

THE
RADIO
ONE

Story of Pop

THE FIRST
ENCYCLOPEDIA OF
POP IN 26 WEEKLY PARTS



CREEDENCE CLEARWATER REVIVAL: Back to the Bayou

DIANA ROSS: A Star Supreme

THE BLUES BOOM: Rock Blues in the Mid 60's

PLUS: Motown, The All American Dolls & more

PART 20

25p
EVERY THURSDAY

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



Rapid change and increasing experimentation influenced the development of the young. Perhaps the generation that grew up in the sixth decade of the century were more distinct from their parents than any other in history. The evolving and radical life-style was both influenced by and influential on the music that accompanied them wherever they went. Certainly the music was a unifying force, the bond that held a generation, fragmented in taste and inclination, together.

It was a time of looking forward and back. The blues were yet again being mined for their essential qualities; they were the bed-rock of music and time and again certain artists dug into them, found something new, and from it developed another distinct form. Many of the people who started out as blues revivalists quickly became creators of so-called underground music and brought a seriousness and intellectuality never before seen in popular music. Sometimes groups that had played and grown unnoticed for years suddenly found themselves in tune with taste and, like Creedence Clearwater, were rocketed from obscurity to world fame.

Motown strengthened its hold and, as was inevitable, threw up its first true superstar in Diana Ross. Also inevitably she, like so many before, found the confines of the pop/rock audience too restricting and passed into the realms of show business, plush cabaret, lavish TV spectacular and ultimately movies. But back in Detroit, among the talents upon which such shooting stars were launched – the many fine writers at the 'hit factory' – few had a more consistent record than the team of Holland-Dozier-Holland. The theme at this stage of the story is of consolidation and expansion as rock moves towards wider, more diffused, audiences.

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

Subscription rates. For six months (26 issues):
 The UK and overseas price is £7.85. This price includes postage and packing to anywhere in the UK and abroad. Requests for subscriptions should be sent with your remittance to: W. H. Smith and Son Ltd, Subscription Services, 38 Vachel Road, Reading, Berks. RG1 1NZ.
Back numbers. Copies of any part of the Radio One Story of Pop can be obtained from the following address, price 25p per copy (to include postage and packing):
 Back Numbers, Department D, Phoebus Publishing Company, St Giles House, 49/50 Poland Street, LONDON W1A 2LG.
 Outside the UK: your newsagent from whom you bought this copy can usually supply back numbers at the normal retail price in your country. In case of difficulty please remit to the United Kingdom address immediately above.

IN THIS ISSUE

CREEDENCE CLEARWATER REVIVAL by Andrew Weiner: The band who brought good-time music back to the psychedelic age 533

MOTOWN IN THE '70s by Bradford Maxwell: The final move into the Big League 537

TALKING 'BOUT MY GENERATION: The lyrics to 'Reach Out And I'll Be There' and 'Dancing In The Street', in full plus analysis 541

DROP-OUT CULTURE by Mick Gold: A reappraisal of the 'love' culture that failed to survive the harsh '70s ... 542

DIANA ROSS by David Marsh: The ghetto-child who became a Hollywood star 545

POP ON THE BOX by Bradford Maxwell: The sad tale of television's non-coverage of rock & roll 549

THE ALL AMERICAN DOLLS by Dave Laing: Janis Joplin, Carole King and many others, left the Kewpie doll image far behind them 552

THE BLUES BOOM by Tom Oxley: From Jeff Back to Ten Years After – the rise of the 'heavy' British blue bands 554

HOLLAND/DOZIER/HOLLAND and SMOKEY ROBINSON by Bradford Maxwell: The songsmiths behind the Motown sound 557

POP FILE by Mitch Howard: Pop from A-Z 559

EDITOR: *Jeremy Pascall*
 DEPUTY EDITOR: *Andrew Kershaw*
 EDITORIAL ASSISTANTS: *Joselyn Morton*
 Jan Henderson
 GENERAL ASSISTANT: *Kitsa Caswell*
 MANAGING EDITOR: *John Paton*
 DESIGN DIRECTOR: *Graham Donaldson*
 ART EDITOR: *Robert Burt*
 RESEARCH: *Jill Milsom*
 Allan Smith
 PRODUCTION DIRECTOR: *Don Mason*
 ASSISTANT: *Phil Howard-Jones*

CONTRIBUTORS:
Andrew Weiner: Writes for *Cream* and *NME*.
Bradford Maxwell: Freelance journalist for American and UK magazines.
Dave Laing: Associate editor of *Let It Rock*. Author of *Buddy Holly* and *The Sound Of Our Times*.
Rob Finnis: Contributor to *Oz*, *Rolling Stone*, *Cream*, *Record Mirror* and *Let It Rock*.
Tom Oxley: Ex-blues musician. Now writes for *Let It Rock*.
Mick Gold: Writer and photographer for *Let It Rock*, *Cream* and *Creem*.
Dave Marsh: Co-founder of *Creem* (USA).
Mitch Howard: Writes for *Cream* and *Record Mirror*. Poet, motorcyclist and drummer with *Forces Favourites*.
 Cover: *Syndication International*.
 Artwork: *Peter Owen*.

© 1973 Phoebus Publishing Company/BBC. Made and printed in Great Britain by Petty & Sons Ltd., Leeds.

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

While every effort has been made to obtain permission for the publication of all copyright material it is possible that we may, inadvertently have failed to obtain the necessary permission in all such cases. We offer our apologies to the copyright owners.



United Artists

PROFILE: 1959–72

Creedence Clearwater Revival

Creedence Clearwater Revival were always something of an anachronism, a throwback, a band out of their real time. Coming to prominence in 1968, in an era of psychedelic, underground and increasingly complex 'progressive' rock, Creedence chose to base their own style very firmly and very obviously in the simple, direct and immediately accessible rock & roll of the mid-1950s.

In an era when – in the wake of the Beatles' 'Sgt. Pepper' – the *album* was widely held to be the only truly worthwhile rock commodity, Creedence embarked upon a string of classic hit *singles*. And in an era when most bands changed personnel nearly as often as they changed their socks, the members of Creedence had stuck together for almost 10 years before their first real breakthrough to national success.

But though old-fashioned and in many ways unfashionable, Creedence were also an enormously popular band, by a long way

the most commercially successful white American act of their day: Gold Album followed Gold Single, and both followed sold-out tours apparently inexorably, until their final break-up in October 1972.

Creedence were a band out of time, who demonstrated that the times were to some degree out of joint. Then, despite psychedelia and drug-rock and the growth of a real or imagined counter-culture, Creedence made it clear that there were still millions of kids looking for the kind of music they could play on juke-boxes, cruise to on car radios, dance to at parties. That there was still a huge demand for fairly simple and straightforward rock & roll.

Unchallenged Mainstream Band

Creedence filled that demand, and were able to occupy the mainstream of American rock almost unchallenged for the better part of five years. Moreover, they were able to use their authority as a definitive mainstream band to promote ideas and attitudes some way outside the general rock mainstream.

Officially, Creedence Clearwater Revival came into existence on the first day of

1968. Before that, a long way before that, there were the Blue Velvets: Doug Clifford, Stu Cook and John Fogerty. Three 13-year-olds who got together in 1959 at El Cerrito High School in the then quiet (pre-Free Speech Movement) north Californian suburb of Berkeley, near San Francisco. It was John Fogerty's idea:

"... one day I was listening to the Corvettes on the radio and boom! ... I said to myself 'Gee, I could have thought of that name. Corvettes. Like the car ... And gee, I could make a record like that.'"

The Blue Velvets played at the local school hops, often joined by John's elder brother Tom. Then Tom would sing lead and they would be billed as Tom Fogerty and the Blue Velvets. All four kids were Berkeley born and bred, middle-class and middle income, playing and imitating the music of poor white southerners and northern city ghetto blacks.

In 1964, the Blue Velvets moved up to semi-professional status, acquiring a recording contract with a local San Francisco label, Fantasy. Despite the group's strong objections, Fantasy insisted on a change of name. And so, in the wake of Beatlemania and the British Invasion –

a devastating experience for the native American recording industry – the Blue Velvets became the Golliwogs. It was under this unlikely name that they released a string of mostly unsuccessful singles between 1965 and 1967, all of them now long deleted and unavailable.

Music was still a hobby rather than a full-time occupation. The Golliwogs played primarily in bars in and around the Berkeley area, working very hard and to little appreciation. A very character-building experience, as John Fogerty would recall later in 'Lodi':

*'If I only had a dollar, for every song I've sung
And every time I've had to play while
people sat there drunk
You know I'd catch the next train back to
where I live
Oh Lord, I'm stuck in Lodi again.'*

During this period, the Golliwogs scored just one moderate-size regional hit single, 'Brown-Eyed Girl'. John Fogerty was now singing lead and Tom had stepped back, confining himself to rhythm guitar: "I could sing, but he had a *sound*." With Doug Clifford on drums and Stu Cook on bass, the line-up of the future Creedence was already fixed. And John Fogerty, lead singer, lead guitarist and soon to be the band's one and only songwriter, was now undisputed leader. If this caused any conflict between the brothers back then, it took a very long time to break the surface.

The Golliwogs Turn Professional

In 1967, control of the Fantasy label passed to one Saul Zaentz, a man with more imagination and more faith in the band. And so, after nearly 10 years without real success, the band decided on one last all-out effort to break through. They turned professional, devoted all their time to music, chose a new name, and made one more new start.

Myths cluster around that new name. The usual story is: they had a friend called Creedence, they saw a TV beer commercial about clear water, they knew there had to be a revival. Creedence Clearwater Revival. Anyway, it was a great name, and it somehow exactly represented the music upon which they would build their new career.

Under the nominal guidance of Saul Zaentz, Creedence went into the studio and cut a first album, titled simply 'Creedence Clearwater Revival'. That album, with its stereotyped Ralph J. Gleason, 'San Francisco Explosion' sleeve notes, undoubtedly profited from the then widespread interest in West Coast music. And yet, the music inside the sleeve actually bore very little relationship to the so-called 'San Francisco Sound'. It was mostly very tough, hard-edged rock & roll and blues, with a clean and relatively uncluttered production that often seemed to hark back to the two-track Memphis sound of Sam Phillips' old Sun studio rock & roll classics.

534

The usual San Francisco album of the period (Country Joe and the Fish, the Jefferson Airplane, the Grateful Dead, and so on) was cool, spacey and very cerebral, featuring lengthy and complex instrumental passages, much apparently directionless riffing, and lyrics concerning drugs, religious insights and universal love. The Creedence sound, and in particular Fogerty's singing, was hot, raucous and urgent. The songs were tightly arranged and performed, the instrumental passages kept neat and concise: only one track, the old Dale Hawkins rock & roll standard 'Susie Q', broke the five-minute barrier. The lyrics referred only to universal rock & roll and blues mythology: women, love, sex, poverty, misery. This was music that knew exactly where it was going. It was, predominantly, music to excite the body rather than the mind.

Standard R & R Numbers

Though John Fogerty had written five original songs for that album, it was the two rock & roll standards – 'Susie Q' and the old Screaming Jay Hawkins number 'I Put A Spell On You' – that stood out as the strongest cuts. Both were released, simultaneously, as singles, and both reached the US Top 10.

So Creedence began with an unusual name and a distinctly unusual image: that of a rock & roll revival band. Their next single, 'Proud Mary' – first in a long sequence of contemporary rock & roll classics written by John Fogerty – redefined and extended that image:

*'Cleaned a lot of plates in Memphis
Pumped a lot of gas down in New Orleans
But I never saw the good side of the city
'Til I hitched a ride on a riverboat queen
Big wheel keeps on turning
Proud Mary keeps on burning
Rolling, rolling on the river . . .'*

Raised and based in Berkeley, John Fogerty now led his band into a celebration of the mythology of the American South-West, producing something which the critics would immediately tag 'swamp rock'. Their second album, from which 'Proud Mary' was culled, was called 'Bayou Country', and included one song which advanced the claim to be 'Born On The Bayou'. Their third album was entitled 'Green River', and featured a cover photograph of the band apparently deep in that bayou country: the photograph was taken in Berkeley's Tilden Park.

Since John Fogerty was by now taking sole production credits for these albums, and writing nearly all the songs, one must assume that he was largely responsible for this exercise in image-building. And it was, indeed, a curious image for a north Californian band to adopt. But when Creedence sang those songs, they were somehow entirely convincing. John Fogerty managed to translate his obsession with the Old West – with a land of freedom and open spaces, where the catfish bite, the bootleg stills bubble, and barefoot girls



Chris Walter

From left to right: Doug Clifford, Tom

dance in the moonlight – into compelling and authoritative music. For the city dwellers who largely made up Creedence's audience, these songs brought alive what was to them a dead and gone American landscape.

Co-existing with these swamp rock archetypes, a secondary theme begins to appear in Fogerty's songs, from the 'Green River' album on. Moving from a celebration of freedom in the American past, Fogerty arrived at a deeply pessimistic view of the American present. Creedence's big hit single of mid-1969, 'Bad Moon Rising', was a furiously energetic cry of despair: 'I hear the voice of rage and ruin', Fogerty rants like some Biblical prophet, 'One eye is taken for an eye'. The 'nasty weather' here, though outside of human control, isn't just some arbitrary whim of fate: it's very clearly seen as a punishment, something that we've brought upon ourselves.

Very cautiously at first, Creedence were beginning to use their authority as a mainstream good-time rock & roll band to put over messages distinct from the usual rock mainstream. These messages were, loosely speaking, 'political'. Not defiantly political, like the songs of the Jefferson Airplane of that period, nor obnoxiously



Fogerty, Stu Cook and John Fogerty.

political, like the later John Lennon; but political all the same, in the sense that *any* comment about the way people live is political.

Another song on the 'Green River' album, 'Wrote A Song For Everyone', made the scope of John Fogerty's political vision a lot more clear. The song starts out as an apparent recollection of his short and disastrous enlistment in the US Army in 1967: 'Saw myself a goin'/Down to war in June'. Of that experience, Fogerty has recalled: "I had to convince myself I was a slave." The song then dives into apparent myth . . . 'Richmond's 'bout to blow up, communications failed'. Is that history, Civil War vintage? Is it a headline from yesterday's newspaper? Or is it a glimpse into the future?

*... If you see the answer, now's the time to say
All I want, all I want, is to get you down
and pray'*

Pray. Fogerty's Catholic upbringing continually breaks through into these political tracts, turning them into morality tales:

*... Saw the people standing, thousand
years in chains*

*Somebody says, it's different now, look
it's just the same*

The music is as slow and turgid as 'Bad Moon Rising' is fast and urgent, and it creates a powerful mood of despair.

*... Wrote a song for everyone, wrote a
song for truth*

*Wrote a song for everyone, and I couldn't
even talk to you'*

At no stage in their career did Creedence become a fully-fledged political-rock band. They played benefits when the cause seemed right, they gave financial support to the Indian occupation of Alcatraz, but they still made a great deal of money for themselves and were primarily a commercial rock & roll band. Essentially, Creedence were a band with a certain integrity. They tried to make music that was true to what they themselves believed, they tried to respond honestly to the needs of their audience. They tried, also, not to bore their audience to tears. Political songs were just one strand in their music, but an important and necessary strand. And Creedence would make some of the most moving and dignified political songs in the history of rock.

At most, in these songs, Creedence stood out against man's inhumanity to man, and for individual freedom. They stood for the kind of freedom that Fogerty glimpsed in the American past, for the kind of freedom that they found in rock & roll. In a period when American police and state agencies appeared to be doing their best to repeal the Bill of Rights, that was enough to make Creedence a dangerously revolutionary outfit.

Urban Landscape

With their fourth album, 'Willy And The Poorboys', Creedence largely abandoned swamp rock for a more urban landscape. The cover photograph has them playing skiffle-style out on the ghetto streets, playing for the poor black kids. The album itself kicks off with 'Down On The Corner', a tribute to street-corner rock & roll. It also contains several more 'political' songs: 'Fortunate Son' about the folks born with silver spoons and star-spangled eyes who send you off to fight their wars; 'Don't Look Now', about the real roots of middle-class affluence. But on the whole it was a much brighter and more optimistic album, and – many people thought – perhaps their most consistent to date.

Finally, though, Creedence music had developed around an ideological inconsistency that John Fogerty could never properly resolve. On the one hand, Creedence were a commercial rock & roll band, celebrating the social and emotional liberation that a whole generation of Americans had gained from rock & roll. But on the other hand, they were well aware of – and anxious to comment on – the desperate social/political situation in which that music was flourishing.

Balancing between these two obsessions, Creedence drifted into a kind of

schizophrenia. In early 1970, for example, they chose to issue two songs from their fifth album, 'Cosmo's Factory', as a double-sided single: 'Travellin' Band/'Who'll Stop The Rain?' Both songs subsequently became US hits. Together, they made very clear the Creedence contradiction.

Golden Days Of Rock

'Travellin' Band' was simple enough – about a rock & roll band on the road and set to the tune of Little Richard's 'Good Golly Miss Molly'. It recalled those simple golden days when all a rock & roller had to worry about was getting to his next gig on time. The other side of the single, 'Who'll Stop The Rain?' – perhaps John Fogerty's best song ever – was a slow and deeply textured allegory:

*'Long as I remember, the rain been coming
down . . .
Clouds of mystery pouring confusion on the
ground'*

Once again, bad weather fills in for the forces of destruction and decay. The second verse apparently recalls the biblical myth of the Tower of Babel. Corporate man has created an edifice to displease the gods:

*'I went down to Virginia, seeking shelter
from the storm
Caught up in the fable, I watched the tower
grow
Five year plans and new deals, wrapped
in golden chains
And I wonder, still I wonder
Who'll stop the rain'*

What was it, Fogerty seemed to be asking, that made rock & roll necessary? It was technology, bureaucracy, voluntary slavery, Five Year Plans and New Deals. Rock & roll was an escape from those golden chains, but – as the final verse points out – actually only a very frail and fragile substitute for real freedom and dignity and community. At best, a reminder of things lost:

*'Heard the singers playing, how we cheered
for more
The crowd had rushed together, trying to
keep warm
Still the rain kept falling, falling on my ears
And I wonder, still I wonder,
Who'll stop the rain?'*

The song was written after Woodstock, and enjoyed success after the Rolling Stones' catastrophic concert at Altamont. But its terms of reference are rather wider than that. Yet 'Who'll Stop The Rain?' has finally very little significance in the Creedence canon. It was just the hit record that came after 'Travellin' Band' and before 'Up Around The Bend' (a further celebration of the joys of rock & roll and the open country). On the 'Cosmo's Factory' album it's sandwiched between a redundant recapitulation of the early Elvis hit, 'My Baby Left Me', and an admittedly spectacular work-out on 'I Heard It Through The Grapevine'.



Both pictures: C. Walter

Undisputed leader of Creedence Clearwater, John Fogerty, plays lead guitar. Insert: Stu on bass and Doug on drums.

Finally, Creedence were just a little too shy about their political commitments, with the result that no one ever took the band particularly seriously in their political role. For every 'Who'll Stop The Rain?' there were two songs like 'Travellin' Band', affirming that everything was going to be alright if we kept on rocking.

The four-man Creedence made just one more album, 'Pendulum', released in 1971. A very stiff and processed-sounding album, with lots of overdubbed instruments and some good but by now over-familiar tunes. It seemed that John Fogerty was finally running out of ideas.

Creedence had scored no less than three double-sided hit singles from 'Cosmo's Factory'. They were the top-selling album artists of 1970 in the States, ahead of even the Beatles. Everything they touched seemed to turn to gold. And yet, remorseless tensions were building up inside the group. Resentment at John Fogerty's star role, long-suppressed rivalry between the older and younger brother. Something had to give. Tom Fogerty walked out.

'Creedence Clearwater Revival', Doug Clifford once affirmed, 'was definitely a fifth person outside of the four of us. The whole is bigger than any individual. Like a marriage . . .' The marriage had not yet broken down irretrievably, but it continued

on very different terms. The three-man Creedence agreed to 'democratise' the band. Doug Clifford and Stu Cook were now to take an equal share of the responsibility for running the band, and assume an equal share of the songwriting and production duties. As for Tom Fogerty, he was happy to be out of it and going his own way.

A successful Creedence tour of Europe followed. But when they went into the studios to cut what would turn out to be the very last Creedence album, 'Mardi Gras', released in early 1972, the weakness of the new arrangement showed through. After nearly 15 years in the back line, Doug Clifford and Stu Cook had earned the right to try and sing their own songs. But when it came down to it, they appeared to be incapable of distinguishing between what was good and what was bad in their productions. The new democratic arrangement seemed to imply a complete absence of self-criticism or selectivity.

For every good song Cook or Clifford wrote, there seemed to be a total atrocity waiting to cancel it out. And meanwhile John Fogerty confined himself to just new songs, only one of which had any real substance: 'Someday Never Comes', the group's very last hit.

'Mardi Gras' took a pounding from the critical establishment. Jon Landau, elder statesman of rock, led the way in *Rolling Stone*, dismissing it as 'the worst album I have ever heard from a major rock band'. John Fogerty, he implied, was a genius entrapped by vicious mediocrity.

At any rate, the generally poor reception of 'Mardi Gras' meant the end of Creedence Clearwater Revival: they announced their decision to call it quits on October 16th, 1972. Doug Clifford made a solo album. John Fogerty formed the Blue Ridge Rangers, featuring himself on guitars, steel drums, fiddle, voices and everything else, and made an album of country standards. And then Tom Fogerty, Stu Cook and Doug Clifford teamed up yet again to make an album, 'Joyful Resurrection'.

We don't know, yet, the effect of all this on John Fogerty's music. Blue Ridge Rangers was an interesting project, but John Fogerty was always a better songwriter than arranger, singer or musician. Until we hear enough of his own new songs, we won't know what, if anything, he might have lost in the wreckage of Creedence. There were four individuals in Creedence Clearwater Revival, not just one. We may never hear their like again, for Creedence were something special.

MOTOWN In The Seventies

The turn of the '60s brought changes in many musical fields, not least Tamla Motown. The 'conveyor belt' Motown music factory of the '60s had relied heavily on a formula that first struck oil for them in 1960, but like all good things it had to change, and unrest developed within the factory.

In January, 1970, Diana Ross had announced publicly that she was to leave the Supremes and pursue a solo career. About a year or so earlier, the Supremes had become Diana Ross and the Supremes, so this announcement was not altogether surprising. What was surprising, however, was how easily a replacement was found for Miss Ross. It was as though Berry Gordy had specified his required details on a punch card and fed them through the 'Motown computer bank', for out the other end came Miss Jean Terrell who, although not as instantly attractive as Miss Ross, was an equally efficient vocalist as far as the Supremes' performing material went.

A crystal-clear example of this was the 'new' Supremes first single, 'Up The Ladder To The Roof'.

The Supremes, even without Diana Ross, were still exhibited by Mr. Gordy as the essential Motown product; moving from one cabaret or album to another with the high trot of established bloodstock. Musically though, the Supremes were still years out of date – they still moved in unison, uttered breathless lyrics, wore untouchable gowns as heavy as chain mail and as bright as a child's painting.

What had put the Supremes in ermine in the first place was a score of songs by the Motown writing team of Brian and Eddie Holland and Lamont Dozier: 'Where Did Our Love Go', 'Baby Love', 'Stop In The Name Of Love', and others that founded Motown's fortunes in the world market with a musical formula very little more complex than pat-a-cake. And Holland-Dozier-Holland did the same for Martha and the Vandellas and the Four Tops. And then, in 1970, they walked out of Motown after a disagreement – the

strange thing was, people commiserated with them and not with the company.

The silence of Holland-Dozier-Holland since then has mainly been the result of an injunction apparently brought against their musical activities by Gordy (any new songs by unknown writers are attributed to them under pseudonyms), and this only deepens the feeling that Motown has a kind of Tsarist power, and when you are 'out of court' with them you freeze or make advertisement jingles. One of the earliest of their 600 hits was 'My Guy' by Mary Wells – but Miss Wells left soon afterwards and very little has been heard of her since. The same Motown hypnosis worked in reverse for the Isley Brothers. They were a trio of advancing years who existed mainly on having been the first ever people to record 'Twist And Shout', and the only other good thing that they ever found was 'This Old Heart Of Mine' in 1968, for Motown.

Happy Family

The surprising thing about Motown – which very rarely, if at all, exists in other record companies – is that very few people (artists, writers, producers, office staff etc.) ever want to leave. They like each other. This is by no means a usual state in any industry where a back doesn't escape stabbing just because it wears a golden coat. Diana Ross had her famous crush on Berry Gordy; Marvin Gaye is married to Gordy's younger sister Anna; Gordy and Smokey Robinson are blood-brothers; and all love Stevie Wonder for more than simply being the top-selling Motown performer around the world – or perhaps in spite of it.

Such harmony compares nicely with,

A high-spirited round-up of Tamla Motown people, including the Temptations and the fast-moving, fringe-flying Supremes.



for example, the members of the Atlantic label's *Soul Together* show, which arrived in Britain in 1971 starring Sam and Dave, Clarence Carter and Joe Tex. Sam wasn't speaking to Dave, Carter left the tour soon after it opened, and all of them were magnificently upstaged by Joe Tex . . . who at the end of his act announced that it really ought to have been his show. As Smokey Robinson put it: "People don't realize the personal relationships we got – the same as we had in the ghetto".

In 1972, Motown went through a 'Pepper' – type transition period with many of the famous acts of the '60s leaving the label. Among those who left at this time were the Four Tops, Edwin Starr, Valerie Simpson and Gladys Knight and the Pips. The reasons for the departure of the Four Tops, Starr and Gladys could be accurately put down to a lack of correct material. Studying their situations carefully leads rapidly to the conclusion that without the writers and producers they meant nothing. When Holland-Dozier-Holland were writing and producing any of these groups, they could be sure of a hit. With Holland-Dozier-Holland gone, though, hits were harder to find, and after a few failures they decided to leave the label and pursue new careers elsewhere.

Valerie Simpson, on the other hand, was a writer who wanted to record. But Motown thought it would be best if she stayed with the company as a writer (with Nick Ashford she had written many of Motown's big hits) and not a performer. She released two very good, worthwhile albums for Motown, but because of lack of exposure (intentionally on the part of Motown?) the records never left the launching-pad. Valerie Simpson left the company to concentrate on a recording career elsewhere . . . and Motown lost yet another excellent composer.

Performers Turn Writers

Losing composers at this sort of rate – four of the best in two years – meant that the performers would now have to start writing and producing their own material. This they did, and no one came out of it better than Stevie Wonder.

Stevie Wonder (he dropped the 'Little' tag years before) was maturing rapidly as a writer and was very interested in becoming a producer. He had produced for Motown acts in 1969, but now it was time for him to produce and make decisions for himself. So, after a fairly disastrous album entitled 'Stevie Wonder Live At The Talk Of The Town', in which he performed cabaret-style numbers in very much a cabaret style, he made a disc entitled 'Where I'm Coming From'. The music press noticed the change, but didn't know whether to accept it or not. What was Stevie Wonder doing?

Following this came an album called 'Music From The Mind', which in actual fact carried on from where he left off . . . but then came his *coup de grace*. He unleashed upon the world two albums in fairly rapid succession, entitled 'Talking



Chris Walter



Redfern



EMI/Tamla Motown



Book' and Innervations'. From these albums came rave reviews and four hit singles. Stevie had found his direction – and the record-buying public had accepted him with open arms. Long gone were the days of 'Fingertips' and 'Hey Harmonica Man', Stevie Wonder was now doing his own thing . . . and it was selling like hot cakes.

But back to Diana Ross. She, as everyone knows, is the 'Queen of Motown'. She has a voice that was finally wasted in the Supremes, a voice with a kind of sleepy snarl in it, or else the pitch and faint breathlessness of a nervous girl singing for dimes. Dancing, she is like a wildly animated clothes-horse hung with quickly changing gowns and silly hats. She stretches upwards with long arms, the palms of her hands out flat as if feeling the finish of the sky: the living embodiment of a truth that beauty is style, and blackness may not be enough.

Biggest Black Company

In 1973, Diana Ross became an accepted movie star, and was nominated for an Oscar for her part as Billie Holiday in *Lady Sings The Blues*. If Diana Ross, or anyone else come to that, was not sure that she was going to make it big on her own, then this film put paid to any doubts. The double-album of the film sold and sold and sold, and Motown Records became Motown Industries – the biggest black independent company in the world. They had scored where many record companies feared to tread – in cinema. They had also put up the money for a stage show which went over a storm in the States, that being *Pippin*.

Then, in 1972, Motown brought to the fore an act that has since become a cult among the younger generation, the Jackson Five.

The Jackson Five are superstars from Indiana, the hottest property in the '70s' Tamla Motown stable. Black and beautiful, they are indisputably the cream of the synthetic packaged delights manufactured for the weenybopper market. They are nice, polite, clean-living, good-looking young boys – just like those you are supposed to encounter next door. But, in so much as it matters, they have 'soul' . . . and a real musical talent. If the Jacksons, like the Osmonds, had been made to order, they couldn't have been better-suited to fill the gap in the market. There was a little one for the fans to mother – Randy Jackson (10), there was a medium-size one for the fans to love – Michael Jackson (14), and lots of big ones to be adored.

The six Jacksons were 'discovered', so

The Supremes are the essential Motown product, moving from one cabaret or album to another. The Temptations' songs deal with current issues that are relevant to the state of black people in the '70s. Top R.H. pic: Diana Ross and Marvin Gaye, as they appear on the cover of their album, 'Diana And Marvin'.



L.F.I.

The Jackson 5, superstars from Indiana, and Stevie Wonder who assured success with his albums 'Talking Book' and 'Innervisions'.



the story goes, by Diana Ross when they were appearing in an amateur concert in their home town of Gary, Indiana. Today they are worshipped around the world from Tokyo to Tulsa.

Through a string of hits that never seem to stop, the Jacksons look likely to soon become the biggest money-makers for Motown. Time, after all, is on their side. But 1973 was for them what 1970 was for Stevie Wonder, a transitional period. They have gone away – somewhere – to find their heads, and what they will come back with we shall have to wait and see. But with whatever ideas they re-emerge, it is certain that their faithful fans (and there are many thousands of them) will be there to greet them with open arms.

Rose-Tinted Spectacles

One of the most interesting factors of Motown in the '70s has been the change in the music of the Temptations. The Temps, who for long periods in the '60s were coming up with gem after gem, suddenly became reclusive and appeared to be watching the whole scene changing through rose-coloured glasses. Everything during this period was changing and becoming more flowery, some called it acidy, and Motown in their infinite wisdom believed it was time for them to try something a little different from the formula they had been using since the '60s.

So Motown jumped on the 'funkadelic' bandwagon, and their man for this job was Norman Whitfield, who in collaboration with Barrett Strong (of 'Money' fame in the early days of Berry Gordy's Motown) has written most of the recent songs for the Temps, with whom Detroit has chosen to pioneer its own brand of 'funkadelic'.

The Temptations made the transition to

the newer form perfectly, because they had a set of clearly-defined voices, from deepest bass to piping counter-tenor, which could provide the depth and quality of surprise that 'funkadelic' demanded. They were also obviously not averse to being dressed in back-dated 'psychedelic' clothes, but that's beside the point.

The Temps' songs deal with current issues that are relevant to the state of black people in the '70s. In 'Ball Of Confusion' particularly, they're not afraid to say what they mean. 'Message To A Black Man', for instance, would have been unthinkable from Motown even a couple of years before. But that is what Motown in the '70s is all about – it wants to put the black man on a par with the white, and after all it's about time.

So as everything else has changed, so has Motown. The family atmosphere which was once predominant in the organisation may have slipped a little, but by-and-large everyone on Motown will help each other in order to gain success for the company. The organisation is large and resourceful enough to ride through any changes of fashion in popular music, even though it is potentially more vulnerable than most. It is both less conservative – for it can attempt things that would have been musically or financially impossible in the early days; and more conservative – in that it has felt the need to consolidate the position of its own labels and artists, and now tends to respond to changes and innovations rather than initiate them.

Motown has achieved a brand name in popular music that is without parallel; but it is an open question whether it will continue to be identified with a particular kind of music, or, as seems more than likely, will diversify and become just another record company, producing a

widely varied output and hedging its losses.

As a company, Motown has always been marked by a very strong orientation towards success. There is a reckless, almost quaint bravado, reminiscent of 'Gilded Age America', in the little house, heroically labelled 'Hitsville USA', where it all began. Who knows, there may even be a Hollywood movie about it one day.

Motown in the '70s has become the successful tip of a very large iceberg of black music. In theory, in capitalistic terms, Motown should be concerned only to return a profit to its shareholders. In practice, as a major outlet, it owes it to the black community, and perhaps also to itself if it is to continue to grow creatively, to develop and give exposure to more forms of black music. Motown policy often seems behind the times in denying its artists more control over their careers. White rock is doubtless often posturing and pretentious, but its musicians are free to play almost anything they like – a freedom hardly shared by the Motown groups, who are brusquely marched up and down the Hit Parade-ground by sergeant-major-like composers/producers.

Direct Music

Motown's obsession with the charts, and its emphasis on singles (although albums do seem to be taking over), has at least helped to keep the music direct; and discs like 'Up The Ladder To The Roof' and 'Superstition' prove that Detroit, or Los Angeles where it is now situated, has not lost its touch. Not, that is, with the charts – but what about the world outside the four walls of Motown? Motown will have to open up its doors if the promise of black music is finally to be fulfilled.

THE MUSIC: LYRICS

Talking 'bout my generation

REACH OUT I'LL BE THERE

words and music by
Brian Holland, Lamont Dozier
and Eddie Holland

*If you feel that you can't go on
'Cause all your hope is gone,
And your life is filled with confusion,
And happiness is just an illusion,
And your world around is tumblin' down,
Darlin' reach out, reach out, reach out.*

*I can tell the way you hang your head,
You're without love, now you're afraid,
And through your tears you look around,
But there's no peace of mind to be found.
I know what you're thinking,
You're alone now, no love of your own,
Darlin' reach out, reach out, reach out.*

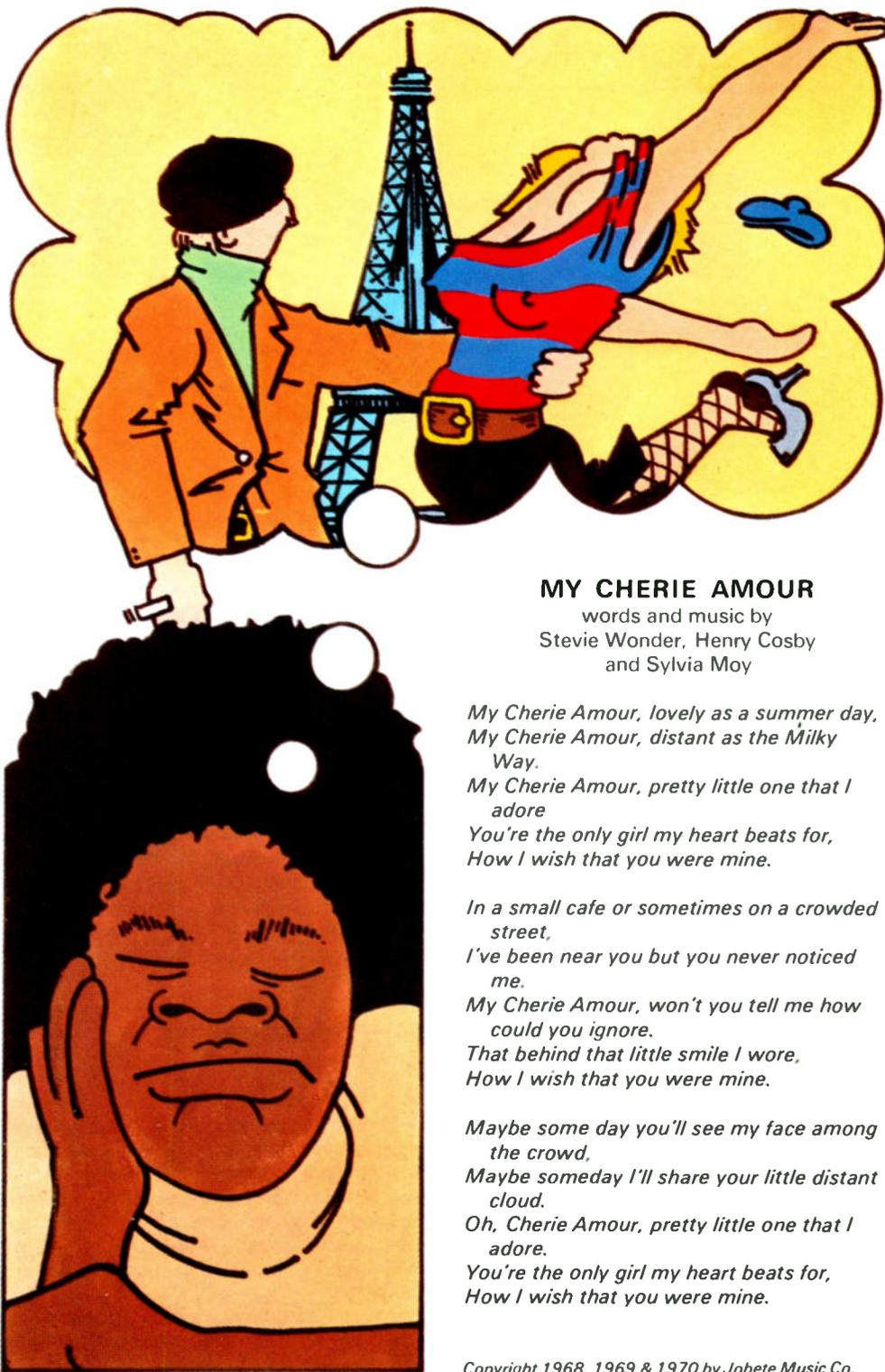
*I'll give you all the love you need
I'm gonna be right there,
You can always depend on me,
You can always depend on me,
You can always follow me,
You can always depend on me.*

*When you're lost and about to give up
'Cause your best ain't good enough
And you feel the world has grown cold,
And you're driftin' on your own,
When you need a hand to hold,
I will be around.
Reach out, I'll be there,
Reach out I'll be there,
Reach out I'll be there
To give you all the love you need.
I'll be there to love and shelter you,
I'll be there to always see you through,
To always see you through.*

Copyright 1966, 1971 by Jobete Music Co., Inc.
2457 Woodward Ave, Detroit, Mich.

The music of Motown has developed independently of other streams and yet parallel with them. Coming, as it does in the main, from an elite of studio-nurtured writing teams, closely integrated with the musicians and performers of the label it has been quite distinct from other types both black and white. An early criticism was that record after record from this stable sounded much alike and to some extent this was true and, of course, to be expected when the same people – writers, technicians, session musicians and performers – worked on the product. This repertory system had its advantages in that an esprit de corps and intimate working relationship was forged between the participants but a disadvantage in that 'formula' hits tended to be produced.

Later years have seen growth and divergence with individuals taking more part. Holland-Dozier-Holland are perhaps the best known Motown writers with countless hits to their credit but of their many notable successes 'Reach Out I'll Be There' – the



Mike Nells

MY CHERIE AMOUR

words and music by
Stevie Wonder, Henry Cosby
and Sylvia Moy

*My Cherie Amour, lovely as a summer day,
My Cherie Amour, distant as the Milky
Way.
My Cherie Amour, pretty little one that I
adore
You're the only girl my heart beats for,
How I wish that you were mine.*

*In a small cafe or sometimes on a crowded
street,
I've been near you but you never noticed
me.
My Cherie Amour, won't you tell me how
could you ignore.
That behind that little smile I wore,
How I wish that you were mine.*

*Maybe some day you'll see my face among
the crowd,
Maybe someday I'll share your little distant
cloud.
Oh, Cherie Amour, pretty little one that I
adore.
You're the only girl my heart beats for,
How I wish that you were mine.*

Copyright 1968, 1969 & 1970 by Jobete Music Co.,
Inc., Hollywood, Calif. 90028

monster hit for the Four Tops – is probably the best in that it produced a recording classic. With great attack and verve the group caught hold of the shouting, staccato lyrics with their clipped lines and boisterous music and gave it the gusto and guts that manage to put real excitement on to plastic. The general production was rather reminiscent of Spector with the busy arrangement and amazingly urgent sound and the song and its presentation shot the Tops to international fame and made yet another hit for the Motown stable.

Stevie Wonder's 'My Cherie Amour', which postdates 'Reach Out', is an example of the new sophistication of Motown. This is altogether gentler, more harmonious. In many respects it is not a typical Motown product and exemplifies the extent to which the studio has broken with its past. As a song it is fairly standard middle-of-the-road pop that was saved by Wonder's individualistic performance but it lacks the essentially black qualities of its fore-runner.

NEXT WEEK: lyrics to 'Get It On' and 'Space Oddity'.

The Drop-out Culture

The word drop-out has a very negative ring; it conjures up images of confused young men and women lying around on the floor of some bohemian ghetto, talking in a stilted way about the 'uptight', 'straight' society outside, and trying to hide from their own paranoia and inadequacies behind a smokescreen of drugs.

Much of what we would call drop-out culture no longer exists. The underground magazines have expired from lack of advertising or lack of readers or both. Music festivals still take place, but without much excitement or enthusiasm. The political energy in the United States that produced the anti-Vietnam War protests, and the Chicago demonstrations of 1968, is a thing of the past. But the restlessness that caused thousands of young people in Britain and America to leave home, give up their studies at college, abandon their jobs, and set off on a search for something better, still remains. All that has been lost is the unity that drop-out culture acquired at the end of the 1960s.

Attitudes to authority and to work went through dramatic changes in Britain and America at the beginning of the '60s. The British satire boom, which included the *Beyond The Fringe* revue, the TV show *That Was The Week That Was*, and *Private Eye* magazine, was a sign that respect for conventional authority was waning. And as people grew more cynical about the establishment and politicians, a new family of culture heroes emerged: a group of people who were tied together by *Time* under the label of 'Swinging London'. They included pop groups, such as the Beatles and Rolling Stones, photographers, such as David Bailey, and dress designers, such as Mary Quant. To some extent Swinging London was a glamorous myth in the eyes of the media, but they did change conventional attitudes about the importance of hard work and careers. Swinging London raised the banner of creativity and self-indulgence, and made these values respectable by making money out of them.

The most important change in attitude in the United States was the growing alienation of young people from conven-

tional politics. John Kennedy, the man who symbolised a new lease of energy and idealism in American politics, was murdered. Lyndon Johnson, who inherited Kennedy's mantle, won a massive election victory in 1964, but only dragged the country deeper into the Vietnam War, a war that proved impossible to win, and that bitterly divided young from old. Within four years American youth felt itself excluded from the political system. When thousands of young people went to Chicago for the 1968 Democratic Convention, one of the politicians they believed in, Robert Kennedy, had been killed, and their other candidate, Gene McCarthy, had been ostracised by the political machine. Youth gathered in powerless protest against a system that had ignored them, and then they were clubbed and teargassed by the police for daring to dissent.

Subversive Messages

If these were the forces that led young people to pay less attention to the values of their parents, where did they find their alternatives? To a large extent, pop music was a Trojan horse that captured the minds and attention of young people as a harmless form of entertainment, but then started to broadcast a more subversive message. The biggest example of this was the Beatles.

When Beatlemania swept Britain from 1962-65, the Fab Four were enormously popular with both parents and children. They were seen as four lively lads from working-class backgrounds who had become very rich by making the world a happier, more tuneful place. They were a fairy tale, and, in the best tradition of fairy tales, they discovered that their enormous wealth didn't make them happy, and neither did playing gruelling concert tours around the world to hysterical audiences. So they looked elsewhere and they discovered marijuana, LSD and the mysteries of the East.

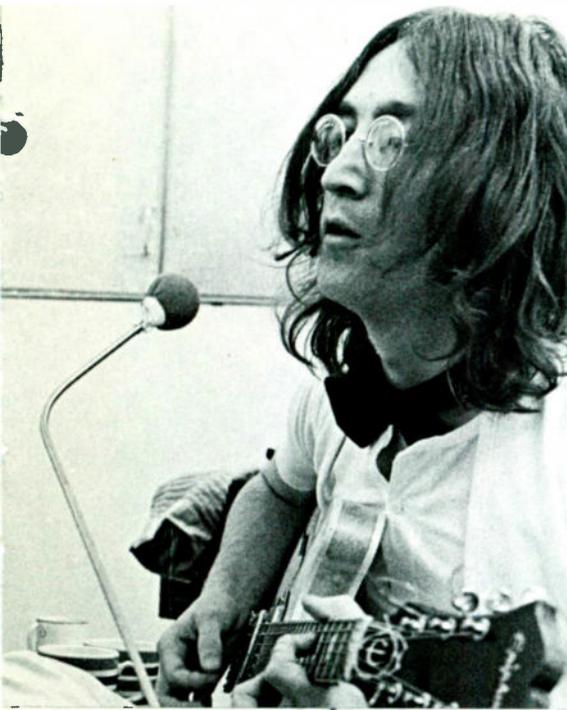
It would be impossible to over-estimate the influence of 'Sgt. Pepper's Lonely Hearts Club Band', which was interpreted by youth all over the world as being the authentic message from their very own prophets. The key to it all was the last line of the album, 'I'd love to turn you on'. The Lonely



Top: The Khyber Pass, gateway to India.

Hearts Club was a good metaphor for what young people were looking for: an extended family that they could shelter in, to replace the parents and society they felt alienated from.

The values that tied this family together were beliefs in magic and fantasy, coupled with a hatred for Western materialism and its belief in logic and objective analysis as the only ways of understanding the world. The writers that conveyed these feelings became cult heroes. Writers such as Richard Brautigan, who wrote surreal short stories where trout streams could turn into hotels, and cities were built of watermelon sugar; Tolkein with his sprawling *Lord Of The Rings* fantasy for adults; and Hermann Hesse, the German novelist who wrote repeatedly of characters searching through all levels of society, and through



United Artists

John (top) Paul (opp. page) and Ringo.

different cultures, for their true identity.

Drop-out culture did its searching in two directions. Internally, with marijuana and LSD, one could get lost for hours, and sometimes weeks, inside one's own skull. And externally, there stretched the Hippie Trail, a ragged route along which thousands of young people hitched and hiked. It led from Britain through Germany and Yugoslavia to Istanbul, and then, through Turkey and Iran, to Kabul and Khatmandu, the two big hippie depots. What lay at the end of the trail was the wisdom of the East, and, of course, more dope for more internal searching. Khatmandu, where top quality hash was legally sold at government stores, was the hippie Nirvana. And along the 'trail' there lay hundreds of cheap hotels, where travellers could swap drugs and diseases, and learn about what lay ahead.

If Khatmandu seemed too far away, there was always Morocco, only a few days' travelling from Britain, where one could find cheap dope at little risk, and live for weeks on next to no money.

The next best thing to travelling to Marrakesh or Khatmandu, was to make it come to you. In cheap lodgings in university towns, in the hippie enclaves such as Ladbroke Grove in London, the East Village in New York, and Haight-Ashbury in San Francisco (sometimes called Hashbury for obvious reasons), remarkably similar environments could be found. The floors would be littered with cigarette papers, water pipes, chillums, and other paraphernalia for swallowing, smoking or snorting different drugs. The walls would be covered with swirling posters, or Eastern prints. Strobes and kaleidoscopes were popular for shaking up one's visual perceptions. No matter how run down the apartment, there was usually the best stereo system that could be borrowed, bought or stolen, and as big a collection of records as possible.

American comics, particularly the Marvel comics such as the *Silver Surfer* and the *Mighty Hulk*, and the cartoons of Robert Crumb, were the most popular form of light reading matter. And LSD and marijuana proved to be very effective tools for persuading people there were more things in heaven and earth than logic and a good job. In the communities that surrounded colleges and universities, thousands of students began to take temporary or permanent leave from their studies, and explore a few alternative realities.

Underground Press

It was through rock musicians who were projecting their acid fantasies and dreams about society, and through the underground press, that information flowed and ideas were passed around. But drop-out culture was a very mixed cocktail. It contained soft and hard drugs, serious literature and comic strips, Tarot cards and Eastern mysticism, fairy tales and political theories. In the same way in which rock music borrowed from C&W, from R&B, from jazz and Indian music, so the culture it spawned picked up ideas and information from all over the world, with a lot of enthusiasm and not much discrimination.

The most impressive summary of this energy appeared in *The Whole Earth Catalogue*, a huge do-it-yourself guide to the universe. The *Catalogue* was designed to equip people with the tools they needed to build their own life-style. The first words of the book were, 'We are as gods and might as well get good at it'. And the contents ranged from Tantric magic, through weaving your own clothes to designing a computer. The *Catalogue* makes most sense when seen as a tool for the American commune movement, which grew as more and more people left the city to go 'back to the land'.

As heroin and amphetamines replaced marijuana and LSD as the most widely used drugs in the hippie ghettos, street crime and violence increased. The cities, with

their poisoned air and disintegrating facilities, came to be seen as unpleasant, and deadly places to live. Increasing numbers of hippies left the city for the relative freedom and peace of the countryside. Thousands of communes sprang up – on the East Coast around New England, and in Colorado and New Mexico in the West. And again this feeling was reflected and reinforced by music.

When Bob Dylan recovered from his traumatic motorbike crash, he went to Nashville to record two influential albums: 'John Wesley Harding' and 'Nashville Skyline'. These new songs had a mood of peace and relaxation; a big contrast with the fractured and paranoid images that had dominated Dylan's songs on 'Highway 61' and 'Blonde On Blonde'. The rock & roll band that had accompanied Dylan on his final world tour in 1966 also became famous in their own right. Known simply as the Band they made mellow, relaxed music, a style that came to be labelled 'laid back'. On their classic second album they blended rock & roll with country music to produce timeless songs about the American landscape and its history. It was music for a culture that was growing tired of the confusion of the psychedelic life-style, with its searing acid visions, magpie philosophy, and constant strife.

The Band's first album cover carried a picture of the group, surrounded by their wives, parents and children; it was captioned 'Next of kin'. The Band, and groups such as the Grateful Dead and the Allman Brothers, again offered up the vision of the extended family, the vision that had first united drop-out culture under 'Sgt. Pepper's' baton.

The image of a rock group as a family was doubly welcome since several rock stars had died in violent and lonely ways, destroyed by drugs and the pressures created by becoming idols. Jim Morrison of the Doors and Al Wilson of Canned Heat were both dead before they were 30. Brian Jones quit the Rolling Stones, and two weeks later drowned in his own swimming pool. Janis Joplin overdosed on heroin, and, most tragically of all, Jimi Hendrix choked to death on his own vomit after taking some sleeping pills. It was terrifying that a man whose music contained so much power could die in such a miserable way.

Weird Religions

For all the varied interests of drop-out culture in travelling the world, taking strange drugs, pursuing weird religions, or cultivating the land, it was the music and the musicians which bound the movement together. When the music stopped, the movement lost its cohesion. The Beatles, who had become the spiritual godfathers to a whole generation, stopped playing together and started suing each other, dragging their public squabbles about money through the newspapers and the courts to make quite certain that nobody ever mistook them for gods or prophets again. Bob Dylan, the most powerful and talented of all the songwriters, virtually



Camera Press

In the foreground, a magnificent Islam arch, and behind, a Christ-like George Harrison talking to followers of Hari Krishna.

vanished as a public figure. Between his 1966 crash and 1973, Dylan appeared in concert only five times, and his record releases trickled down to zero. The mood of desolation was best summed up by David Bowie in his 'Song For Bob Dylan':

*'When troubles are rising
We'd rather be scared
Together than alone*

*Give us back our family
Give us back our unity
You're every nation's refugee
Don't leave us with their sanity.'*

A diet of drugs, magic, and pop songs provided little protection against the pres-

ures of a materialist, competitive society. The religious cults of the '70s, the Hari Krishna movement, the Jesus freaks, and the Guru Maharaj Ji, have been the most obvious inheritors of the lost children of drop-out culture. Thousands of acid casualties, survivors from collapsed communes, and alienated adolescents, have found a form of shelter inside their rigid disciplines. And the only price to be paid was the thing that started the whole process: the freedom to pursue your own identity and to dream your own dreams outside the pressures of everyday society.

If drop-out culture is dead as a coherent force, it's partly because there was plenty of nonsense and confusion in its ideology. But the '70s have so far proved to be a

much harsher decade than the '60s, both socially and economically. There's less room for dreaming and experimentation; and drop-out culture did not exist within a clear-cut set of beliefs, but rather within a series of attitudes: an interest in ideas of magic and liberation; a belief that conventional wisdom and values had proved worthless, and that it was time to see the world through new eyes. In this way it was very vulnerable to the charge that it was naive, parasitic, and soft-headed. But if all the '70s can offer us as a substitute is a mood of passive cynicism, rock music rooted in alienated glamour, and a retreat into spiritual straitjackets, then perhaps the ideas of drop-out culture weren't so negative after all.

Diana Ross

Star Supreme

The jazz pianist, Lennie Tristano, once wrote a letter to *Downbeat*, the American jazz journal, inquiring whether anyone but he, had noticed that the logical heir to Billie Holiday's mantle as the greatest jazz singer was . . . Diana Ross.

That is something of an overstatement, but it is nonetheless true that, with Aretha Franklin and Dionne Warwick, Ross possesses one of the best female voices in rock, pop, jazz or soul.

She has come a long way for a girl who began life as a ghetto child, in Detroit's 'Black Bottom'. She grew up in a housing project – a comfortable American term for governmentally subsidised slums. Among her girlhood friends were Mary Wilson and Florence Ballard, and while at high school the three of them were inspired – by a group called the Primes, who later became the Temptations – to form a singing group called the Primettes. 'For almost two years', say the liner notes to their first US album, 'Meet the Supremes', 'they sang at schools, churches and civic affairs. . . . Then one night while attending a local record 'hop' as spectators, Diana, Mary and Florence met an A&R man from Motown, told him that they sang, and were invited down for a routine audition.'

Years later, Diana told the story much differently, on the five-volume, 'The Motown Story':

'I moved to a street on the north side of Detroit, and Smokey lived about four or five doors away from me . . . I used to sit and watch them rehearse on their basement steps. I told him that I had a group and any time he could listen to my group, I would really appreciate it. And he did set up an audition for us. The only reason Berry Gordy saw us or heard us was that he happened to be passing through the streets at the time we were singing.'

'Finally, they decided that they might sign us if we would go back and finish high school . . . I needed a job, to help my



Rex Features

family out and also for the car-fare to go back and forth from the studio to try to do some background sessions. (Gordy) gave me a job and it was about three months I worked there. I didn't do a thing except straighten off his desk. But it wasn't a real office, anyway, because at that time Berry used the whole building and everyone would gather in this one little room. I think he gave me about 20 dollars.'

Even in the beginning, Diana stood out from the other girls. First, because of her beauty, which was great even then, and also because her voice was so clear, trilling out the soprano notes with an edge of profound despair.

Success Formula

Of the first three Supremes singles, only 'Buttered Popcorn' was very good, and it was uncharacteristically *risqué* for an early Motown recording: 'Nice and greasy and sticky and goeey and softly. I said what do you like, he said you know what I like: buttered popcorn.'

Their fourth single, 'Where Did Our Love Go?', catapulted the Supremes to the front ranks of girl groups. It was 1964, and British rock was sweeping the world. About the only competition, in fact, was Motown. Though Elton John claims in the liner notes to 'Touch', that 'Where Did Our Love Go?' never became a hit in Britain, it did in fact reach no.3 after 10 weeks.

never became a hit in Britain, it did in fact reach no.3 after 10 weeks.

In America, the Supremes followed this initial success with four no.1s in succession: 'Baby Love', 'Stop In The Name Of Love', 'Come See About Me', and 'Back In My Arms Again'. They had 15 successive Top 20 hits, beginning with 'Where Did Our Love Go?' and ending with 'In And Out Of Love'. In that time, there were a total of 10 no.1s, and only one of those 15 failed to reach Top 10 status: 'Nothing But Heartaches', which made no.11.

But the inevitable friction had begun. For one thing, some observers began to complain that the Supremes' songs were written to a formula. Others had the view that Diana's soprano had become a radio irritant, and that Motown was just a pop mill back in Detroit, grinding out mediocrity.

All of this looks pretty silly today, of course. Among those 15 records were classics like 'My World Is Empty', 'The Happening', 'You Can't Hurry Love' and 'You Keep Me Hangin' On', besides the songs already mentioned. Holland-Dozier-Holland, who wrote most of those supposedly trite melodies and lyrics, are today recognized as innovative pop geniuses. Rock has yet to produce a singing group, male or female, able to recapture the spontaneous power and gripping tension of those early Supremes' recordings.



Chris Walter



Top L.H. pic & bottom R.H. pic: Diana Ross has successfully survived the jump from the '60s to the '70s and comes across as a very talented, beautiful lady, who is now making a name for herself in films, as well as in the super-glitter world of the top cabaret circuit. Centre pic: A sexy, showbiz shot of Diana in Hollywood. Bottom L.H. pic: Florence, Mary and Diana were the hit-making Supremes. Opposite page: Singing a Billie Holliday number in the film *Lady Sing The Blues*.



Redferns



Chris Walter



But other tensions had more substance. The group became Diana Ross and the Supremes (with 'Reflections', in 1967), just as Motown's first stars had earlier been renamed Smokey Robinson and the Miracles. Then too, a romance, which was never more than semi-public, had developed between Diana and Berry Gordy. We can only imagine the results for the group; it is true that the product declined. Only two more no.1s would result: the chilling 'Love Child', which may be Diana's greatest accomplishment, and the group's last hit, which was, ironically, 'Some Day We'll Be Together'.

Conventional pop wisdom would have the Temptations as the first of Motown's social-consciousness groups, but in reality the Supremes, with 'Love Child', had the first 'social meaning' song. Diana isn't, as far as anyone knows, a love child herself, but you couldn't tell it from the anguish she projects in this record. 'Started my life/ In an old cold run-down tenement slum', Diana sings telegraphically . . . and it echoes across 400 years of Black America.

Ironic Performance

For a time, in late 1968 and 1969, the Supremes were teamed up with the Temptations (those old Primes with the Primettes, as they'd originally intended), and then with the Four Tops (but without Diana). Aside from 'I'm Gonna Make You Love Me', a remarkable performance that made no.2 in the States and no.3 in Britain, no hits resulted. But the Supremes, as they were, were through after 'Someday We'll Be Together'. Such an ironic performance that – on the 'Motown Story' set, is represented by a live track – with a suitably weird applause track at the beginning.

Diana's first solo performance was 'Reach Out And Touch (Somebody's Hand)'. She says that Gordy did not want to release it because 'it was a waltz'. But, she adds, she wanted the song to be her first solo single because she was concerned about the drug problem in the black community that raised her to fame, and she wanted 'to send out a message to the young people'. 'Reach Out' was a modest success, but 'Ain't No Mountain High Enough', which followed, was a giant smash. It completely recaptured the frenzied gospel glory which Motown had appended to rhythm and blues to achieve its earliest success. After 'Love Child', it is probably her greatest record.

In 1969, while at a performance in Gary, Indiana, Diana saw a young singing group, led by a pre-adolescent she couldn't believe. They were, of course, Michael Jackson and the Jackson Five, who went on to become the biggest teenage recording group since the Beatles. Michael Jackson may eventually wind up with a success story as enormous as Diana's.

After 'Ain't No Mountain', in 1970 and throughout 1971, her recordings became relatively half-hearted. There were some good ones, notably the version of the old Four Tops' number, 'Reach Out I'll Be There', but certainly nothing to match the

dynamic passion of her earlier work. It looked like a career in sad decline.

But if that was what the public thought, then she was soon to prove them wrong. True, Diana – along with the rest of Motown – had moved from Detroit, the scene of the original inspirations – poverty and prejudice, deprivation and despair – to Los Angeles and Hollywood: home of success – The Great American Dream Machine.

Diana also got married, but to a young white music businessman, not to Berry

Gordy. Her album covers also began to reflect some kind of change. She grew thinner, her always pop-eyed expression grew larger and larger. On the 'Everything Is Everything' cover, she even looks like a discarded puppet, or an urchin off the street.

Then, in mid-'71, the announcement came that Motown would begin work in motion pictures. Its first project was to be a movie of the life of Billie Holiday, named after Holiday's ghost-written autobiography: *Lady Sings The Blues*. Diana Ross would play Billie.

As usual, the purists went beserk. How could this . . . this *upstart pop singer* presume to represent the world's greatest jazz singer in a film?

When *Lady* was released in 1972, the critics were silenced. Diana's performance is simply magnificent, not portraying Holiday literally, but as a figure who represents the possibility and the problems of black success. Her singing is not imitative, but rather evocative. When she sings 'Good Morning Heartache', you want to cry, which is much closer to the spirit of Holiday than a literal, but inevitably less emotive rendition could possibly ever have been.

Lady Sings The Blues made a far bigger star of Ross than mere music ever could have. She was billed opposite Billy Dee Williams, and their cinematic romance was a wonder to behold. But more than that, *Lady* extended the black film experience beyond the sex and violence routines of the quickies. (Some of which, mind you, were very well done: *Superfly* in particular stands out). *Lady* looks classy, and though it is in a way centred around sex, drugs and violence, it also has a sensibility that is almost genteel.

Academy Award

Diana Ross made her mark, of course, with pop, and that is probably the only way it could have been done. Diana brought her message home to America in the ways that counted the most: she was nominated for an Academy Award . . . she deserved to win, too, but the Academy does not yet seem prepared to acknowledge the full impact of black film . . . and *Lady* made fistfuls of money. The public may have been able to safely write Billy Holiday off as a weirdo, but they can't ignore Diana Ross – who has them where it counts: on the screen, on TV specials, on the ever-present radio.

It is possible to argue that Aretha Franklin has had more impact, or that Dionne Warwick's style has been more truly aimed at the American heartland, but it is Diana Ross who has done what would have been impossible for Billie Holiday, or anyone else. She has reached the pinnacle of American success, reached that pinnacle in the bosom of the American dream: Hollywood. If her next project, a film of *Peter Pan* in which she will play the old Mary Martin role of Peter, is a success, she will have consolidated that success into something which the others may never be able to match.

BACK TRACK

Singles only:

1961: March, 'I Want A Guy'. July, 'Buttered Popcorn'.

1962: May, 'Your Heart Belongs To Me'. November, 'Let Me Go The Right Way'.

1963: February, 'My Heart Can't Take It No More'. June, 'A Breathtaking Guy'. October, 'When The Lovelight Starts Shining'.

1964: February, 'Run, Run, Run'. June, 'Where Did Our Love Go' (First UK hit). September, 'Baby Love'. October, 'Come See About Me'.

1965: February, 'Stop In The Name Of Love'. April, 'Back In My Arms Again'. July, 'Nothing But Heartaches'. October, 'I Hear A Symphony'. November, 'Twinkle Twinkle Little Me'. (Re-released November 1967). December, 'My World Is Empty Without You'.

1966: April, 'Love Is Like An Itching In My Heart'. July, 'You Can't Hurry Love'. October, 'You Keep Me Hangin' On'.

1967: January, 'Love Is Here And Now You're Gone'. March, 'The Happening'. July, 'Reflections', (first as Diana Ross and the Supremes). October, 'In And Out Of Love'.

1968: February, 'Forever Came Today'. May, 'Some Things You Never Get Used To'. September, 'Love Child'. December, 'I'm Gonna Make You Love Me'.

1969: January, 'I'm Living In Shame'. February, 'I'll Try Something New'. March, 'The Composer'. May, 'No Matter What Sign You Are'. August, 'The Weight' (with the Temptations). October, 'Someday We'll Be Together'.

1970: March, 'Why (Must We Fall In Love)'.

DIANA ROSS – SOLO

1970: June, 'Reach Out And Touch (Somebody's Hand)'. August, 'Ain't No Mountain High Enough'.

1971: March, 'Remember Me'. August, 'I'm Still Waiting'. October, 'Surrender'.

1972: April, 'Doodn' Doobe Doobn' Doobe, Doobn' Doobe Doo'. Motown's first film *Lady Sings The Blues*, starring Diana as Billie Holiday.

1973: March, 'Good Morning Heartache'. November, 'You're A Special Part Of Me'. 'All Of My Life'.

Pop on the Box

If examined closely, one can't help feeling that 'pop music' and television have not been linked together as well as one would have imagined to be possible.

Why is this? Television, so we're told, is the best medium for putting things across, but is pop music too 'live' to be convincing through a TV set, no matter how large the screen may be?

Ever since 1957, the various British TV channels have been trying to find a solution to this apparently unanswerable question, but alas, only one programme has ever come within any kind of respectable distance.

Let us ask ourselves the primary question: what makes a TV programme 'pop'? Is it a style or an attitude? Must it contain a substantial proportion of pop music, or is it, on the other hand, a visual style deriving from the theory and practice of pop?

Initially, the pop style was invented to deal with the visual presentation of a new phenomenon - pop music. It later went on to do several other things and was adapted in many other fields: documentaries, a wide

range of fictional subjects, and above all TV commercials.

But back to the beginning. Pop, as we know it, had been going for just over two years before British TV decided it was time to present it. There is little doubt, however, that it was the medium originally responsible for the invention of the pop style. There were obvious reasons for this; it was newer and more flexible at that time, employing younger men and allowing them their heads almost at once. It had the confidence to experiment; a confidence rooted in its single channel and still uncritical audience. What was the important feature, however, was that the BBC had just the right man under contract. He was a university graduate, visually inventive, and single-minded. He also had what in those far-off days was rare - a) he was an enthusiastic pop fan and b) he liked Elvis Presley in particular. His name was Jack Good, and thanks to him the pop style on TV was invented.

The first show for which he was responsible was entitled *6.5 Special*, and it made its television debut on Saturday, February 16th, 1958. The BBC, who at the time saw

that pop was not going to be a one-year-wonder, assumed that now was the time to get in quick with a programme. They must have considered themselves fortunate that Jack Good was on hand to set the wheels into motion, for without Mr. Good it's doubtful whether TV pop would have taken the shape it did.

In the *Radio Times* of that particular week the following words were written about this new-style programme:

'The *6.5 Special*, the 'launching' programme of this new pattern, is designed for the young in spirit, who like to keep abreast of topical trends in the world about them, with special emphasis on the world of entertainment. There will be plenty of music, in the modern manner, with rock & roll, skiffle groups, traditional jazz, and it will feature top music groups and artists. Freddie Mills will be on hand to talk about sport that doesn't always hit the headlines, and film fans will be catered for in special interviews with the stars. A quick glance at this week's bill of fare will give a good idea of the type of show that has been planned.'

The *Radio Times* went on to tell that the guests for the first edition were: Kenny Baker and his Dozen, Michael Holliday and the King Brothers. The show was to be presented by Miss Jo Douglas and a youngster named Pete Murray. It went out live from BBC's studios at Shepherd's Bush in West London, and became deservedly popular.

Musically, *6.5 Special* was more varied than most people remember. As well as

Cartoon animations by Terry Gilliam, from the BBC TV show, *Monty Python's Flying Circus*, which won a large cult following, due mainly to its zany, irreverent cartoons and its habit of knocking the establishment with brilliant caricatures of honorary notables including the Royal Family, top-drawer judges and well-known literary figures. By making the reserved British mock and laugh at their inherent traditions and politics, it highlighted a wealth of national gripes and moans.



rock and skiffle, it included a great deal of traditional jazz. Nevertheless, it was the rock stars that caught the public's imagination.

Jack Good was to bring in several innovations. A live audience jived in front of the television cameras, and he also encouraged the audience to dress sharply, thus introducing fashion into the newly formed pop culture. Good's linkmen were decidedly avuncular: a tradition which was to remain until pirate radio proved that it was possible to present pop in its own terms, and which is by no means dead today.

Revolutionary Programme

Neither Pete Murray nor Jo Douglas was a teenage rebel, neither was Jim Dale, later to become another 6.5 regular. Many different kinds of people helped balance the shape of this revolutionary programme; for example Sergeant-Major Britten, whose claim to fame was his parade-ground yell, and as I have already mentioned, Freddie Mills the well-known boxer. But the combination worked, what's more, it worked well. Through 6.5 *Special*, Jack Good became a master of his trade. At a later stage he left the BBC for the commercial station, and made shows like *Wham* and *Oh Boy!*, after which he took off for America to give the States a taste of 'Good' pop TV.

Whilst 6.5 *Special* was playing to an audience of 10,000,000 viewers a week, what else could the pop fan watch in the way of rock & roll? The only other programmes of the day that included the slightest traces of rock & roll were *Hits and Misses*, which might well have been the embryo of *Juke Box Jury* and *Off The Record*, a 'let's-jump-on-the-bandwagon' sort of programme introduced by band-leader Jack Payne. But neither of these programmes could capture or take away the viewing from 6.5 *Special*, which by now had become the Mecca of British TV.

On November 8th, 1958, Jack Good took the 6.5 team along to the Two Eyes coffee bar deep in the heart of London's Soho, and ran a live show from there. Perhaps the BBC were hoping to find more British pop stars from the same breeding-ground as Tommy Steele, Cliff Richard and many others. It was a great idea, and it also became the first 'live' pop outside-broadcast that the BBC had attempted.

After Jack Good's commercial channel programmes, which artistically were every bit as good as 6.5, he went to the States to produce an equally successful show entitled *Shindig*, and in leaving Britain he also left an enormous gap that was empty for a long time. Pop music at the time was in a decline, and TV was really hard pushed to find something that would cater for the pop fans.

Just before the pop revival, a gentleman called Philip Jones came up with a programme entitled, aptly or not, *Thank Your Lucky Stars*. The idea of this programme, it seemed, was to select about six artists a week and give them a couple of songs each. Not very exciting! There was no definite opposition at that time, so it couldn't really fail to win an audience, and



The second panel helping to choose hit records on BBC TV's *Juke Box Jury*.

even more important, it couldn't be compared with anything else. Just as an added bonus, about half-way through the programme, a panel, which was made up from the studio audience, was asked to decide whether or not any particular record, selected from that week's single releases, was going to get into the Hit Parade. Oh so boring! Boring that was, until the Beatles came along and gave the whole music business a kick in the proverbial pants. Because they made everything around them so exciting, *Thank Your Lucky Stars* was given a shot of adrenalin. The Rolling Stones (whom nobody liked on their show) also had the charisma to carry the programme and this, in the case of *Thank Your Lucky Stars* was a good thing. But credit where it's due, *Lucky Stars* lasted, and what's more it was well-received according to TV ratings.

The BBC feeling of getting back into the act, came up with a panel game called *Juke Box Jury*. Here was a programme compered by the immaculate David Jacobs, that would attempt, like part of the *Lucky Stars* format, to tell us, the record-buying public, what was going to be a hit and what wasn't.

Each week, four celebrities were selected to the panel, and the opening 30 seconds of a particular single would be played. Frequently the panel consisted of the most popular and influential pop personalities. Men like Freeman whose jovial presence and obvious knowledge often lifted the programme. Having heard this very brief clip, the panel would discuss the record and then vote it a 'hit' or a 'miss'. The highlight of this programme was the opening theme

music — John Barry's tune entitled 'Hit And Miss'. *Juke Box Jury* also ran for a very long time. It was as though the BBC had given the programme a five year contract and it was going to be fulfilled come hell or high water.

Again, it was the panel that was important, not the music. On Saturday, December 7th, 1963, the Beatles appeared to make up the jury, and by no coincidence that evening's *Juke Box Jury* received its highest-ever viewing figures. Unfortunately for the show, panels of that calibre were few and far between, and Messrs. Jacobs and Co., had to be content with such 'personalities' as Pete Murray (by now a well-established face), Alma Cogan, and other names of the day. As pop TV, it didn't really count — but it lasted!

But does a 'pop' programme necessarily have to feature pop music? A good example was the satire show *That Was The Week That Was*, or abbreviated, *TWTWTW*, or further shortened *TW3*. Millions of youngsters would make their Saturday nights at home, miss parties, leave parties early, or arrive at parties late, in order to witness this incredible show. It was very much a part of TV's pop culture. There is no need for eulogy or epitaph. Everyone who ever saw it will have their own personal reaction to the programme that was never merely liked or disliked, but provoked passionate debate for and against. Whatever else may be said about *TW3*, it just couldn't be ignored.

The same team went on to make *Not So Much A Programme* and *BBC3*, but neither contained the class or originality of *TW3*. Besides, the public had now sampled satire and they wanted something a little different.



Cyrus Andrews

Sandie Shaw rehearsing in the *Ready Steady Go* studio.

For that they had to wait a long time until Marty Feldman came up with *The 1948 Show*, which in turn spurred on the birth of the cult show, *Monty Python's Flying Circus*.

By mid-1963, British pop music was in full swing. The Beatles had led the way for every type of group, band or combo. You name it, Britain had it. All that was missing was a programme to relay the excitement. Not a *Juke Box Jury* or for that matter a *Thank Your Lucky Stars* . . . what was needed was guts and impact. In August, 1963, Rediffusion, London's commercial station, inaugurated a new pop programme entitled *Ready Steady Go! – Your Weekend Starts Here*, and it was this programme that provided the next stage in TV pop.

RSG was not only an important breakthrough in style, it plugged directly into the centre of the scene and only a week later transmitted information as to clothes, dance, gestures, even slang to the whole British teenage Isles. It made pop work on a truly national scale and was fortunate in its timing, in that British pop music was at its most exciting. The Beatles, the Stones, and later the Who were ready, willing and able. What made *RSG* so successful was a readiness to embrace new ideas. It featured unknown groups, American groups, groups that nobody had ever heard of; it allowed groups to over-run if they got engrossed in their music. In August 1966, just three years after the show started, it was forced, by a law laid down by the Musicians Union, to go 'live'. Whereas the other programmes worried themselves sick about the prospect, *RSG* thrived upon it. It was like having a concert in your own lounge. Where the

show also scored over any other TV pop programme was in its compere – Cathy McGowan.

Before she was made compere, she'd been one of the original Mods. She was long and gangling with a lot of teeth and dark hair hanging in her eyes. What's more, she was amateur. Because she was so amateur, she became popular. She kept stumbling her lines, she would blush and grin for no apparent reason. When someone famous came on the show, Paul McCartney or Mick Jagger, she'd get tongue-tied and flutter just like any other pop fan. But that was the point – she was any other pop fan. In Cathy McGowan, Rediffusion found a compere that the viewers could identify with. She wasn't a middle-aged DJ, she was a teenybopper pleased to meet the pop stars. When young girls watched her they could see themselves in her place. Cathy McGowan, more than anything else, brought *RSG* home to millions of pop viewers.

RSG was the nearest TV had ever come, or for that matter is ever likely to come, to a perfect TV show. It was taken off the air in December 1966, whilst it was winning. This as much as anything else was another reason why its memories are strong.

Longest Running Show

Top of the Pops came on the air in late 1963, and is still running amid overwhelming public apathy. This somewhat ominous achievement must make it the longest-running pop show ever. It was set up in direct opposition to *RSG* and aimed

directly at the Top 30, playing only records in the charts or on the way up. "If they're on the way down then they don't mean anything", said producer Johnny Stewart. The miming left a lot to be desired, and when the ruling for live performances was inaugurated no show was hit harder than *Top of the Pops*. It meant that they would have to employ an orchestra in order to reproduce the full sound of most of the records that entered the charts. The entire show was pre-recorded and the relevant performers would mime to their pre-recorded efforts the following evening. By some loophole in the Union's lawbook, this way around things would allow the performer to mime in practice, if not in theory. So that was the policy of *Top of the Pops*. It didn't make the programme any better, but still people watched it. Now they watch it because there is no alternative.

The format of the show hasn't changed at all since its inception. Once, the show introduced an album spot, whereby a selected group would play three or four tracks from their latest album, but that was soon dropped and it was back to the old Top 30.

Since the early '70s the only alternative has been a late-night rock show entitled *The Old Grey Whistle Test*. On this, groups appear cramped and unable to move, not that many ever look as though they wanted to. In between the live acts and the quiet, mellow voice of the DJ we are given assorted mind-blowing visuals, heavy sounds, and flat conversations. It has never been a major force in pop TV and is never likely to be if present policy continues – along with the tiny studio the show is allotted.

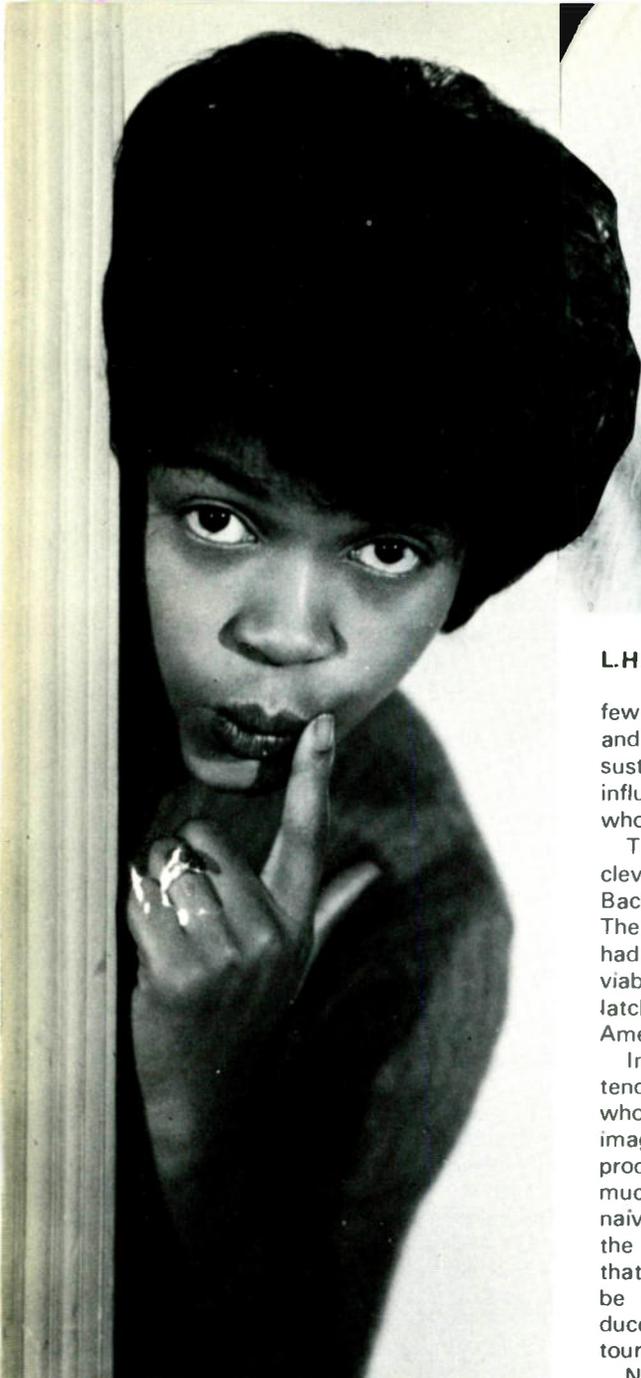
So much for pop TV today. Occasionally Stanley Dorfmann presents a series called *In Concert*, where a selected group or soloist will dominate the show playing his, hers or their music, to a polite studio audience, clapping and smiling in the right places.

Pop On Worldwide TV

Europe and the United States are much better catered for as far as pop TV goes. They still consider pop as an important part of TV, and the one that shouldn't be neglected. Whether in Britain people are in search of an adequate replacement for *Ready Steady Go!* or come to that *6.5 Special*, we shall have to wait and see. But why if Europe and the USA can produce it, is Britain unable to?

Paul McCartney was once asked whether he thought Britain was lacking a good pop TV show, and he replied: "We could do with three solid weeks of TV pop, that's how desperate we are."

Perhaps for the hierarchy of the BBC or Thames or London Weekend, or any provincial TV channel, finding a good pop TV programme is as difficult as finding a brilliant comedy series. Who knows? But if ever a good programme was needed to put pop back on to its feet, it is surely now.



L.H. pic: Little Eva. Above: Songwriter, Ellie Greenwich and Shirley and the Shirelles.

POP: THE EARLY '60s

The all American Dolls

Girl groups were a purely American phenomenon inherent to the pre-Beatles years of the early '60s. The trend started with the Shirelles, an ingenuous-looking high school quartet who had a big hit in 1960 with 'Will You Love Me Tomorrow?' and then – against all odds – went on to notch up a string of US hits.

Male vocal groups were already an established part of American pop by the early '60s. It wasn't until a successful girl group was quite new. There had been a

few girl groups before – like the Chantels and the Bobettes – but they had never sustained their success long enough to influence the course of American pop as a whole.

The Shirelles made it because they had clever producers and arrangers (Burt Bacharach and Carole King among others). Then, once their lachrymose harmonies had been established as a commercially viable sound, every other producer in town latched on and an entirely new facet of American pop was formulated.

In the case of girl groups, the kids tended to buy the sounds first, then look who was singing them afterwards. Hence images, as such, hardly counted, and producers looked on girl groups not so much as artists, but as puppets even more naive than their male counterparts. By the same token, most girl groups weren't that talented and were only too happy to be manipulated by some whizz-kid producer if it meant earning \$500 a night touring on the success of the resultant hit.

New York's music publishing companies, a closely-knit, well-oiled network of songwriters and arrangers, were the first to capitalise on the girl group sound. One company in particular, Aldon Music, quickly branched out into independent production and in mid-1962 the firm decided to issue Carole King's demo of 'The Locomotion', featuring a session-singer named Idalia Boyd, as a legitimate record. After a few horns had been added 'The Locomotion' was released on Aldon's specially formed Dimension label, and a month later Idalia found herself at no.1 in Britain and America under her new name of Little Eva.

Dimension hurriedly released another backlog of demos such as 'Chains' and 'Don't Say Nothin' Bad About My Baby' by their session-group, the Cookies, and these also became hits.

By 1963, most of the teenage idols of the late '50s and early '60s had rapidly declined in popularity, and American record producers began making more and more studio-manufactured girl group records on which the artist played only one integral part in the producer's overall concept.

The majority of girl group records were made either by professional session-singers or conversely, by semi-pros who were coaxed into the studio with a few dollars advance. By using session-singers, a producer was able to avoid clashes of temperament with self-opinionated artists, and at the same time ensure greater profits for himself since sessioneers were only paid a standard fee . . . thus leaving the producer and the publisher to share the resultant royalties.

Between 1962 and 1964, the following quaintly-named one-hit-wonders reached the US charts: the Murmaids, the Jaynetts (who also recorded as the Hearts), the Chiffons (who also recorded as the Four Pennies), the Angels, the Charmettes, the Dixie-Belles, the Girlfriends, the Blue-Belles, the Cookies, the Jewels, Candy and the Kisses, the Sherrys and Reparata and the Delrons.

Phil Spector, 21 year old producer, made a series of definitive girl group records with enormous backing-tracks that sounded as if every musician in Hollywood had been corralled into the studio. This technique brought him a run of big hits with the Ronettes, Darlene Love (his principal session vocalist) and the Crystals, and by 1964 had become the single most influential producer of girl-group records in the States. (He tended to produce individual masterpieces then make up names for the artists afterwards, as in the case of Bob B. Soxx and the Bluejeans of 'Zip-A-Dee-Doo-Dah' fame).

This form of production quickly became so facile and lucrative that in 1964, ace producers Jerry Leiber and Mike Stoller, and the late doyen of America's record business, George Goldner, formed the Red Bird label as a vehicle for instant girl group hits. Red Bird's first release, 'Chapel Of Love' by the Dixie Cups, topped the US charts and thereafter the firm's small but perceptive writer-producer workshop (Barry and Greenwich were its mainstays) gave the label a hit with virtually every other release by such anonymous entities as the Butterflies, the Tradewinds, the Jelly Beans and perhaps the archetypal group of them all, the Shangri-Las.

The Shangri-Las were protégés of a

mysterious young aesthete named George 'Shadow' Morton, who wrote and produced most of their records. He created a series of sublime audile dramas which spanned the entire range of teenage emotions.

"George wrote soap operas, what you would see on television during the day," says Ellie Greenwich – who also worked with Morton at this time. "His songs were extremely visual like 'Leader Of The Pack'.

Stage Personalities

Entirely separate from the mainstream of girl groups and the peaks reached by the Shangri-Las, were Motown acts such as the Supremes, the Marvelettes and Martha and the Vandellas. Although they too relied heavily on the talents of their producers, they were at least treated with some degree of reverence by Motown, who developed them not only as record stars but also as stage personalities. Their music, with its heavily accentuated rhythms and slightly aggressive stance, belonged to a different generation.

Girl groups were never as popular in Britain as in the States, since their presentation and *gauche* appearance was at odds with the British way of pop. At the time, Britain was pre-occupied with image singers like Adam Faith, and later with such saviours as the Liverpool groups. In fact visiting girl quartets wearing chiffon dresses and arm length gloves seemed strangely out of place. Only Spector's groups, the Crystals and the Ronettes, sustained any success in Britain in 1963.

1964, though, saw the emergence of a new generation of rock fans in America. The preponderance of faceless girl groups and other one-hit-wonders around at the time left this new teen culture without any real heroes or palpable life-style. Hence the sudden arrival of the Beatles as very real personalities ready to inspire a

generation, immediately signalled the demise of girl vocal groups as a popular genre, and although the Shangri-Las and the Dixie Cups did well in 1964, by 1965 rock was almost entirely dominated by male groups.

For many years, the image of the female rock singer was that of the well-coifed and scrubbed semi-sophisticate strolling about with a hand-mike singing inoffensive love songs. The media, especially TV, could never quite bring itself to accept women in rock as anything other than fodder for family audiences.

In the States, Janis Joplin was probably the first female rock star to contradict these established principles, and since her death in 1970, artists like Bertha, Fanny and Susie Quatro have made some progress towards being accepted – but whether their records will be bought on a serious musical level remains to be seen.

All-Girl Groups

In the early '60s, a woman playing an instrument was considered a novelty (remember Megan Davis with the Applejacks and the Honeycombs' drummer, Honey Langtree?), and all-girl groups like Goldie and the Gingerbreads were assured ample publicity if nothing else. A decade later and girls in rock aren't so unusual, but there is still a barrier. The fact remains that by far the biggest consumer group for girl singers in Britain is the family audience to whom a girl menacingly brandishing an electric guitar would be a subconscious threat to accepted standards.

The first generation of girl (vocal) groups succeeded, in America at least, purely because they operated on a level of total passivity. Today's girl groups, though far fewer in number, are not prepared to accept this compromise . . . and it remains to be seen if they will be able to succeed, in the new liberated climate.



Below: Reparata and the Delrons. R.H. pic: The Ronettes in the early '60s.



The Blues Boom

'Woke up this morning and my agent was standing in my room. Woke up this morning, and my agent and the men from Blue Horizon records, Mike and Richard Vernon, were standing in my room. They said "You'd better learn some blues son, 'cos there's gonna be a boom!"'

Those lines are from a song written by Adrian Henri for the Liverpool Scene, entitled 'I've Got The Fleetwood Mac Chicken Shack John Mayall Can't Fail Blues', which poked gentle fun at some of the excesses of the British blues boom which occurred in the years of 1966–68. Like all musical trends it had its share of musical opportunists and incompetents who jumped on the bandwagon as it began to roll, but this revival of interest in blues also included a considerable number of musicians and groups who were to remain in the forefront of British rock even after the boom had died away: bands like Ten Years After, Free, Led Zeppelin, Savoy Brown, Fleetwood Mac and Jethro Tull.

The whole thing was to a large extent the fruit of seeds sown by the earlier R&B movement of 1962–64. Although that scene had produced Hit Parade groups in the Rolling Stones and the Yardbirds, the musicians themselves tended to congregate in London, and most of the hardcore R&B fans seemed to be in the south-east of England. Despite this, some of the 'founding fathers' of R&B had almost a missionary fervour about spreading the word, and travelled up and down England and Scotland to play for a few pounds to small audiences in draughty rooms at the back of pubs.

Among those fans were many of the young musicians who were to make up the blues boom of later years. The bands they came to hear in the early days were Alexis Korner's various groups, which at different times included virtually everybody on the R&B scene, the Graham Bond Organisation, which numbered Jack Bruce and Ginger Baker among its members, and John Mayall's Bluesbreakers. Even when R&B had passed its peak of popularity in 1964, they all kept on playing the blues.

If Korner had been the godfather of the first blues movement, Mayall played that role for the second. Many fine instrumentalists passed through his band, most on their way to more lucrative, if less authentic, destinations. It was said that he

preferred to change his group around every year or so, in order to keep the ideas fresh.

Mayall's bands were the first 'genuine' blues groups in which the focus of attention was on the *guitarist*. And if one thing marked out the blues boom it was precisely that. The blues this time round was not about rhythms or lyrics, but about extended and intricate guitar solos.

Two players in particular were models for every budding guitarist with a record-player and a garage to practise in: Elmore James and Eric Clapton. Just as the black heroes of the early '60s had been Muddy Waters and Chuck Berry, James became the inspiration of the new trend. He was a Chicago guitarist and singer who led the generation after Waters and began recording in 1955. His special trademark was the 'bottleneck' guitar sound which produced a tone of almost frightening intensity.

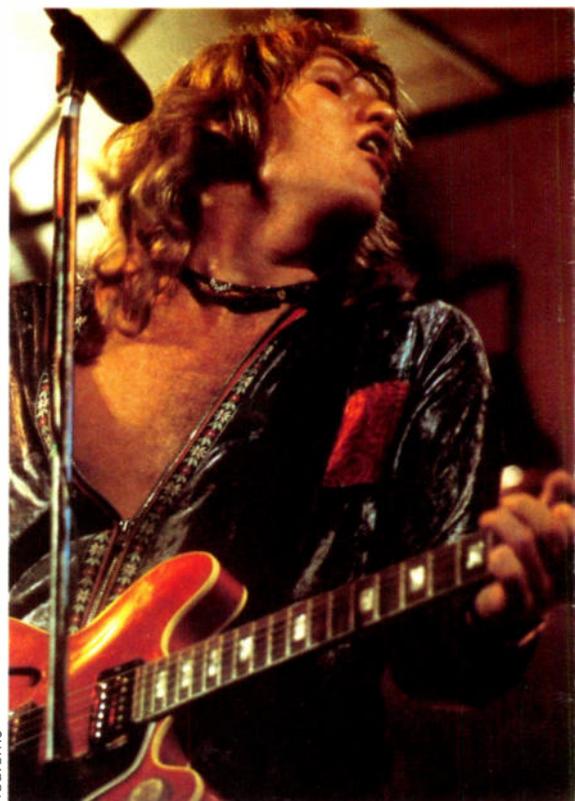
It was achieved by placing a smooth piece of metal on the third finger of the left hand, and sliding it up and down the strings on the fretboard. Soon, Elmore James' classic song 'Dust My Blues', with its fierce bottleneck introductions, was a necessary part of the repertoire of every blues band in the land, while musical instrument manufacturers scrambled to produce 'bottlenecks' to sell to eager young guitarists.

Improvisation

Clapton's contribution was to set the standard of improvisation within the blues for those same musicians. After leaving the Yardbirds, he joined up with John Mayall to make what many still consider to be the best music of his career building on the work of the black Chicago guitarists, Albert, Freddie and B. B. King (who were unrelated to each other). The only album Clapton and Mayall recorded together, 'Bluesbreakers' (1965) was on the shelf next to 'The Best Of Elmore James' in the home of every blues fan. Then, in 1966, Cream was born, and the new blues boom had its spearhead.

Like the earlier R&B scene, the boom couldn't have occurred without a network of small clubs and colleges around Britain with enthusiastic, knowledgeable audiences for the groups to play to. The clubs were also crucial to the economics of the groups.

Back in Chicago, where city blues actually started, Paul Butterfield was leading a white blues band in almost



Above: Alvin Lee from Ten Years After, reputedly one of *the* fastest guitarists.

exact parallel to John Mayall in Britain: only Butterfield had two guitarists – Mike Bloomfield and Elvin Bishop – while he played amazingly strong mouth-harp out front. Butterfield was an entirely different personality to Mayall, being in Bloomfield's words a 'white negro', quite capable of walking the streets of Black Harlem unharmed. Mayall, Butterfield and Peter Green actually recorded an EP together on Decca in Britain, but strangely enough the American public seemed to prefer their blues from the British bands.

Also essential to the success of the British boom was the existence of a record company devoted exclusively to promoting the blues. This was the Blue Horizon Records of the Adrian Henri song, and mastermind behind the company was Mike Vernon.

Originally a recording engineer at Decca, Vernon had been in on the R&B scene at an early date, publishing his own magazine and generally championing the cause of the blues. He even got up on stage and sang with the Yardbirds at the National Jazz and Blues Festival when singer Keith Relf had laryngitis!

Mike Vernon and his brother Richard would scout the country looking for promising groups to record. Sometimes they even took part in the formation of groups. One of the first artists they signed was singer/pianist Christine Perfect (wife of John McVie, the bassist with Fleetwood Mac), who they matched up with a trio discovered in a club at Kidderminster in the industrial Midlands of England, led by an outstanding guitarist called Stan Webb. Chicken Shack had been born.

The most successful group signed to



The now disbanded Fleetwood Mac, and right, the dramatic Joe Cocker.

Blue Horizon, and the acknowledged kings of the blues, were Fleetwood Mac. To start with, they had two lead guitarists. Jeremy Spencer took care of the Elmore James runs very impressively, while Peter Green was the soloist in the more conventional styles. He had followed Eric Clapton in the John Mayall group, and quickly became the new guitar hero in blues circles, not least because he resisted the pressures to copy Clapton. Green's style was more restrained, with a unique diamond-hard tone close to that of B. B. King, the most important and prosperous of contemporary Chicago bluesmen.

First Album

Fleetwood Mac made their first appearance in August 1967, and soon after cut their first album. It contained most of the traditional blues material they performed on stage, and stayed in the best-selling charts for an astounding 13 months. The group was also the only blues band to have any success with single records (most of the others considered the singles market too 'commercial'). In 1968-69 they had a string of hits in a style removed from mainstream blues: 'Albatross', 'Man Of The World', 'Oh Well' and 'Green Manalishi'. When the blues purists complained that Fleetwood Mac were selling out, the band's supporters were able to point out that even the great Chuck Berry had recorded novelty instrumentals.

Peter Green left the group and music altogether in 1970, for reasons which were never altogether clear. There have since been many rumours of his re-appearance, and his very personal style has been



Redferns

greatly missed. The band itself regrouped and continued, although now they include hardly any blues in their repertoire and perform mainly in the US.

The success of Fleetwood Mac opened the way for many other blues groups to achieve recognition outside the clubs and to make records. Ten Years After came to London from Nottingham and soon gained a regular evening at the Marquee Club, where so many other big names had come to the notice of the media and the record companies. Again, their main attraction was a guitarist, Alvin Lee, who was in the Clapton mould of flying fingers and long, stinging solos. The band gradually built up a loyal following in Britain despite the scorn of the critics who complained that every TYA album was the same as the last, and they eventually broke into the superstar league with their performance in the film *Woodstock* where Lee played a 'killer' guitar solo on 'Coming Home'.

Another group who came up via showmanship was Jethro Tull, who took their curious name from an 18th Century inventor of agricultural implements. Their lead singer, Ian Anderson, specialised in whirling frantically about on stage in long hair, beard and old overcoat. The group soon proved themselves to be one of the many without any special commitment to the blues itself, as they turned to performing Anderson's own compositions,

and featuring his breathy flute playing on hits like 'Living In The Past'.

Probably the best music on the flashier side of the blues boom came from two groups led by survivors from the R&B days. Led Zeppelin brought together ace sessionman and former Yardbird Jimmy Page and three unknowns from the Midlands; while Page's ex-colleague Jeff Beck put together a group fronted by a singer called Rod Stewart, at that time known only to a handful of blues aficionados. Unusually for the time, both groups relied on strong singing as well as virtuoso guitar work, and built up the excitement by playing one off against the other.

True To The Blues

But the backbone of the movement as a whole was provided by musicians who just wanted to get up and play as authentically as they knew how, unconcerned about stage presence. Some made it, most didn't. Savoy Brown, Free and Taste were among the successful ones, each in their own way staying true to the blues as they heard them. They remained the heroes of the clubs and, even as the boom itself receded, had built up enough of a loyal following (in the case of Savoy Brown, in America) to survive without modifying their style.

Free were discovered in 1968 by Alexis Korner, and quickly signed up by Island

Records. They played a simple, uncluttered kind of blues, with Paul Kossoff's guitar playing especially effective. The pressures produced by their massive hit of 1970, 'All Right Now', however, caused problems and a series of splits and re-formations.

On the other hand, the career of Rory Gallagher, guitarist and singer of Taste, has been a model of consistency. Without retreating into sterile conformity, he has stuck close to the blues roots, writing his own songs in the idiom and refining his guitar style constantly. If anyone still carries the spirit and intensity of white blues on into the '70s British music, it must be Gallagher, who learnt his music in his native Ireland.

Although the boom died in Britain, as Cream split up and many of the other groups drifted away into other forms of progressive music, based like their blues on long improvised instrumental passages, an audience for that kind of music lives on, particularly abroad. Chicago Climax, Savoy Brown and its offshoot Foghat constantly draw large crowds in the United States, while Rory Gallagher and lesser-known bands like Steamhammer still go down a storm in Germany and Scandinavia.

Which is not surprising, since however different from the sounds of Chicago or Memphis these white bands are, their music is still the blues. And the blues will continue to move and excite audiences as long as pop itself exists.

The Paul Butterfield Band in 1966. Left to Right: Jerome Arnold, Mike Bloomfield, Paul Butterfield and Elvin Bishop.



Steve Jukes



THE MUSIC: THE '60s

Songwriting Backbone of Motown in the 60's



Chris Walter

If one were to assess the ingredients of the Motown cake that give it such a delicious flavour, it probably wouldn't take too long before the one that was brought to the fore was the guys and gals that wrote the songs.

Motown, unlike most, if not any other record company, employed writers exclusively to produce songs for their artists. In many cases the writers were in groups themselves, otherwise a writer may have been anything from a cleaner to a typist in the Motown office who had a flair for writing catchy, foot-tapping songs that caught the attention of Motown President, Berry Gordy.

Motown kept their writers well guarded from the outside record world. They didn't have that many, so they could hardly afford to lose them to anyone else. Berry Gordy was a shrewd businessman, and he realised that if he didn't have the songs, then no matter how good the artists were he wouldn't have a saleable product. An interesting point to note is that when, much later, Holland/Dozier/Holland left

the company after a disagreement, many of the artists found it difficult to find hits and thus eventually left the company themselves.

Holland, Dozier, Holland

The album 'Motown's Greatest Hits' was an enormous seller around the world. It went into the album charts, reached a very high position and has since stayed there. Difficult as it must have been to pick out only 14 of the best Motown tracks from the many hundreds that they've issued, all credit is due to Holland/Dozier/Holland that the majority of the cuts were written by this prolific songwriting team.

Eddie Holland, his brother Brian and Lamont Dozier were all born in the Motown breeding-ground of Detroit, and were with the company at its inception. Eddie Holland started with the company by making the demonstration discs for Jackie Wilson, and it was through making these demo discs that Berry Gordy became aware of Eddie's existence. Subsequently, Gordy was told that along with Lamont Dozier and Brian Holland, Eddie wrote songs.

Top picture: Eddie (with guitar) and Brian Holland, standing behind Lamont Dozier, at the piano (and surrounded by the Supremes). Above: Smokey Robinson, who did so much to influence the music world, with his sad love songs.

And what songs! They wrote nearly every Supreme hit up to the time that Diana Ross left, they wrote most of the Four Tops classics, and were even responsible for writing a hit for Smokey Robinson (a brilliant songwriter in his own right).

The Holland/Dozier/Holland team were able to pour out hit songs in much the same way as cars are churned out at Dagenham – or Detroit for that matter. They demonstrated to us, the world, the possibility of pouring out an endless stream of assembly-line hits, and for this reason they must be regarded as one of the most significant portents in '60s pop music.

What it is that gives their songs this amazing assembly-line quality is difficult to



Eddie Holland, a productive songwriter

pin-point. An example, however, of how close their songs are to each other appears in the recording by a teeny-bop group of 'Where Did Our Love Go' followed up with 'I Can't Help Myself'. To the untrained ears, at least, without seeing the sheet music, it would seem that the chord structure and melody lines on these two songs are identical. All that Holland, Dozier and Holland did to make them sound different was to re-arrange the backing and speed, thus giving the songs entirely different flavours.

Similarly, 'It's The Same Old Song' and 'Shake Me, Wake Me' were more melancholy transpositions of 'It's The Same Old Song' and 'Something About You' respectively. They like to stick, quite rightly, to a winning formula. The songs that they write are not, by-and-large, one-off jobs, but part of a continuing saga. With this way of working the essential problem lies in discovering what is going to make the successful prototype.

That, in a nutshell, is what 'Baby I Need Your Loving' and 'Reach Out And I'll Be There' were all about. This isn't to say that the writers were non-creative, it simply means that there are obvious limits on what they are able to do. The task of producing variations on a theme is one that can be carried out imaginatively, but is limited by the abilities of those involved and the pressures under which they work.

Holland, Dozier and Holland appear to use, if one studies carefully, set ingredients when writing songs for any one group. With the Four Tops for instance, this was clearly apparent. They split their songs up into subjects or sub-headings and concentrated on writing songs in these categories. Thus the Four Tops' records follow the course of a typical unfulfilled love affair; the outcome not of self-revelation on the part of Holland, Dozier, Holland or the group, but of the tendency to develop aspects in later songs that were only latent in their predecessors.

Taking, for instance, 'Reach Out And I'll Be There', a record which gave the Four Tops their first no.1, reveals that by comparison with their others this was a

remarkably complex record – one containing so many ideas that it was drawn upon almost inexhaustibly by its successors. Even in the recording it marked up some kind of a record (time-wise). Brian Holland once said that it took 90 minutes to make – not very long it might seem, but consider that most, or nearly all, of Motown's hits are made in one or two takes, there must have been deep reasons for this unusually 'long' session.

'Funk Merchants'

Holland, Dozier and Holland are a trio of songwriters who will always be remembered as the 'funk merchants' long after Motown is forgotten. Unfortunately, though, in 1969 they parted company with the organisation they had done so much to put on the musical map. At the time, sympathy was with them rather than Motown, a sign of how well respected they were. They formed their own record company, Invictus, found, what appeared to be two outstanding acts, Freda Payne and Chairman of the Board, and wrote for them two Top 10 hits in exactly the same formula as they had written for the Four Tops, the Supremes and many other Motown figures.

When the time eventually comes to assess the writers that made the pop cult, then the names of Holland, Dozier and Holland must be placed very high – if not at the top of the list. Should there be any argument, certainly within the Motown field, then the only real competition would probably come from the followers of Smokey Robinson.

Smokey was, until very recently, the lead singer of his band the Miracles. A singer, songwriter and producer who helped shape rock in the early '60s. Robinson was an early influence on the Beatles and he has written and produced for the majority of Motown's artists including Marvin Gaye, the Temptations, the Supremes, Brenda Holloway and the Marvelettes.

He got started by being spotted, as were most of the Tamla's artists, at a talent show in Detroit. The line-up on that day was exactly as it is today except that Smokey's wife Claudette was singing. That was in 1958, and at that time there was a big duo in the States called Mickey and Sylvia. With Claudette being in the group, the record executive who had come to the audition from New York thought that they should sound more like Mickey and Sylvia, and told them to come and see him next year. At the audition Smokey and the group performed all original songs from a book of tunes he had started writing whilst he was still at elementary school. Berry Gordy happened to be at the audition and one of the songs that Smokey sang caught Berry's ear. That song was called 'My Momma Done Tell Me', and it finished up on the 'B' side of the Miracles' first single.

Smokey was responsible for writing Motown's first million-seller, 'Shop Around', and from that point on his songs became better and better. It is difficult not

to think of Smokey Robinson first and foremost as a composer, since, apart from the songs which he has written for his own group, he has also been responsible for some of the most memorable songs recorded by other Motown artists: 'My Guy' for Mary Wells, 'The Composer' for the Supremes, 'It's Growing' and 'My Girl' for the Temptations and 'Ain't That Peculiar' for Marvin Gaye. But had he never written a note in his lifetime he would still have become one of the most remarkable singers in pop music.

His songs are immediately identifiable by their totally unusual structure, their unexpected rhythmic emphases, their slowly moving, terraced chords, a fondness for the tonalities of G and D, and their melancholy melodies.

Why does Smokey write such sad songs? Well, by his own confession: "I guess my mind is kind of orientated towards that kind of thought. Sad songs dealing with love seems to make more people identify with my kind of songs. You can start singing a happy song and it strikes a groove, but it's the sad songs that get the reaction."

Smokey, Sublime At His Best

All of Smokey's songs are masterpieces in their own way, but none moreso than 'The Tracks Of My Tears'. This is Smokey at his sublime best. The song is made up of at least four elements: the lively humming theme with which it opens is associated with the singer's self-confidence, while the plangent refrain is linked with the painful feelings of his real self. The verse expresses, almost from the outside, the tension created by this discrepancy. The song builds up into a crescendo whereby the singer is pouring his heart out and eventually he pleads 'Baby, baby, take a good look at my face/Look a little closer now'. This is not just a song, but an overwhelming emotional statement.

He also reaches this kind of emotional climax, although not quite so drastically, with 'Tears Of A Clown'. Smokey has the ability, moreso than any other writer, to pull you into his songs – you may not immediately identify with them, but you just can't help being roped in.

Smokey could be classified as the teacher who, in a roundabout way, taught the Beatles and Dylan and Townshend and Jagger and Richard and . . . ! He learned very early on in his career, perhaps whilst he was still at elementary school, that if you look inside your heart and write, then the result's are going to mean so much more. Smokey did this early on, the others followed.

Smokey has used his music in order to bring black and white together in a world which he describes as a 'powder keg'. As he so rightly puts it: "All the laws, all the legislation and all the Bills that have been introduced haven't done as much as music in bringing young people throughout the world together." He should know, after all his music has done as much, if not more than most, to make this statement valid.

POP FILE

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

TOM PAXTON was a leading voice in the American protest movement of the early '60s. At his best he combines political statement and wit, as in 'Talking Vietnam Pot Luck Blues' and 'Lyndon Johnson Told The Nation'. He has influenced many American singers, and provided them with songs like 'The Last Thing On My Mind' and 'We're All Going To The Zoo'.

PENTANGLE came together in 1971 with Bert Jansch and John Renbourn (guitars), Jacqui McShee (vocals), Danny Thomp-



son (bass) and Terry Cox (drums). They played a very English combination of folk, blues and jazz most successfully until their break-up in 1973.

CARL PERKINS was born in Tennessee in 1930, and began playing country music with his brothers. He signed to Sun Records and recorded 'Blue Suede Shoes', which won a Gold Disc and was later covered by Elvis Presley. He had another hit with 'Matchbox' (later recorded by the Beatles), but then turned away from country rock to out-and-out country music. In 1967 he started working as Johnny Cash's guitarist and has played for him ever since.



Pictorial Press

PETER AND GORDON (Peter Asher and Gordon Waller) had a big hit in 1964 with Lennon and McCartney's 'World Without Love', which they followed with five more to 1966, including a revival of Buddy Holly's 'True Love Ways'. Peter Asher now manages and produces James Taylor.



Both pics Redferns

PETER PAUL AND MARY (Peter Yarrow, Paul Stookey and Mary Travers) were one of the first acts to emerge from the early '60s Greenwich Village folk scene. Their first album, 'Peter Paul And Mary' (1962) earned them a Gold Disc, and two songs from it ('If I Had A Hammer' and 'Lemon Tree') were hits. In 1963 they had another hit with Bob Dylan's 'Blowing In The Wind', and introduced many people to Dylan's work in the process. Always smooth, they became more and more commercially-minded and moved away from folk circles. The group disbanded in 1970, but came together for a George McGovern rally/concert in 1972. Mary Travers now works as a solo artist.

NORMAN PETTY produced and recorded Buddy Holly and the Crickets in the late '50s, and also co-wrote many of Holly's songs including 'Peggy Sue' (with Jerry Allison of the Crickets), 'That'll Be The Day' (with Allison and Holly), 'Listen To Me', 'Everyday', 'Not Fade Away' and 'Maybe Baby' (with Holly).

WILSON PICKETT started singing spirituals in Detroit and joined the Falcons as lead singer. After making the million-seller 'I Found A Love' with the Falcons in 1959 he went solo, and his first record, 'If You Need Me' (his own composition) became an R&B hit. After signing to Atlantic in 1964, he recorded a series of soul classics including 'In The Midnight Hour' and 'Ninety Nine And A Half Won't Do' (both co-written by Pickett and Steve Cropper), '634-5789', 'Mustang Sally', 'Funky Broadway', 'Land Of A Thousand Dances' and 'Soul Dance Number Three'. After cutting the 1970 US hit 'Don't Let The Green Grass Fool You' he left Atlantic to sign with RCA, and has since developed a more restrained sound than his classic Atlantic singles - some of which rate among the best records ever made.

PINK FLOYD started as a Stones-like R&B group in London in 1965 while the members were students. They quickly moved into experimental music of their own, and began to use the then-novel light-shows. They had two hit singles in 1967 ('See Emily Play' and 'Arnold Lane'), and became the most popular and creative of the psychedelic groups. After their singer, guitarist and songwriter Syd Barrett left the group in 1968, the remainder - Nick Mason, drums; Richard Wright, keyboards; Roger Waters, vocals and bass - brought in David Gilmour on guitar and began to record longer numbers without the tension of Syd's days. Through 'Saucerful Of Secrets', 'Atom Heart Mother', 'Umma-gamma', 'Meddle', 'Obscured By Clouds' and their 1973 album 'The Dark Side Of The Moon', they have developed a quiet, spacey sound that has kept them in the forefront of electronic effects and quadrophonic sound developments. Perhaps their best songs since Barrett's time are to be found on the film soundtrack album 'More'.



United Artists

THE PLASTIC ONO BAND made its first appearance at the Toronto Peace Festival in 1970, and has appeared (mainly on record) at various times since with varying line-ups, though always with John Lennon, who released a lot of his work under the Ono Band banner. Members have included Eric Clapton, Klaus Voorman, Ringo Starr, Alan White and Billy Preston, as well as John and Yoko. Among their singles have been 'Cold Turkey', 'Give Peace A Chance', 'Power To The People', and 'Instant Karma'.

THE PLATTERS were one of the first black vocal harmony groups to reach a mass white audience. They signed to Mercury in 1955 and had a hit with 'Only You', following this with 'The Great Pretender', 'My Prayer', 'I'm Sorry', 'Smoke Gets In Your Eyes' (their best-remembered record) and 'Harbour Lights' up to 1960 when lead singer Tony Williams left. The group still exists in name, but bears little resemblance to the original one.

POCO was formed in 1968 by ex-Buffalo Springfield players Jim Messina and rhythm guitarist Richie Furay. Messina switched to bass in the new group, which was overshadowed by other ex-Buffalo Springfields Neil Young and Steve Stills. After a whole series of personnel changes including Messina (1970) and Furay (1972), the line-up has become Paul Cotton (vocals), Rusty Young (pedal steel guitar), Tim Schmidt (bass), and George Grantham (drums and vocals).

BILLY PRESTON was born in Houston, Texas, and raised in Los Angeles. As a child he played with a local symphony orchestra and conducted his church choir, also playing the part of a young W. C. Handy in the movie *St. Louis Blues*. In 1962, at the age of 17, he joined a Little Richard and Sam Cooke tour, and as a result signed to Star records. He then worked mainly as a



session keyboards player and on the US TV show *Shindig*, as well as recording his own gospel and funky albums. After touring Europe with Ray Charles in 1968, he became friendly with the Beatles and played on 'Get Back' and 'Let It Be', later signing to Apple and co-producing his records with George Harrison. Their 'That's The Way God Planned It' was a hit in 1969, but in 1970 he signed to A & M and released the 'I Wrote A Simple Song' album with George Harrison on guitar. He has since worked with the Rolling Stones during their 1973 European tour, and his current group, the God Squad, features three keyboard players on a dozen instruments.

THE PRETTY THINGS were formed in Erith, Kent, in 1964, and quickly got a reputation as the dirtiest, loudest, most outrageous and grittiest R&B outfit around. The group which included Viv Prince and Dick Taylor as well as singer Phil May, were frequent guests on the TV show *Ready Steady Go*, and scored with 'Don't Bring Me Down' (1964) and 'Honey I Need' (1965). 'Rosalyn' was also a favourite recording, but the group's rather limited approach and their similarity to the Rolling Stones led to their demise in the mid-'60s when their album 'SF Sorrow', the first-ever rock opera, went completely unnoticed despite being voted *Rolling Stone* 'Album of the Year' in 1970. The group disbanded in 1970, but reformed the following year with the current line-up of Phil May (vocals), John Povey (keyboards), Peter Tolson (guitar), Stuart Brooks (bass) and Skip Alan (drums). In 1972 they released the album 'Highway Madness' on Warner Brothers.

LLOYD PRICE was born in New Orleans on March 9th, 1935, the son of a guitarist-preacher. His first group, at the age of 14, had its own series on the local radio station. In 1951 he signed to Specialty Records and 'Lawdy Miss Clawdy' (which he wrote) soon sold a million. After doing his military service in 1957-59, he set up his own record label but this was not a success and he signed with ABC Paramount. His first release there, 'Stagger Lee', sold a million, and he followed it with other hits in 1959 including 'Where Were You On Our Wedding Day', 'Personality' and 'I'm Gonna Get Married'. He used his royalties to set up a scholarship for black college students.

JOHN PRINE was born in Maryland, Illinois, and began singing around Chicago. He signed to Atlantic in 1971 and his albums of his own songs - 'John Prine' and 'Diamonds In The Rough' - have been well received - some people seeing him as yet another new Dylan.

PROCOL HARUM started off as a session-group to record the Gary Brooker and Keith Reid song 'A Whiter Shade Of Pale', which became one of *the* songs of the psychedelic summer of 1967. Such was the success of the record that the group decided to carry on recording and to play gigs. With a line-up of Brooker



(piano, vocals), Matthew Fisher (organ), B. J. Wilson (drums), Robin Trower (guitar) and Dave Knights (bass), the group quickly built up a reputation in the States and then gradually accumulated a mass following in Britain. The current line-up is Brooker, Wilson, Grabham (guitar), Chris Copping (organ) and Alan Cartwright (bass). Among their albums are 'Shine On Brightly', 'A Salty Dog', 'Barricades', 'In Concert With The Edmonton Symphony Orchestra' and 'Grand Hotel'.

QUICKSILVER MESSENGER SERVICE, whose original line-up was Jim Cipollina (guitar), Gary Duncan (guitar), Dave Freiberg - now of Jefferson Airplane - (bass), and Greg Elmore (drums), were one of the first West Coast groups, starting in San Francisco in 1965. They built up a big reputation in that area from their free concerts, but never quite made it with their albums, which included the legendary 'Happy Trails', 'Quicksilver Messenger Service', 'Just For Love', 'Comin' Thru' and 'Quicksilver Messenger'.

QUINTESSENCE were formed in 1969 in Notting Hill, West London, by Raja Ram (flute and vocals), playing a mixture of rock and Indian music. While their albums, which include 'Quintessence', 'Dive Deep', 'Indweller' and 'Kala', have not shown the group to their best advantage, on stage they build up a hypnotic atmosphere, chanting mantras, banging tambourines and burning incense. They are heavily into mysticism and are one of the few 'gentle people' groups in existence.

POP FILE

Story of Pop Posters

The story of Pop Startrek poster shows you who or what has influenced the many styles of Pop, by following the tracks of the stars you can see, at a glance, what musical forms merged to produce a new type of music and where this then led. Alternatively choose your particular star from our posters of individual personalities. All posters are one size, 27" x 39", simply fill in the coupon below.

1085



9018



9023



9013



9026



1321



1350



1273



1168



1318



1323



1250



1297



1317



1390

1174



1172



1324



1291

Australia Mr. Morris Targer, Message Publications, 168 Day Street, Sydney, N.S.W. 2000, AUSTRALIA.

New Zealand Mr. Morris Targer, Message Publications, 168 Day Street, Sydney, N.S.W. 2000, AUSTRALIA.

United States Mr. S. Schwartz, Scandecor Inc., 1105 Industrial Highway, Southampton, Penna. 18966, U.S.A.

Canada Mr. Peter R. Szilagy, Arterop Enterprise, 5309 Park Avenue, Montreal, 152 Quebec, CANADA.

South Africa Mr. Raymond Young, San Francisco Poster Company, P.O. Box 11333, Cape Town, SOUTH AFRICA.

England Phoebus Publishing Company, Customer Department G, 49-50 Poland Street, London, W1A 2LG.

All posters are 90p + 10p postage and packing, England, U.S. & Canada \$2.50 N. Zealand & Australia \$2 South Africa Rand 2.50 cheque or P.O. made payable to Scandecor Posters Ltd. Please send me the following posters (Tick as appropriate)

<input type="checkbox"/>									
1085	1168	1172	1174	1210	1250	1273	1291	1297	1317
<input type="checkbox"/>									
1350	9018	9020	9023	1318	1321	9013	1323	1324	1390

Name _____

Address _____

