilson brothers, Brian, Dennis and Carl, their cousin Mike Love and friend Alan Jardine, all attended high school in Hawthorne, a suburb of San Francisco just five miles from the Pacific Ocean rollers. While Dennis was out surfing, the other four would sit around the house running through Four Freshmen songs. Dennis

loved surfing so much that he persuaded them to form a group together to play music which would be a celebration of the sport. He even came up with the name of the group - Carl and the Passions.

Brian and Mike Love wrote 'Surfin'' for brother Dennis; a simple twelve-bar rock & roll beat Murry Wilson, the boys' father, was also something of a songwriter himself, and it was his publisher, Hite Morgan, who put the boys on to vinyl. On October 8th, 1971, 'Surfin'' was released on the local Candix label under the name the Beach Boys.

'Surfin'' became quite a sizeable local hit, pushed up to no. 76 in the national Hot 100, and the Beach Boys made their concert debut at the New Year's Eve *Ritchie Valens Memorial Concert* at the Long Beach Municipal Auditorium. The



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Left: The Beach Boys on their first visit to the J.K. From left to right: Carl, Brian and Dennis Wilson, Mike Love and Al Jardine. Top and top right: The Beach Boys on stage. Above: A Beach Boys line-up with Bruce Johnston. Right: An early Beach Boy Concert at the Civic Auditorium, Sacramento, California on August 1st 1964. Below: The Beach Boy line-up in 1973 playing with Elton John.



Capitol Records



Reprise Records

whole music scene at that time was dominated by the East Coast, and Dick Clark's thin-tied Italian singers from Philadelphia and Brooklyn. So, instead of angling the record solely on surfing (a then purely Californian obsession), the Beach Boys tried to cover themselves by introducing a dance into it (Dick Clark's national TV show, *Bandstand*, promoted dances as much as it did Clearasil and Dentyne):

*From the early early morning,
To the middle of the night
Anytime the surf is up,
The time is right
And when the surf is down,
To take its place
We'll do the surfers' stomp
It's the latest craze.*

Candix thought that the Beach Boys, like 'the surfers' stomp', were simply another craze, a one-hit wonder. Al Jardine did too, and left the group to pursue dentistry. He was replaced by Dave Marks, but returned when the summer, and success, came along. The Candix label itself failed to outlive 'the surfers stomp', and folded, but the group had managed to put down a few more sides including 'Surfin' Safari', 'Surfin' USA' and '409'. Murry Wilson took these around the major record labels without success until he met Nick Venet of Capitol Records, who bought the masters for \$300.

In June, 1962, Capitol released 'Surfin' Safari' as the 'B' side to '409' – a song written by Brian Wilson and Gary Usher about Usher's Chevrolet 409. But the American public preferred surfing, even if they were completely land-locked (it says something for its appeal that the record broke first in Phoenix, in the deserts of Arizona). Surfing swept through the nation, and surfing groups sprang up everywhere, even, according to Nick Venet's sleeve notes to 'Surfin' USA', 'in places where the nearest thing to surf is the froth on a chocolate milk shake.'

California Dreaming

After 'Surfin' Safari'/'409' made the Top 10 lists nationally, the Beach Boys clung on to the formula of surfing b/w cars, and five months later 'Surfin' USA'/'Shut Down' repeated the success. 'Surfer Girl'/'Little Deuce Coupe', in August, firmly established the phenomenon of California Dreaming, and the Beach Boys as its leading exponents. At this time the Beach Boys were unashamedly using Chuck Berry's music. Carl Wilson was undoubtedly the best Berry imitator in the business – witness his introduction to 'Fun, Fun, Fun' and his countless guitar breaks, pure Berry. But the Beach Boys weren't content simply to rip off Chuck Berry's riffs, they also borrowed entire songs, particularly 'Sweet Little Sixteen', which was imperceptibly changed to 'Surfin' USA'.

'Surfer Girl'/'Little Deuce Coupe' was the Beach Boys' third national surfing/drag-car hit, after which they wisely abandoned such close identification with

so narrow a life-style. While still retaining the California backdrop of surf, sand, sun and cars, they widened their lyric content to encompass the teenage 'good-life' in general. 'Fun, Fun, Fun' and 'I Get Around' were transition records into the celebration of this American Dream of good times; of school and friend loyalty, of kissing for the first time, of dancing, of girls in general, and of course the hang-ups and heartaches they can bring.

From 1963–65, the Beach Boys poured out hit after hit that paid homage to this life-style: 'Be True To Your School', 'In My Room', 'Don't Worry Baby', 'Barbara Ann', 'All Summer Long', 'Dance, Dance, Dance', 'Do You Want To Dance?', 'Help Me Rhonda', and 'California Girls'. This simple, undemanding music evoked images of the summer sun, waves and girls, open roads and cars; which altogether spelled 'freedom'. The person responsible for all this was Beach Boy Brian Wilson, the oldest of the three brothers. In this period there are two things which mark the music of the Beach Boys: the incredible harmonies of their voices, and the production of the records. Brian Wilson sang lead, arranged all the other voices, and produced their records. Without meaning to demean the talents of the others, during this period he was the Beach Boys.

Freedom

Capitol Records, to their credit, recognised the talent that lay within him, and allowed him to produce the group's records – at a time when it was unheard of for a performer to produce himself. When he couldn't find satisfaction within Capitol's own studios, Brian simply used studios, musicians and technicians of his own choice – another unheard of move. At these sessions Brian, who could play almost every instrument himself, would show each session musician what to play. In the process he wasn't only singing about freedom, but actually giving it to musicians in California, and subsequently the whole of the rock industry. The more he worked, the more sophisticated Brian became in his production techniques. The progression can be seen simply enough from 'Don't Worry Baby', through 'Help Me Rhonda' and 'Do You Want To Dance?' to the brilliant 'California Girls' – which used brass and organ prominently for the first time. This increasing sophistication of production techniques was paralleled by Brian's increased dissatisfaction with the lyric content and style of their records. His ideas were not being adequately expressed in either his own lyrics or those of the lyricists he used. It was time to put away the surfboard wax – the wave had been ridden long enough.

Because of several nervous breakdowns caused through over-work, Brian Wilson decided to stop touring with the group. 'I used to be Mr. Everything', he explained, 'I felt I had no choice. I was run down mentally and emotionally because I was running around jumping on jets from one

city to another on one-night stands, also producing, writing, arranging, singing, planning, teaching – to the point where I had no peace of mind, and no chance to actually sit down and think or even rest.'

Death Blow

Naturally enough, the other guys in the group – and indeed the world – saw this as the death-blow to the Beach Boys. But Brian had it all worked out, and he convinced the rest of the group that he would still carry on working and singing with them . . . he just wouldn't, *couldn't*, go on those energy-sapping tours. Reconciled to his decision, the group took on a local studio musician by the name of Glenn Campbell, as Brian's touring substitute. But he didn't work out so well, and after about four months Mike Love brought in Bruce Johnston. They'd known Bruce for a couple of years, since the days when he was producing over at Columbia, and had been the 'Bruce' in another California surfing group Bruce and Terry – the 'Terry' being Terry Melcher of Byrds, Raiders, Doris Day and Charles Manson fame. Bruce fitted in perfectly, and was to stay with them through to 1972 and just after 'Surf's Up'.

While the others were touring Brian wasn't wasting his time, and the year's breathing space it had given him enabled him to develop so much that with their next album they produced one of the milestones of rock music, 'Pet Sounds'. Brian had always been a devotee of Phil Spector, and the progression through 'Don't Worry Baby', 'Help Me Rhonda' and 'California Girls' had been a process of synthesising Spector's production techniques with the raunchy rock music of the Beach Boys. With 'Pet Sounds' this synthesis was complete.

'Pet Sounds' marked a complete abandonment of the Beach Boys' music (1962–65). No longer was it enough to be concerned only with the next wave or the new set of tyres or even the problems of adolescent love; the world had far wider horizons, and far more meaningful relationships (the opening track, 'Wouldn't It Be Nice?' explicitly extolled the simple pleasures of sleeping together). 'Pet Sounds' retained all those intricate vocal harmonies, but matched them with more ambitious structures – not too ambitious, but a decided advance on the 'two-verse/chorus/instrumental-break/chorus' formula of the past. The instrumentation was more advanced, and used a much wider range of instruments and styles and sound effects. The album even had two orchestrated tracks, and overlooking Brian's tendency to overdo the lush production, the album was near-faultless. Brian himself wrote all 13 tracks, collaborating on 8 of them with Tony Asher. It was to be the maturation of not only the Beach Boys, but the whole American rock movement.

Capitol Records, however, didn't want the Beach Boys to mature into the Beach Men; after all, as boys they'd been turning

out hit after predictable hit, so why change? At first they even refused to issue it, and it was only after a long-protracted battle that they did eventually release it – while at the same time re-issuing their old hits on 'The Best Of The Beach Boys', and giving it a preferential promotion.

Brian Wilson is a very sensitive guy, prone to nervous breakdowns. He'd worked on the album for almost a year, so when Capitol rejected it he was deeply affected, and its eventual release didn't do much to alter that. 'Pet Sounds' was a critical success, but not (understandably in the circumstances) a commercial one, although three of the tracks became big singles hits: 'Wouldn't It Be Nice?', 'Sloop John B' and 'God Only Knows'.

Own Label

The rift with Capitol and the subsequent critical acclaim of 'Pet Sounds' had two important consequences. The group decided to form their own record label, and to leave Capitol. They wanted to do so immediately, but after some strong legal words they agreed to work out their contract, but no more. (Their following album, 'Smiley Smile' was on their Brother Records label, but distributed through Capitol. They had to give up three more albums before they could go fully independent, which they did with the 'Sunflower' album).

Critics began to acclaim Brian as a genius, but this was something which disturbed him. He had always been 'eccentric', to say the least, and when he received the blessing of the nascent underground/flower movement in California, he started to go through all the many different trips and crazes they embraced – but at super-speed. Brian Wilson has often been described as a 'total' person, meaning that when he commits himself, he goes the whole way. The first four years of the Beach Boys had given him the money to indulge in anything that took his fancy; so, when he suddenly had a craze on basketball, the main room in his house was converted into a gymnasium; when he wanted to play the piano with his feet in the sand, the room was filled up with sand. The stories of Brian's eccentricity just go on and on – living in a tent in the living room, holding business meetings in his outdoor swimming pool, at night, wanting to open a 24-hour table tennis shop because he found he couldn't buy equipment at three in the morning...

Brian also went through the more serious eccentricities of the time, LSD and other drugs. He enlisted the help of Van Dyke Parks during this period, and they began work on an album which was to be called 'Smile'. In November of 1966, while deeply immersed in the album, 'Good Vibrations' was released. It had taken six months to make (at one point Brian decided not to release it) and cost \$16,000. It was the Beach Boys' biggest hit of all time, and their first million-seller. The laurels marked 'genius' started piling up outside

Brian's door, unnerving him in his current project.

While he and Van Dyke Parks were making the album in the studios, the Beach Boys were out touring Europe. When they returned they were astounded by the sounds they heard, and rejected it. They couldn't comprehend the Van Dyke Parks lyrics, they argued that such studio-based music with orchestras and all couldn't be reproduced on stage, and they couldn't relate to the very advanced studio techniques and use of effects – this in pre-'Sgt. Pepper' days.

This rift within the group hampered the completion of the album, and when Brian was forced to concentrate on 'Heroes And Villains' – one of the 'Smile' tracks – as the single follow-up to 'Good Vibrations', things began to disintegrate. Van Dyke Parks left, and the release of 'Sgt. Pepper' sealed the project's fate. But the 'Smile' music wasn't all lost, and most of it has turned up on various post-'Pet Sounds' albums: 'Surf's Up' on the album of the same name; 'Cabinessence' '20/20'; and the bulk of it, including 'Heroes And Villains', 'Vegetables', 'Wonderful' and 'Wind Chimes', on the 'Smiley Smile' album.

Warmth And Humour

At the insistence of Capitol, 'Good Vibrations' was also included on 'Smiley Smile', which turned out to be a very under-rated album. It has a high critical reputation now, and is used by some drug-therapy clinics in the States. The making of 'Smiley Smile' as a good album was not so much the individually brilliant tracks such as 'Good Vibrations' and 'Heroes And Villains', as the general warmth and humour which came through as a result of those unique Beach Boy harmonies. Much of the album is purely vocal with the very minimum of instrumentation, and it was a high-point in Brian Wilson's use of the voice as an instrument.

In the meantime, Brian had moved into his Bel-Air Mansion with its own studio. The first album to come out of it was 'Wild Honey', released only two months after 'Smiley Smile'. 'Wild Honey' seemed in many ways to be an album aimed at patching up the damaged relations within the group itself, with its deceptively simple music firmly back in the rhythm & blues vein and several of the tracks co-written by Brian and Mike Love, who had been his sternest critic as regards the 'new music'. In fact Wilson Love wrote 10 of the 11 tracks on 'Wild Honey', including the album's two masterpieces, 'Wild Honey' and 'Country Air'. In many ways 'Country Air' is the perfect Beach Boys track of all-time in both style and content. The merciless singing of their voices blends superbly with their own instrumentation, while still retaining the orchestral 'wave' and mixing in the lone sound effect of a cock crowing.

The brief lyrics too are simple but evocative:



Capitol Records

1961: 'Surfin'' on the Colpix label (single).

1962: Changed to Capitol records and release 'Surfin' Safari' single and album.

1963: Singles: 'Surfin' USA', 'Surfer Girl', 'Be True To Your School' and 'Little Saint Nick' Albums: 'Surfin' USA', 'Shut Down' (not available in UK) 'Surfer Girl' and 'Little Deuce Coupe'.

1964: Singles: 'Fun Fun Fun', 'I Get Around', 'Dance Dance Dance', 'When I Grow Up', EP 'Four By The Beach Boys', albums: 'Shut Down Volume 2', 'All Summer Long', 'Christmas Album'.

1965: Singles: 'Help Me Rhonda', 'California Girls', albums: 'Beach Boys In Concert', 'Beach Boys Today', 'Summer Days', 'Party'.

1966: Singles: 'Barbara Ann', 'Sloop John B', 'God Only Knows', 'Good Vibrations', albums: 'Pet Sounds', 'Best Of The Beach Boys'.

1967: Singles: 'Heroes And Villains', 'Then I Kissed Her', 'Wild Honey', 'Darlin'', albums: 'Best Of The Beach Boys Vol. 2', 'Smiley Smile', 'Wild Honey'.

1968: Singles: 'Friends', 'Darlin'', 'Do It Again', 'Bluebirds Over The Mountains', albums: 'Best Of The Beach Boys Vol. 3', 'Friends'.

1969: Singles: 'I Can Hear Music', 'Breakaway', 'Cotton Fields', album: '20/20'.

1970: Albums: 'Beach Boys' Greatest Hits', 'Sunflower', 'Surf's Up'.

1971: Move to Warner Bros. label.

1972: Album: 'Carl And The Passions: So Tough', singles: 'You Need A Mess Of Help To Stand Alone'.

1973: Album: 'Holland', single: 'Californian Saga'.

The current line-up is Carl Wilson, Al Jardine, Mike Love, Dennis Wilson, Blondie Chaplin and Ricky Fataar, the latter are black South Africans who joined the Beach Boys on tour.



Reprise Records

*Get a breath of that country air
Breathe the beauty of the everywhere
Get a look at that clear blue sky*

But 'Wild Honey' failed to lift them back into the 'Good Vibrations' league of popularity, as did their subsequent albums 'Friends' (Brian's personal favourite album and their first stereo one), '20/20' and 'Sunflower' (which was their first after breaking away from Capitol). Perhaps a reason was the lack of a distinct image for the group, which had by now completely lost its surfing label, but had simply replaced it with a succession of others, each changing from album to album. "They've been trying to get away from the beach, you know?" said Van Dyke Parks: "They don't like their image. Even when I first ran into them I could never figure out why. What's wrong with it? Get them down to the beach. Put them into trunks. The beach ain't so bad. The ocean is the repository of the entire human condition – the pollution, the solution . . ."

Pollution

Van Dyke Parks was shown to be right. 'Sunflower' ended on the right note with 'Cool Cool Water' and the 'Surf's Up' album, which followed it, started with 'Don't Go Near The Water' (by Al Jardine). Much of the 'Surf's Up' album dealt with water and environmental pollution in general. And it was this album which lifted them back into cult status of the 'Good Vibrations' order. The Beach Boys re-discovered water, and the rock movement re-discovered them. Perhaps the attraction to the album was the inclusion of the title track, a song by Brian and Van Dyke Parks from the ill-fated 'Smile' album, or perhaps it was simply the

brilliant album cover that sold the record.

In the event, 'Surf's Up' proved to be a very important album for several reasons. First, it saw the first collaborations of Brian (and the others) with Jack Rieley, a former reporter for NBC news, former producer for Pacifica Radio, who had become something nebulous in their management, co-ordinator of the press office and, of course, lyricist. Rieley even sang lead vocal on one of the tracks, 'A Day In The Life Of A Tree', which he had written with Brian. Secondly, the album saw the demise of Brian's influence as major songwriter and producer. Only the last three songs on the album were by him, two very short and the last one, 'Surf's Up' quite a few years old. All the other Beach Boys had songs on it, even Carl who had never written before. Most of the songs by the other Beach Boys were successful, notably Bruce Johnston's 'Disney Girls (1957)', and Mike Love's 'Student Demonstration Time' (a rewording of Leiber and Stoller's 'Riot In Cell Block Number 9'), in which his voice was distorted to give a 'megaphone' effect, and police sirens were, with amazing success, used as instruments. But the attention of the album centred on Carl, his successful tracks, particularly 'Feel Flows', and his emerging talents as a producer.

'Surf's Up' was to be effectively the last 'Beach Boys' album. While everyone had had his own songs, the production and performance seemed to still unify the group. But after the release of the album Bruce Johnston (the only one not into transcendental meditation and health foods) left and Ricky Fataar and Blondie Chaplin from Flame, a South African group the Beach Boys had signed, came in. Dennis' right hand was badly cut in an

accident, and he couldn't drum or contribute very effectively any longer.

With these changes, the internal structure of the Beach Boys broke down. The first album of this radically new line-up was the very disappointing 'Carl And The Passions: So Tough'. The superb art-work and titling on the cover gave the impression of consolidating the return to earlier sentiments, as did the title, which was their original name. But the whole album was the worst for a long time, and clearly showed the fate of Brian's producing. Only one track stood out above the mediocrity, and that was Dennis Wilson and Jack Rieley's 'Marcella' – but even its brilliance couldn't carry so much dead wood.

Return To Their Roots

The group moved away to Amsterdam for a while and recorded their 'Holland' album there. It was a great improvement on 'Carl And The Passions', and Alan Jardine's 'California Saga: California' particularly was heralded as a return to their roots. Again Brian Wilson's role was cut back, to just two tracks – 'Sail On Sailor' (another Van Dyke Parks collaboration) and 'Funky Pretty' – and to the 7-inch record enclosed, which was a fairy tale called 'Mount Vernon And Fairway'. Suffice it to say it was in between this dialogue on this little throwaway record that the best music was to be heard. In fact it will probably need a fairy tale to save the Beach Boys from disintegrating completely into just a collection of very talented people. Sadly, it is a case of them not recognising that the sum of the individual parts can never equal the quality of the whole – such has been the fate of too many of rock's heroes.

The Dedicated Followers of Fashion



The '60s brought to Britain a fashion scene that owed absolutely nothing to the past. Brash, inventive and totally without inhibitions, it was dependent only on the young who wore it, and anyone who had enough drive and talent to help keep up its steamroller momentum. It was a scene served up red hot to a ravenous public through the joint genius of a canny Scots businessman, an ambitious fashion buyer, a model, a hairdresser, and a pudgy young photographer from London's East End.

Individually, each had enough talent to have made a fortune in any way they chose. Collectively, they generated a force that turned the behaviour pattern of a generation upside down.

It helped that there was money about. Money and men. With conscription a thing

of the past, the 18-year-olds who, a few years earlier, would have been square-bashing through their two years in the army, were on the town with time and pay-cheques to spend on themselves. This they proceeded to do with a whole-hearted dedication that overnight brought colour to the streets, and apoplectic letters to the *Times*. As if to drive home the news that this was no khaki generation, they bought themselves paisley pattern shirts, tartan socks and mauve jeans. Apparently careless of the fact that they were male, they outraged the middle-aged by back-combing, lacquering and tinting their hair, while their girls – as though overpowered by this display of virile male plumage – hurriedly effaced themselves in knee-length socks and shapeless skirts in shades of deep sludge. The past was dead and buried, and they were the Modernists. The Mods.

By the mid-'60s, anyone who wasn't Mod was Rocker – the males of this rival faction showing a marked preference for rivet-studded leather jackets and motor bikes. Their girls were accordingly allowed to outshine their Mod sisters, which they accomplished without difficulty with the aid of generous applications of eye shadow and lipstick, plus back-combing that kept their hair a good six inches clear of their head. It was the golden age of lacquer, and Woolworths sold it by the gallon.

To the non-involved public it was outrageous, dangerous, or mildly funny. But to John Stephen, a fugitive from the grey hopelessness of Glasgow, it was the outward sign of something deeply significant: the young of Britain were largely employed in well-paid but boring jobs. To them, clothes were individuality, the proof that they were people and not just cogs in a machine. Which meant, by John Stephen's reckoning, that it was on clothes that most of the spare money of the '60s was going to be spent.

At the time he became aware of this dynamic fact, the young Scot was selling sweaters in a small shop he had opened in a sleazy back-street in London's West End, known as Carnaby Street. Encouraged by a show business following for a line in mohair sweaters, he followed the new interest in male fashion to its obvious conclusion and opened the kind of establishment that had once been exclusively feminine – the 'boutique'. Then he opened another. By 1964 he was running six, with such names as The Mod Male and Male West One. With an impact that was to send tell-tale seismic shocks to the clothing centres of the Western world, Carnaby Street was *In*.



Carole Viner/Syndication International

Stephens designed 80% of the clothes he sold, buying the balance from continental manufacturers with trend-setting ideas of their own – such as the deep-collared shirts that were the brain-child of a stylist in Italy. But the Carnaby Street boutique offered more than just a line in clothes. Its hall-mark was a personalised and freewheeling service that to the establishment store was a non-economic blasphemy.

Sell! Sell! Sell! department heads had always hissed at salesgirls, driving them out to knock over like pheasants any unsuspecting passer-by who had been so unwary as to set foot in their store. But in Carnaby Street the game was played by very different rules. The assistants stood around smoking cigarettes and feeding pop records on to the endlessly spinning turntables until a customer stopped looking and indicated that it was time to make a sale. Only then was it made clear that although the hard-sell was out, efficiency remained. Alterations were done on the spot, for who was interested in buying something that couldn't be worn that night? If a shirt was wanted from another boutique to match a newly bought pair of jeans, then the assistant rushed down the street to get it. In its own special way, Carnaby Street had moved from becoming a street of shops to being itself a multi-department boutique with a folklore of its own.

Fashion – the 'gear' – was soon gathering in an ever increasing cross-section of the public. Girls would buy the latest pink, blue and lilac denims for themselves, while entertainment personalities were only too glad to associate themselves with new ideas. It was from Carnaby Street that the Beatles bought their famous collarless jackets, popularising a style that had in fact been gathering dust for more than a year. And inevitably with TV, magazine and stage exposure, demand snowballed to such an extent that cheap, mass produced copies began to be turned out everywhere.

Mary Quant

What John Stephens was to the '60s young men, the girls found first of all in Mary Quant. Towards the end of the '50s, this highly significant young designer had been a buyer at a boutique backed by Archie McKnee and the man who was later to become her husband, Alexander Plunket-Green. Unable to find any manufacturer who made the kind of clothes she needed for her stock, Quant had started to design herself, producing, season after season, a string of ideas that immediately became new fashion trends. From Slim Jim knitted dresses, she progressed by way of black schoolgirl stockings and black leather, to the shiny jackets and battle-dress tops that, by the start of the '60s, were consistently a jump ahead of the latest that Paris could produce. By the mid-'60s, Mary Quant's Bazaars were reigning supreme in Knightsbridge and the Kings Road, and

she was announcing her plans to move into the money-making field of cosmetics.

The Quant attitude towards fashion was utterly at variance with everything held dear by earlier generations. Gone was the pre-war respect for hand-sewn craftsmanship. Instead of one 'good' outfit, this tireless, dark-haired girl said simply that you bought four cheap 'fun' things, and as soon as you tired of them, you threw them away. Forget the quality and enjoy yourself was the Quant motto; and in Britain, France, Switzerland, Australia, Finland and America girls agreed with her. By 1964 Quant products topped the £2,000,000 mark, just 10 years after she had opened the doors of her first Bazaar.

As 1964 saw Mary Quant on the top rung of the fashion ladder, a fashion artist named Barbara Hulaniki was setting a tentative foot on the rung at the bottom, going into business with a mail order gingham shift and scarf for £1.5s. In less than a decade she was to have at her command no less than 120,000 square feet of selling space, in an establishment known throughout Europe as Biba.

Hairdressing's Own Dictator

With personal appearance judged almost wholly on its impact value, the hairstyles of both sexes had ranged from aggressive to purely experimental. It was as though Swinging London, as it had become known throughout the Western world, was waiting for the emergence of hairdressing's own dictator, a personality who duly made his appearance in the form of a young Cockney with the apparently purpose-built (but in fact real) name of Vidal Sassoon. Trained in the salon of Raymond, the middle-aged, carefully outrageous 'Mr. Teasy Weasy' of the 1950s, Sassoon cut ruthlessly – the first time in his chair could be an unnerving experience – but for shape rather than style. The result was a head of hair that, for no other reason than that of minor skill elevated to a point of genius, required no perming or curling, and one with which its happy owner could tramp hatless through a gale force wind in the confident knowledge that once indoors every hair would fall magically back in place.

By the mid-'60s, nearly every young and near-young fashion conscious woman in London was beating a path to Sassoon's Bond Street door, while one New York fashion editor wasn't ashamed to admit that on occasion she had kept her appointment by transatlantic plane. To a stranger in London's West End it must have seemed as though any woman under 25 wore a uniform: a PVC coat, boots and a Vidal haircut, short with a heavy fringe.

Less well served, the men were inevitably having problems. Their traditional barbers lacking both the inclination and skill to cope with long hair. But on a September day in 1964, a pop group that had sprung from the somewhat unlikely background of Harrow School took the bull by the horns and presented them-



Paul Popper



Left: John Stepher photographed in Carnaby Street in 1963. Above some of the people and scenes that changed fashion and life in the '60s. Top left: Twiggy, top girl model. Top right: Two hot-panted models of the late '60s scene. Left: Mary Quant, fashion designer, and her husband. Right: Pete Townshend, lead guitarist with the Who.

selves at Vidal Sassoon's. One of them, Michael d'Abo, was to find fame as the singer with Manfred Mann, and almost overnight it became an accepted fact of London life that friends and husbands of Vidal clients could make their way to the same salon once the worst of the daytime rush was over, and be 'Vidalled' too.

The Look — the '60s Look — was marketed with a dedication and flair that was the product of more energy and talent than had ever been released in such a field before. Yet it still needed the kind of image-goddess beloved of past generations. She came in the shape of Jean Shrimpton, the gawky daughter of a farmer who found herself possessed of a knack for turning a fashion artist's croquis into pulsating flesh and blood.

Syndication International Pex Features

Keystone

Picturepoint Ltd

The Shrimp was a girl of real beauty, but as a 'clothes horse' she had little in common with the lifeless perfection of the great models of the past. Her body was good but not unique, but her photographer was unexcelled. He was a pudgy East Ender named David Bailey, impatient of the traditional paraphernalia of studio lighting and whole plate cameras, he was interested only in catching moments of fleeting beauty with a 35mm Nikon — that he used less as an instrument than as a kind of third eye extension of himself. The woman he photographed lived and breathed, and always managed to suggest a magic of the ordinary girl.

Beautiful Girls

Jean Shrimpton was the prototype of a dozen extraordinary-ordinary girls such as Celia Hammond, Jill Kennington and Sue Murray. They fulfilled their role so well that, in an astonishingly short time, the girls of London really did succeed in mass producing their appearance. Just how this was done remains something of a mystery, but anyone who knew London in 1964 can remember how, almost overnight, the city seemed to have become populated exclusively with beautiful girls. True, they were indistinguishable one from another,

but beautiful they truly were.

There were great names in the Swinging '60s, and even some of the lesser lights deserve to be remembered. Some were unexpectedly significant, such as 19-year-old Cathy McGowan, who was chosen from 800 applicants as pop adviser to a popular TV show. Unashamedly ordinary, she became her generation's unofficial leader. Whatever Cathy wore on her Friday night show, thousands of youngsters would be buying the following morning. She was the girl who made them cut a heavy fringe, grow a long bob, wear long white socks, drop their hemline, haul it up again. She had skirts, scrapbooks and chocolate biscuits marketed under her name, and made headlines when, trouser-suited, she was forbidden to enter the Savoy hotel. In her own way, Cathy McGowan was the kind of human link that made the fashion scene of the '60s work. She was no genius; she had few skills. She was a contact between Knightsbridge and Carnaby Street who passed on the trends to the next generation coming along. The look of the '60s, modified, mass produced, but so enormously available soon became part of every home in the land. Those who were outside it for once really felt out of everything and soon conformed.

THE MUSIC: 1957-73

BACHARACH & DAVID Music with Style

Burt Bacharach, composer of the easy listening duo.

Popular music is not, and never has been, solely the province of the young. Before, during and after rock & roll there was Tony Bennett, Frank Sinatra, Perry Como, Eddie Fisher, all of whom appealed to a post-teenage audience of housewives, young marrieds, parents and Middle America generally. Rock & roll stole their commercial thunder: it made the record industry completely re-gear its efforts towards catering for adolescent taste. Pop music was teen music, and the oldies could stick with Broadway musicals and the latest Sinatra album: that was the message of this commercial revolution.

But the revolution did not last. By 1962, the industry itself was experiencing a post-rock & roll backlash, and standard Top 20 teen music had hit an all-time low for blandness. Novelty records like 'Monster Mash', and flash-in-the-pan dance crazes were now pop's main obsession, and ballad singers were creeping back into the charts. Teenagers were still buying, of course, but the very music they bought was almost pre-rock in style – harmless, pretty and clean. Even their latest idols were fashioned more in the style of Sinatra and Bennett than Presley or Gene Vincent. Bobby Vinton singing 'There, I've Said It Again' (an old song, anyway) was just a nicely dressed cute city kid irritating Mommy's fave rave.

Then along came the Beatles, and teenage music was saved. But, this time, the pop industry was not so concerned with selling that music. The presence in the charts of records like Henry Mancini's

'Moon River' and Herb Alpert's 'Lonely Bull' revealed that there was a vast, untapped Middle American audience still waiting to be catered for. So, while one side of the industry set about trying to offset the effects of the British onslaught of beat groups and Beatledom, by finding new American teen heroes and trends, another side devoted itself to exploring the commercial possibilities the post-teenage market offered. 'Easy listening' music was born.

High priest of easy listening was Burt Bacharach, a brilliant composer, arranger and producer from California, who had served his apprenticeship in the pop industry writing hit songs for big-name artists on Tin Pan Alley. Early on he formed a songwriting partnership with lyricist Hal David and, between 1957 and 1961, they had a cluster of chart hits and won a name for themselves as highly competent writers in the league of Leiber/Stoller and Pomus/Shuman. But Bacharach's ambitions lay outside the confined world of hit songwriting. He was a skilled musician and had had classical training, although his first love was jazz. Influenced by the new wave of American classical composers, and particularly by men like Leonard Bernstein who had successfully straddled the two worlds of 'serious' music and jazz/pop, Bacharach was a George Gershwin in embryo. His first job outside Tin Pan Alley was as musical director to Marlene Dietrich but, in 1962, he joined the New York Scepter/Wand record company as an arranger. Scepter/Wand specialised in 'uptown' rhythm & blues records, and their principal artists under contract were Chuck Jackson, who recorded Bacharach and David's 'Any Day Now' in 1962, the Shirelles, and Dionne Warwick – former singer in a gospel group, whose first solo recording was a version of Bacharach's 'Anyone Who Had A Heart'

which was a hit for her in 1963.

'Anyone Who Had A Heart' heralded the start of a long and dynamic association between Warwick and Bacharach and David. In Warwick, Bacharach found a singer with exactly the right tonal qualities and vocal flexibility to interpret his music as he felt it should be interpreted. He was adept at writing to suit the style of the singer for whom he was meant to be providing a hit but, with Warwick, he was better able to create music that reflected his own personality and allowed him to work within a more musically fulfilling framework. For Warwick, like Bacharach himself, was a stylist, and very much a musician's singer. Vocally, she was clever: she sang in an almost emotionless way, using the jazz singer's technique of never interpreting a lyric but interpreting the melody instead, note for note. It has been said that between them Bacharach and Warwick eliminated the distinctions between 'up-town rhythm & blues' (a term applied to the music produced by black singers singing 'white', or pop, material) and 'popular music' as a whole.

All this is certainly true, but Dionne Warwick herself belonged, just as Bacharach himself did, to a far older and more established tradition – that of popular music itself and its inherent associations with jazz. Dionne was to Bacharach what Ella Fitzgerald had been to Harold Arlen in the '40s, and the blackness of her skin was just as irrelevant to her music as Miss Fitzgerald's had been to hers. Admittedly, Dionne Warwick did help contribute to making the idea of a black woman in a public role increasingly acceptable, but she was perhaps more important for being the first black singer of the '60s, male or female, to appeal to a strictly adult, rather than teenage, audience. Bacharach and Warwick's work together predated and helped influence the development of

sophisto-soul, through the black soul music of the Supremes to the highly sophisticated, smooth Philadelphia sound that emerged in late 1972.

Bacharach's chief importance in the world of popular music is, however, as an innovator. Through his work with Dionne Warwick he brought a new and entirely original concept to song composition, that of making musical arrangement inseparable from the song itself. With Bacharach, the arrangement is as much a part of the song as the melody or the lyrics, and it is this factor that has made his actual musical style — jazz based, with hints of latin-american — so distinctive. A Bacharach tune is instantly recognisable from its nervous, jogging beat and its light, breezy melody, and it has been virtually impossible for other artists to cover Bacharach songs without adopting his original arrangements. Every Bacharach song, in effect, has a built-in 'sound'.

Salad Days

Hal David's contribution to Bacharach's success should not, however, be underestimated. His lyrics were, even in the Bacharach/David salad days of the late '50s, of a consistently high standard, and a notch above the usual pop lyric writing of the time. He was, and still is, a lyricist in the Broadway/Hollywood tradition, a tradition started by George Gershwin and his brother Ira, and the Rodgers and Hart songwriting team of the '30s. Frequently witty and, above all technically brilliant, David's lyrics were unmistakably adult in their subject matter and in the sophistication of the language used. A good example is 'Wives And Lovers', a hit for Jack Jones in 1965:

*'For wives should always be lovers too
Run to the door the moment he comes
home to you
I'm telling you'*

Dionne Warwick. Right: A golden moment from the film *Butch Cassidy and the Sundance Kid* brought alive by Bacharach's music.
Rex Features Fox Rank/Arrow Publicity Services

David's technical ability as a lyricist is nowhere better demonstrated than in 'Do You Know The Way To San Jose?', in which he was faced with the prospect of fitting words to certainly the most intricate melody/arrangement Bacharach ever wrote. Even Dionne Warwick had trouble trying to cope with the number of minor chord changes contained within the song. Songs about would-be starlets coming to Hollywood in search of fame and fortune were a hall-mark of '30s songwriting, but David updated the situation in a humorous and compelling way:

*'Weeks turn into years, how quick they pass,
And all the stars that never were are parking cars
And pumping gas'*

In no small way, Burt Bacharach and Hal David gave the American middle-class its own pop music. Before them, all that the music industry had been content to sell to the over-25s was tinpot nostalgia and the latest Sinatra re-hash of standards. Bacharach's music had a form all its own, and its appeal identified a certain untapped section of the record buying public that had been overlooked in all the teen exploitation that had followed the first rumblings of rock & roll. Bacharach's effect on the 'easy listening' market was comparable to that of the Beatles on the pop market. He even had the suave, sophisticated, and yet modest musician-at-work image to carry him to the suburbs of Middle America, an image that his TV Specials in the late '60s could only enhance. Herb Alpert, Sergio Mendes, Ray Conniff and the Carpenters all owe a lot of their success to the initial breakthroughs that Bacharach made.

In 1969, Bacharach and David attempted their first Broadway venture, a musical version of the film *The Apartment*, called *Promises, Promises*. Although it contained

at least one hit song, 'I'll Never Fall In Love Again', and was commercially successful, the show had its critics. In writing for the show Bacharach was, for the first time, forced to step down from his role as arranger and just supply the songs in toto, to be used as the producer thought fit. Although Bacharach was ostensibly the 'musical director', he had to fall in with the requirements of a script that had the heroine singing 'I'll Never Fall In Love Again' to just her own guitar backing — a degree of musical simplicity to which he was quite unused. Without his own arrangements the songs sounded mediocre and undistinctive, proving the point that he needs to build a song around a certain 'sound'.

David, too, found writing lyrics to a particular context and for different characters in the show difficult. *Promises, Promises* was their first mistake. *Lost Horizon*, another musical, for the movies this time, was their second mistake: here the problems became even more marked, and it put a strain on their relationship that may or may not have accounted for their split in the early part of 1973. Both ventures proved that Bacharach was at his most musically and technically creative in the recording studio.

Bacharach is still a leading figure in American music, having achieved a status comparable to Irving Berlin or the late Cole Porter. His songs are still widely recorded, and every year seems to produce its Bacharach hit. The list is endless: 'Walk On By', 'Always Something There To Remind Me', 'This Girl's In Love With You', 'Alfie', 'Trains And Boats And Planes', 'What The World Needs Now', 'I Just Don't Know What To Do With Myself', 'Close To You', 'I Say A Little Prayer' and 'Raindrops Keep Falling On My Head'. Although he remains a figure somewhat outside the common pop spectrum, Bacharach's influence on that very spectrum has been considerable.



Talking 'bout my generation

This week we look at the songs of
Brian Wilson

Good Vibrations

by Brian Wilson and Mike Love

*I'm picking up good vibrations,
She's giving me excitations.
I'm picking up good vibrations,
She's giving me excitations
I'm picking up good vibrations,
She's giving me excitations.
I'm picking up good vibrations,
She's giving me excitations.
She's giving me excitations.*

*I, I love the colourful clothes she wears,
And the way the sunlight plays upon
her hair.
I hear the sound of a gentle word,
On the wind that lifts her perfume through
the air.*

*Close my eyes, She's somehow closer now,
Softly smile, I know she must be kind.
Then I look in her eyes,
She goes with me to a blossom world.*

© London Music

'I Get Around'

Words and Music by Brian Wilson

*I get around from town to town
I'm a real cool head
I'm makin' real good bread.*

*I'm gettin' bugged, drivin' up an' down
the same ol' strip
I gotta find a new place where the kids
are hip
My buddies and me are gettin' real well
known,
Yeah, the bad guys know us and they
leave us alone*

I get around from town to town . . .

*We always take my car 'cause it's never
been beat
And we've never missed yet with the
girls we meet
None of the guys go steady 'cause it
wouldn't be right
To leave your best girl home on a
Saturday night.*

I get around from town to town . . .

© Burlington Music



Lizzy Fieldhouse

Brian Wilson emerged as the driving force behind the Beach Boys and as a troubador of the good life. His earliest songs celebrated the care free, almost mindless, search after good times, that supposedly marked the West Coast youth of the early '60s. Surf, cars, girls, were the scenes and hedonistic self-fulfillment was a virtue; don't worry about tomorrow, was the message, just live for today. The Californian teens thought of themselves as children of Hollywood, with their 'live, love, laugh and be happy' philosophy and this was what motivated Wilson's writing. 'I Get Around' – chronologically at about the middle of his writing career – celebrates being young and monied, free-living and speed-crazy (in the days when speed meant miles per hour and not, as later, drugs). Wilson's buddies are the elite, 'the in-crowd' but basically decent, shunning the 'bad guys'. They are filled with masculine camaraderie, owing allegiance to their wheels and each other,

before any girl. Typical rock & roll male chauvinism!

By 1966 Wilson was changing. He and the group had started taking things seriously and his writing became more selfconscious. Their 'Pet Sounds' album was hailed as the equal to 'Sergeant Pepper' and his songs became more complicated, less exuberant. But Wilson had one masterpiece in him – 'Good Vibrations'. The disc is really a triumph of production in which the group are secondary. The lyrics are simple but soulful. One girl is important now; surf and cars are childish games. Flower-power and love are the vogue and 'Vibrations' with its ethereal musical effects and angelic chorus, mirror the mystical mood. It's a light, airy number that wafts into the ears; the words are not particularly important, except as harmonies to the main theme – the groups voices being used as additional instruments – indeed individual phrases are hard to catch. It's the high point of a career and since then Wilson has never matched it.



Mike Leadbetter

BLACK MUSIC: 1951-64

SAM COOKE 'MR SOUL'

When Sam Cooke sang a sad song the whole world cried. But when someone shot three .22 bullets into him few tears dropped on to the 'Pop Star Shot in Motel' banner headlines. There, at least, the grim irony of mass-popularity-in-death escaped him. Instead, Sam Cooke was quietly forgotten by the music industry and, but for the emergence of a new wave of soul artists, his name would now mean little more than the Johnny Ace's and Jesse Belvin's of the next world — all black stars once, but now mere names on dusty discs.

Instead Sam Cooke's songs, if not his original recordings, are constantly revived, and he is often referred to by 'rock-ologists' as 'Mr. Soul' — 'an important figure'. At least in death critics have the

chance to objectively evaluate his career — not that that's easy. Sam Cooke wore more hats than Princess Anne, and ironically . . . astoundingly, most stayed on his head.

Sam's entrance into the musical arena was — as with so many black artists — through the church door. Parallel to the development of the blues as a musical form which served as a means of black identification, the non-secular musical activities of America's Negroes were evolving. All over America the churches serving black communities were echoing, not with the voice of pious solemnity, but with the impassioned exuberance of a people seemingly lost in new stratas of religious fervour. From the '20s on, groups of singers four, five, sometimes whole choirs, toured churches and auditoriums preaching a white saviour of a black people.

In the late '40s, in Chicago, a six-man group called the Soul Stirrers were saving souls and selling records. Their lead singer

was one R. H. Harris and, on signing to Specialty Records of Los Angeles, his impassioned pleading on an old spiritual, 'By And By', became a national R&B hit. But in 1950 Harris retired, and his replacement was a singer fresh from another group, the Highway Q.C.'s. On March 1st, 1951, Sam Cook (no 'e' then) recorded his first sides as leader of the Soul Stirrers. Art Rupe, president of Specialty remembered: 'He was a perfectionist, he would work for hours rehearsing, producing; he gave the impression of being very sure of himself.' Confidence was an unexpected attribute coming from a 19-year-old, but it was Sam's voice — a clear, sensual, beautiful tenor — which brought a new dimension to the group's previously uninhibited religious fervour.

The tours (100,000 miles a year) commenced and the Soul Stirrers, given the limitations of their field, were a super-group. They were able to command big fees and wear sharp mohair suits, but as the years went by Sam looked out on

the music world proper with amazement, as black culture turned cartwheels with white capitalism and produced rock & roll. Suddenly, styles heard previously solely in the ghetto were modified to sell a million. Sam, who was by now (1956) a slick music professional, realised that the praises of the Lord could take him only so far. With disapproval from the Soul Stirrers echoing in his ears, Sam – and his producer Bumps Blackwell – went into the studio to cut a ‘pop record’. As Dale Cook (the pseudonym was forgotten after one disc) he put ‘Lovable’ out on the Specialty label. The other Soul Stirrers believed that ‘pop music serves the devil’, so Cooke, together with Bumps split from the group and Specialty. Sam Cooke (now with an ‘e’) did have one more disc on Specialty, but it was a contract with Bob Keen’s Keen label which was to prove really significant.

After a couple of relative flops, Keen released a song which sounded as if it had been written by the universal inarticulate teenager (actually penned by Sam’s brother L. C.). ‘You Send Me’ sold two million, and provided a suitable stereotype on which to base hundreds of similar ‘teen rock-a-ballads’.

With Sam a huge solo star, national tours with rock & roll bands, TV shows, and a stream of releases (both on Specialty and Keen) followed. Sam wrote a lot of his own material (sometimes with Lou Adler and Herb Alpert), and those he didn’t write himself were usually the standards of another show tune era. His own songs covered an enormous range of feeling: some, like ‘Wonderful World’ were wistful; others, like ‘Everybody Likes To Cha Cha Cha’ were excruciating; and most meant nothing outside the States despite, or because of, a proliferation of cover versions.

Confusingly, Sam was black, his lyrics were white, middle-class adolescent, and his music was white, middle-class middle-of-the-road. Supper clubs and cabarets quickly replaced rock & roll joints, and by

the ‘60s Sam was recording with RCA and producers Hugo and Luigi. Sam had never fitted into a rock bag, his voice was too sweet and his phrasing too lazy; so now he quickly became immersed in accompaniments of ever increasing size and sophistication, using on his albums a range of material designed to conform to a Nat ‘King’ Cole image. His singles, however, were still aimed at the Hot 100, and often self-written. His trademark was still wistful romanticism, and ‘Cupid’ proved a US smash and a UK hit – following ‘Chain Gang’ which had earned Sam a Gold Disc.

In 1960, Sam was almost killed in an automobile crash. A friend was pulled dead from the wreckage, and Sam had six slivers of glass removed from one eye before the surgeons decided that his life and sight were saved. He said at the time: ‘Believe me, I’m a wiser person as a result of my brush with death.’

Wisdom was just what Sam needed if he was to continue his double role successfully. The albums poured out: ‘Cooke’s Tour’, ‘Swing Low’, ‘My Kind Of Blues’; each a lavish dip into middle-of-the-road muzak. In 1962 Sam jumped, like hundreds more, on to the then current bandwagon, and put out a twist record. Unlike those hundreds, however, he kept his own identity, his own lilting originality. ‘Twisting The Night Away’ is arguably the best disc of its type. He didn’t have the twist beat of course and, within one record, Sam was back with an older type of song. But ‘Having A Party’/‘Bring It On Home To Me’ showed a newer, less compromised approach.

On ‘Bring It On Home To Me’, another ex-gospel artist, Lou Rawls, echoed Sam in best church call-and-response tradition. The brass still brayed, the strings still swooped, but Sam now sang with a new fire; ‘Nothing Can Change This Love’/‘Somebody Have Mercy’, and ‘Send Me Some Loving’ (a fine old Little Richard blues ballad) were testifyin’ stuff. ‘Soul music’, a new name for an old tradition, was beginning to emerge, and soon RCA

had tabbed Sam ‘Mr. Soul’. ‘Another Saturday Night’, reportedly written in a British hotel room, was followed by a few steps back into blues roots with ‘Frankie And Johnny’ and ‘Little Red Rooster’ – both treated with a mixture of soulful assurance and theatrical aplomb. Sam toured the States, the UK and the Far East, donning a tuxedo for the supper clubs and a sharp suit for the overseas package tours. He even appeared on ITV’s *Thank Your Lucky Stars* in Britain.

Hugo and Luigi were by this time beginning to wonder whether Sam could continue being so many things to so many people. He followed a Top 40 dance record, ‘Shake’ (b/w perhaps his greatest disc, the beautiful ‘A Change Is Gonna Come’), with ‘It’s Got The Whole World Shakin’’ – accompanied by a band playing like Count Basie. By 1963, the label he had formed with manager J. W. Alexander, Sue Records, was getting hits with Johnny Morrisette, the Sims Twins and the Valentinos.

In Los Angeles, on December 11th, 1964, the apparently happily married singer was reported to have picked up an attractive Eurasian girl, Linda Boyer, taken her to a motel room and been shot dead by one Bertha Franklin, the hotel’s black proprietor, to protect Miss Boyer from an alleged sexual assault. Many questions were never asked nor answered, and details of his death have since been linked with his Black Muslim leanings, and other more sinister rumours. Now of course, the story will never be told.

In an age of dedication to rock music as a life-style, as well as a music, Sam Cooke’s ability to adopt several musical roles makes him difficult to appreciate. But the golden voice, and the golden songs he wrote like ‘Twistin’ The Night Away’, ‘Bring It On Home To Me’ and ‘A Change Is Gonna Come’ make nonsense of the claims of many apparently less compromised artists to soulfulness. Sam brought soul to the silent majority, and that was no mean feat.

From left to right: Cooke’s widow Barbara, Elisa Boyer, singer, who testified that Cooke forced her to go to the motel where he was later shot, by Mrs. Bertha Franklin, manageress of the motel.



POP FILE

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

NICKY HOPKINS is a pianist who has been on the rock scene since the days when he played with Lord Sutch and the Savages and Cyril Davies' R&B All Stars. He was much in demand as a session man, but joined the all-star Jeff Beck Group and went on the road until that band folded. Since then he has played on albums of Nillsson, John Lennon and the Rolling Stones, and has also toured widely with the Stones.

LIGHTNIN' HOPKINS was born Sam Hopkins on March 15th, 1912, near Houston, Texas. Following the post-war fall in popularity of Mississippi blues forms, Lightnin' – along with others such as Smokey Hogg and Li'l Son Jackson – helped to transform the Texas country blues into a nationally popular R&B style complete with bass, drums, and sometimes piano. Lightnin' maintained his popularity through the '50s and '60s, recording mainly for the West Coast Aladdin label and Jewel, and playing direct blues that were usually in the 10 or 13-bar format. His style has at times had great influence on such as the Stones, the Animals and Dylan, and along with Brook Benton he was once quoted as being Ringo Starr's favourite artist.

HOWLIN' WOLF – real name Chester Burnett – was born in June 1910, and began singing blues while working on a plantation. After his army discharge in 1945, Wolf returned to West Memphis and formed a blues combo that included James Cotton and Junior Parker on harmonica as well as himself. Ike Turner helped him get his first recording deal with RPM for whom he recorded 'Moanin' In The Moonlight'. In 1951, he moved to Chicago and signed with Chess, re-recorded 'Moonlight', and followed through the '50s with many memorable tracks including 'Smokestack Lightnin'', 'How Many More Years?', 'Evil', 'I Asked For Water She Gave Me Gasoline' and 'Spoonful'. His rough-edged vocals and fine harmonica playing have made Wolf one of the most enduring and best loved of the bluesmen.

HUMBLE PIE was formed in 1968 by Steve Marriott (guitar), Peter Frampton (guitar), Greg Ridley (bass) and Jerry Shirley (drums). Marriott was feeling cramped by the pop-image success of the Small Faces and formed a group that wouldn't aim exclusively at the Top 20. Despite three fine albums ('As Safe As Yesterday Is', 'Town and Country', and 'Humble Pie') and a lot of hard work, it took till late 1970 before the Pie got the receptions they were looking for. They became especially popular in America through their 'Rock On' and 'Rocking the Fillmore' albums and their live concerts, and gradually became less inclined to acoustic and soft rock. In 1971, Peter Frampton was replaced by ex-Colloseum guitarist Dave 'Clem' Clempson and the group took on an even heavier feel displayed on their album 'Smokin'.

Mike Hope



ENGELBERT HUMPERDINCK had been singing for years without great success as Gerry Dorsey, until he found a new name in 1967. His 'Release Me' reached no. 1 in Britain and he's followed it with a long succession of easy listening successes, including 'The Last Waltz', 'Man Without Love', 'Les Bicyclettes de Belsize' and 'The Way It Used To Be'.



TAB HUNTER was a film actor before he made it to the top of the charts in 1957, with his recording of 'Young Love', the song recently revived by Donny Osmond. The same year, he also had success with 'Ninety Nine Ways', but after that he disappeared along with scores of other softened-up, smoothed-down Presley-inspired singers. He also had his own TV series.

Pictorial Press

BRIAN HYLAND was one of a number of singers who had hits with novelty records or sloppy teenage romance songs after 1960, when the initial energy of solid rock was running low. Despite 'Itsy Bitsy Teeny Weeny Yellow Polkadot Bikini' (1960), 'Ginny Come



Pictorial Press

Lately' (1962) and his best record 'Sealed With A Kiss' (1962). Brian Hyland is for nostalgia freaks only.

FRANK IFIELD was an Australian with a nondescript mid-range voice and a piercing falsetto up top, which earned him a large number of hits between 1962 and 1964, until the Beatles etc. washed the likes of Frank Ifield away. His four no. 1 hits were 'I Remember You' and 'Lovesick Blues' (1962), 'Wayward Wind' (1963), and 'I'm Confessin'' (1964).

THE IMPRESSIONS grew out of a group called the Roosters, which started in Chicago in 1958, round Fred Cash and Sam Gooden. The Roosters became with Impressions with the addition of singers Jerry Butler and Curtis Mayfield. When Butler left, Curtis took over lead vocals and the group produced a startling series of gospel-inspired songs with a haunting atmosphere and often a strong social message including 'People Get Ready', 'I'm A Fool For You', 'Gypsy Woman', 'Amen', 'Woman's Got Soul', 'Mighty Mighty' (Spade and Whitey), 'Seven Years', 'Check Out Your Mind' and 'Baby Turn Me On'. In 1970, Curtis went solo but still writes and produces for the group.



Redferns

THE INCREDIBLE STRING BAND started out in 1967, with Mike Heron, Robin Williamson and Clive Palmer (who left the following year). Their instruments included recorder, sitar, dulcimer, whistles, hand drums, pan pipes and jews harps, as well as organ, piano and guitars. They projected a fantasy world of spirits, witches, primitive rites and mythology, that found a ready market in the gentle years of flower power. Their albums 'The Incredible String Band', 'Spirits' (The Layers Of The Onion), 'Hangman's Beautiful Daughter', and 'Wee Tam And The Big Huge' became objects of a gentle-people's cult in search of something mystic and mysterious.

THE INK SPOTS were the inspiration for many black vocal groups in the '50s – for the Ink Spots were black but had hits in the white charts. They sang in close harmony with a light backing behind their clear, easy vocals. Their last British hit was in 1955 with 'Melody Of Love'.

IRON BUTTERFLY – Erik Brann (lead guitar), Lee Dorman (bass), Ron Bushy (drums) and Doug Ingle (organ, vocals) – started out in Los Angeles in 1967, and became a big name in the USA the following year with their raucous, heavy music. Their albums 'Heavy', 'In-A-Gadda-Da-Vida', and 'Ball' set out a style that of heavy bands have followed since.

THE ISLEY BROTHERS Ronald, Rudolph and O'Kelly Isley – are probably still best known for their two early '60s US hits 'Shout' and 'Twist And Shout'. These records were covered here by Lulu and the Beatles and it wasn't until 1968 that the Brothers made the charts here. In 1966, they joined Motown and released 'This Old Heart Of Mine' which was a hit in the US. Two years later, it made no. 3 in Britain! The Isleys followed it with more Motown hits in 1969, including 'I Guess I'll Always Love You', 'Behind The Painted Smile' and 'Put Yourself In My Place', before leaving that company to set up their own label.

ITS A BEAUTIFUL DAY originated in San Francisco and were built round the talents of David Laflamme, who critics said 'played violin the way Jimi Hendrix played guitar'. On their first album 'It's A Beautiful Day', David was joined by Linda Laflamme on keyboards; Hal Wagenet, guitar; Mitchell Holman, bass; Val Fluentes, drums; and Pattie Santos, vocals. Linda was replaced by Fred Webb by the time of 'Marrying Maiden' (1970: and their best album). On stage they had lots of style and energy and Pattie Santos is very sexy, but their 1973 album 'Today: where Greg Bloch has replaced David Laflamme on violin, fails to capture that illusive mixture of high energy and good music that cut the group out from the crowd.

MAHALIA JACKSON established herself as a gospel singer in the late '40s and the '50s, mainly through her

recordings for the New York Appollo label. While other artists have taken gospel as a jumping off point for rock or soul music, Mahalia has continued to sing undiluted 'sacred music'. Among the best known of her more recent recordings are her 'Best Loved Hymns Of Dr. Martin Luther King' album (US 1968) including her versions of 'We Shall Overcome' and 'Silent Night'.

DICK JAMES was not the man who made the Beatles but one of many men whom the Beatles made. After abandoning his career as a singer, he went into music publishing. One day in 1962, Brian Epstein walked into his office with a demo disc of 'Please Please Me'. Practically every other publisher had turned it down, but James did not. In 1963, he and Epstein set up the Beatles publishing company Northern Songs and James went on to establish his DJM record company that includes Elton John as its star name.

ELMORE JAMES, born in January 1918, established himself as one of the most original blues guitarists through his bottleneck style of playing. Greatly influenced by Robert Johnson, who he is reputed to have worked with, Elmore James played mainly in church in his early years, developing the technique that he was to set down on recordings such as 'Dust My Broom'. He recorded his best known numbers many times for a variety of labels in the '50s and these recordings influenced many white guitarists of the '60s including Eric Clapton, John Lennon, Jeremy Spencer, and Mike Bloomfield. Elmore James died in 1963.

TOMMY JAMES AND THE SHONDELLS had a dozen US hits in 1967 to 1969 with their frankly commercial and contrived 'bubblegum' music, at a time when everyone was going mad on progressive rock and musical integrity. After his first hit (1967) 'Hanky Panky', Tommy formed the Shondells and had more hits including 'Lots Of Pretty Girls', 'Run Run', 'Mony Mony' and 'Crimson And Clover'. 'Mony Mony' made no. 1 in Britain in 1968 and impressed George Harrison enough to send James some Beatle songs, but it was his only hit in the UK.

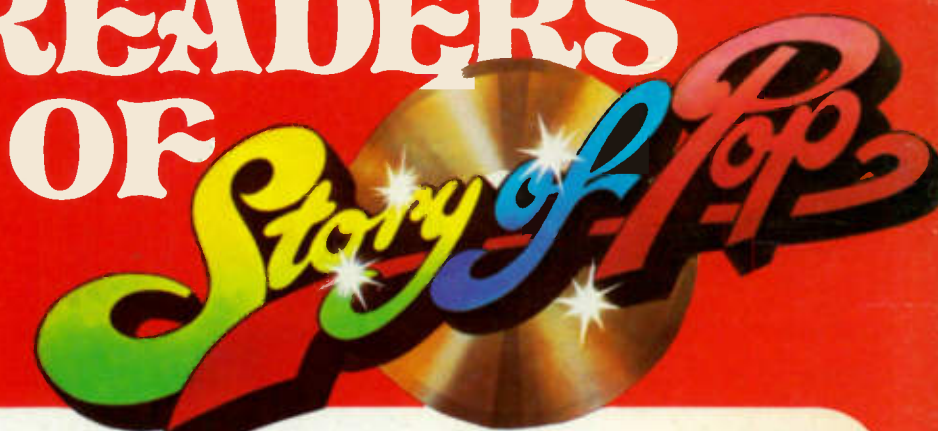


United Artists

JAN AND DEAN Jan Berry and Dean Torrence – made it in 1963, on the crest of a surfing wave created by the Beach Boys. They celebrated Californian beach and hot-rod life-style in a series of fine slick records including 'Surf City' (containing the memorable line 'Two girls for every boy'), 'Drag City', and 'Dead Man's Curve'. Before the surf boom they had success in 1961–2 with a ridiculous version of Hoagy Carmichael's 'Heart And Soul' and 'Who Put The Bomp', while after the surf craze died out among the many records they recorded were 'Batman' and 'Bucket T' (both copied by the Who) and a version of the Beatles' 'Norwegian Wood' which was a US hit in 1966.

POP FILE

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