

"A WORK OF ALMOST FRIGHTENING COMPLETENESS"

The Times

5TH CONCISE EDITION

THE ENCYCLOPEDIA OF
POPULAR MUSIC



EDITED BY COLIN LARKIN

"A WORK OF ALMOST FRIGHTENING COMPLETENESS"
The Times

5TH CONCISE EDITION
**THE ENCYCLOPEDIA OF
POPULAR MUSIC**



EDITED BY COLIN LARKIN

Copyright © 2007 Omnibus Press

This edition © 2011 Omnibus Press

(A Division of Music Sales Limited, 14-15 Berners Street, London W1T 3LJ)

ISBN: 978-0-85712-595-8

The Author hereby asserts his / her right to be identified as the author of this work in accordance with Sections 77 to 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the publisher, except by a reviewer who may quote brief passages.

Every effort has been made to trace the copyright holders of the photographs in this book, but one or two were unreachable. We would be grateful if the photographers concerned would contact us.

A catalogue record of this book is available from the British Library.

For all your musical needs including instruments, sheet music and accessories, visit www.musicroom.com

For on-demand sheet music straight to your home printer, visit www.sheetmusicdirect.com

5TH CONCISE EDITION

THE ENCYCLOPEDIA OF
POPULAR MUSIC

COMPILED AND EDITED BY
COLIN LARKIN


OMNIBUS PRESS
IN ASSOCIATION WITH
muze

*DEDICATED WITH ETERNAL THANKS TO
LENNON, McCARTNEY, HARRISON, STARKEY & ZIMMERMAN*

PREFACE

The appearance of the original 4-volume *Encyclopedia Of Popular Music* in October 1992 was the largest project ever undertaken for the subject. There were many doubters prior to the publication of what seemed like an over-ambitious project. Maybe they felt the subject did not warrant such a treatment. I know that many people thought I was reckless and I could feel their raised-to-the-ceiling eyes every time I mentioned the project. Every financial institution and bank I tried to raise money from clearly thought I was out of my mind. Their eyes had already glazed over by the time I was shown the door. In the early 90s, trying to raise any money during the worst recession Britain had experienced since the 30s was almost impossible. Trying to raise money for an as yet unpublished multi-volume encyclopedia about rock and pop music was madness; or so they thought. The multi-volume *Encyclopedia Of Popular Music* is now in its 4th Edition and the most healthy of all its spin-off children is the Concise Edition; now in its 5th Edition. The word Concise was chosen to indicate a smaller and some say, a more manageable book. I have chosen around 3,000 entries from the 27,000 in the multi-volume. These have been carefully selected by myself and my assistant editor Nick Oliver, to represent exactly what today's purchaser of a single volume music encyclopedia should expect. Since the last Concise Edition in 2002 we have 'had to let go' the likes of Toploader, Martine McCutchen and Papa Roach in favour of slightly more current artists such as Keane, Jet and John Mayer.

Our new publisher Chris Charlesworth of Omnibus Press has graciously given us an extra 150 pages, which not only allows us to put in everything 'new and significant' but it enables us to be less ruthless with what has to be 'rested'. Choosing 3,000 from 27,000 is not an easy task. Over five editions of the Concise EPM I have had to wrestle with this dichotomy. I can most definitely say that this time around I fully justify my reasons for inclusion and exclusion.

The positive reception to the original *Encyclopedia Of Popular Music* in 1992 was vindication of my long held, and some say stubborn, belief that popular music was not worthy of serious documentation, and should be taken seriously as a popular art form (although I make no claim that popular music is necessarily serious). Most of my working hours of the past 17 years have been spent listening to music and writing about it. Since selling my company to the New York based MUZE Inc. in 1997, I have been given the freedom to continue to do exactly that. The continuing support, faith and encouragement of MUZE allows me carry on in the knowledge that we really do have the world's leading music encyclopedia, both in print and on the Internet. They have established a backbone of security and strength for my efforts, and have now taken the MUZE EPM into new areas that I never knew existed. Together with MUZE Europe, we all work in building on this core asset. A further benefit of being USA owned is in managing to shake off the 'Anglophile' tag that one or two tactless American reviewers attempted to wrongly assign to me. This was cruel and ironic because I have always felt myself to be too pro-American in my musical taste.

In 1994 I took the decision to include record labels in the albums section at the end of each entry. We have just about completed this huge task. Finding dates and places of birth of all artists is another uphill struggle, despite our genuine efforts. Unfortunately we do not have

the financial resources to visit every public record office to unearth this information. Adding further obstacles, it has been the fashion for at least two decades for artists to use stage names. Record company press offices are no longer given such information by the artists although it was once a priority. The growth of the Internet and reliable search engines have, however, made this much less of a chore. It is still interesting to note that even the artists themselves are coy about such fundamental details. Some publicists have even requested 'massage' dates of birth.

Since 1997, having a stable company structure has given me the opportunity to further reduce our outside contributors and rely more on in-house resources. Of the 82 original contributors we now have under 10. We are, however, always looking for new specialist contributors who can write in the style of this encyclopedia. I have received many hundreds of letters since the first edition, and as those correspondents will testify, I personally replied to them all, even though I sometimes took an age to get around to responding. I do derive great pleasure from making corrections to our database. The EPM should constantly change and evolve during the long road to perfection. We continue to welcome (polite) suggestions and gratefully receive notification of factual errors.

The seeds of this work were unconsciously sown in the summer of 1953 when I wandered for what seemed like hours, around a caravan holiday site at Walton-on-The-Naze, on the east coast of England. I was followed, pied-piper fashion, by up to half a dozen other three-year-old ragamuffins, weaving in and out of overgrown grass paths of endless rows of oval-shaped caravans. I was singing Guy Mitchell's 'She Wears Red Feathers' over and over again, not just a few times, but hundreds of times. It was a current hit and unconsciously became the first record that demonstrated to me the incredible power of a pop song. The other children learned the song quickly and joined in using kazoos, plastic harmonicas, whistles, a football rattle, a cricket stump and a tin bucket. They easily picked up on the repeated lyric 'she wears red fevvas ana' hooly hooly skirt', and to this day I can still hear it shouted, with that east London/Essex drawl that relaxes the lower jaw. Guy Mitchell was clearly the star of this obsession. I have no idea why I took to him so well, and his music lasted for me until I discovered rock 'n' roll a year or so later. In the life of a small child that is a very long time and yet I have never forgotten our favourite 'guy'. To this day I am sent a complimentary copy of his lovingly put together fanzine *Mitchell Music*.

I spent some of my first six years living on a travelling fairground because my parents badly needed some extra money. Weekends and public holidays were spent away from home living in another mobile home, this time a beautiful polished chrome trailer. At night I slept on the top floor of a converted double-decker bus that was also used as the tyre store. While my parents worked from noon to midnight, I would wander from song to song through a fantastic Technicolor Wurlitzer jukebox of image and sound. All rides had their own turntables and boxes of 78s, together with a heavenly sounding ripped Tannoy speaker system. Each ride from the Dodgems to the Waltzer played its own records, and although the style of music was basically the same, no ride ever seemed to play the same song at the same time. As I roamed alone with nothing but a toffee apple, a loud, distorted Little Richard, Fats Domino or Johnny Otis would slowly give way to a passive Doris Day, who could suddenly become Dinah Washington and the 'Wheel Of Fortune' a few yards later. Imagine turning a radio dial and finding just about every station playing a fantastic song simultaneously! Walking through

the stalls and rides was like having a giant radio with no dial to tune. This was all in brilliant colour and added to the smell of fried onions and candy floss. I was unaware at the time just how hip these fairground people were. They were playing the underground music of the time because most of the black American R&B stars were not played on the BBC Light Programme. These imported 78s were fresh in from New York off the large ships that were arriving regularly at the London Docks. The fairground certainly taught me to love and appreciate most American doo-wop, R&B and rock 'n' roll, and when I returned home to the quiet calm of my older brother's bedroom, my musical horizon would be further widened as I would be fed an altogether different diet of his long-playing vinyl; Frank Sinatra, Ella Fitzgerald, Charlie Parker, *Oklahoma* and *Carousel*.

The magnetism of pop and rock often made me cry and shudder with joy. A few years later there was the excitement of waiting until near midnight for the weekly Top 20 broadcast hidden under bedclothes with a tinny, cheap Hong Kong-manufactured transistor radio. I prayed that when the irritatingly regular, fade in/fade out signal of Radio Luxembourg came as it did every two minutes or so, it would not be during that song. Please, oh please, let it not be during that song. The greatest song ever in the history of the world that particular month in 1960 was the Everly Brothers' 'Cathy's Clown'. I cried uncontrollably with the exhilaration of hearing it after what seemed like such a long wait, fighting off sleep for hours and at the sheer happiness in discovering that something in life could be so good. Over 45 years later, in 2005, I sat in the upper circle at a theatre in Ipswich as Don and Phil performed it for the millionth time. I blubbed again, and the hairs really did stand up on my arm. Since I was three, my life has been driven by the reassurance that whatever happens there will always be music to get me through and keep me going. It is our most consistent and trusted friend.

Popular music has made us all cry, shiver, whoop, laugh, dance, scream and blush. That is its prime duty.

This encyclopedia is truly democratic in that it is alphabetical and is not divided by category or class. In that way the reader may discover an area of music that they were previously unaware of, or more importantly, thought they did not like. By nature of its subject, an entry on a heavy metal band will differ stylistically to that of a stage music performer, but the enthusiastic informing is always present, whatever the subject. I came to appreciate and become passionate about jazz and country music in my late 20s and 30s respectively. Other than some Charlie Parker, Miles and Gerry Mulligan, as a child I ignored jazz because I was intimidated by it, and I dismissed country music because of its form and slightly suspect 'Country and Western' reputation. I was wrong about both; Duke Ellington and Hank Williams should make at least one appearance in everybody's record collection.

The great thing about a classless alphabetical book such as this is that Frank Zappa is next to Tom Zé, and James Carr is next to the Carpenters. I still grin at the ridiculous democracy of what we do. I hope that at least some of our readers will listen to Zé and Zappa in the same evening, although the addition of Carr, James and the tones of Karen C might be pushing it. If only our radio station programmers were prepared to be so bold, instead of being narrow, cosy and safe.

Perhaps the greatest change in our musical world since the last edition is the introduction

of the iPod—surely the greatest aid to music since the invention of the first Phonograph. The Internet has developed immensely since the last edition, so Internet radio stations and podcasts are now part of our lives. The downloading revolution has now taken place and I accept this movement with reluctance, although it still remains intangible for me. Just as I will always prefer a book printed on real paper, so music should be listened to, rather than viewed. I am still a contented Luddite when it comes to music video—It's the song, stupid! I know that my love of music would not have been anywhere near as strong if I had not fuzze my ears with Radio Luxembourg, AFN, Radio Caroline and Radio London. I am sure I appreciated music then because I could only hear it.

The compact disc is the leading invention in the music industry since the Long Playing vinyl record, but I still beg for CD insert typographers to show more consideration for the listener. Little or no thought is given to the reader. There is an optimum size to comfortably read type. Most book typographers will agree that with proper leading (the space between each line), type should be between 8 and 14 points in size. The perfect size of an old 12-inch album cover, not only meant that you could read the sleeve note, but it felt good on your lap. It was the perfect package, and even better when the pull-out lyric sheet was added. The CD sleeve is so much smaller and much less fun, and yet, time and time again type sizes of 3 and 4 points are used by an ignorant DTP hack. Sometimes the idiot will attempt to reverse the type out of a colour with disastrous results. It may look cool in Quark Express on a 21-inch computer screen at 200% enlargement, but pity the poor punter who has to try (and fail) to read it. As a reviewer of hundreds of new CDs every year I am constantly irritated by this thoughtless oversight. Another major carp is for the spines of CDs to be legible. Some cannot be read when stored on a shelf. I congratulate Columbia, ECM, Blue Note, Island and Decca for having both legible and standardized spines. It became so bad a few years ago that I wrote my own computer spine programme and printed, cut up, and painfully and slowly inserted new spines to replace those illegible spines on the shelves.

Fortunately, real book designers still give us books that we can read, and the continuing excellence of music books is encouraging. There have been many recent biographies of a high standard but surely the pinnacle is *Chronicles: Volume One* by Bob Dylan. (The nadir in my opinion is the woefully inaccurate fantasy biography *Magical Mystery Tours* by Tony Bramwell.) Books good and bad will survive alongside the Internet. Sometime in late 1995 I had to listen to a pompous, newly arrived senior executive from one of my former publishers. He informed me that due to the Internet, 'in five years nobody will be reading books'. The new edition is testament to the ineptitude of his fatuous statement. Books and music will be with us forever. They are as important to our existence as life itself.

Colin Larkin, Revised March 2000

Entry Order

The alpha order of entries in the EPM follows the internal logic of a good record shop. The reader should also note we do not list 'The' in a band name. To attempt this would be a pointless Herculean task; for instance, although it is commonly known that it is 'The Beatles' and not 'Beatles', it is not as well known that it is 'Pixies' and not 'The Pixies'. There are literally thousands of similar cases, hence our decision for a graceful withdrawal. The definition article is retained where it is an intrinsic part of the band name, for instance 'The The'. Many artists will insist on flouting grammar in their band names, with *NSYNC and? And The Mysterians, among the leading offenders. We have gone down the logical path and placed them in 'N' and 'Q'.

Entry Style

Albums, EPs (extended play 45s), newspapers, magazines, television programmes, films and stage musicals are referred to in italics. All song titles appear in single quotes. We spell rock 'n' roll like this. There are two main reasons for spelling rock 'n' roll with 'n' as opposed to 'and'. Firstly, historical precedent: when the term was first coined in the 50s, the popular spelling was 'n'. Secondly, the 'n' is not simply an abbreviation of 'and' (in which case 'and' would apply) but a phonetic representation of n as a sound. The 'n', therefore, serve as inverted commas rather than as apostrophes.

The Further Reading section at the end of each entry has been expanded to provide the reader with a much wider choice of available books. These are not necessarily recommended titles, though we have attempted to leave out any publication that has little or no merit. Occasionally, we have made recommendations as with major artists such as Bob Dylan and the Beatles.

We have also continued to include DVDs/Videos at the end of the entries. Again, this is an area that is expanding faster than we can easily cope with, and we do not make any claim for these sections to be complete. Release dates, in keeping with albums, attempt to show the release date in the country of origin. For films we have also tried to include both US and UK titles in the case of a title change. For example, the Dave Clark Five film was released as *Catch Us If You Can* in the UK and *Having A Wild Weekend* in the USA.

Size Of Entry

In the 1st Edition my original intention was to write between 150 and 3000 words per entry. Major artists such as the Byrds and Billie Holiday are given more space than comparative new acts such as Death Cab For Cutie or Arctic Monkeys. Both the latter, however, have already demonstrated good reason for their entry to be expanded in the future. Over 85% of the entries have been enlarged for this edition. It is not merely the importance of the artist in terms of commercial success that determines the size of the entry; it is also dependent on reader interest and/or any additional text that should be added to induce the reader to investigate further. In some entries we have little to go on other than a few hit singles and a list of chart

positions. This issue was highlighted by one reviewer who played on it as though it was the entire pattern of the book. Sometimes we just cannot find information on particular older artists, but would you rather we left the entry out altogether? I am aware, however, that there are occasional entries that merit more space, but in the absence of words and until I can find the 25th hour in the day, I hope that quality rather than quantity nevertheless prevail. As for errors, I wish I could stand up in Presidential style and claim 'this book has no factual or typographical errors whatsoever'. This book will no doubt continue to have typos and typos. No newspaper, magazine or book that I have ever read has been typo-free. The UK newspaper *The Guardian* is loved for its idiosyncratic typos, but that does not stop it from probably being the best newspaper in the world. In defence of myself, Nic Oliver and Susan Pipe, we manage 10 million words pretty well, but are always prepared to correct, change or reappraise if we have got it wrong. If you really think that that two star album deserves four then let me know; my ears are still wide open. The good thing about creating a reference book for the rock and pop world is that I never need to be pompous or professorial about any of this. It's only rock 'n' roll after all.

Dates Of Birth

Many artists, especially in the punk, indie, reggae and blues entries, are unable or unwilling to have their dates of birth confirmed. As previously mentioned the occasional artist or manager will want to rewrite birth history and shave a few years. Unless we can be convinced that our dates are inaccurate we refuse. For some reggae and old blues artists often no birth certificate exists, or the artist simply does not remember! Additionally, many members of post-1977 rock, pop and independent label groups seem to enjoy giving false names and dates of birth. These have been corrected wherever possible.

Discography

Since the 2nd Edition we have included all record labels. This is a task similar to painting the Eiffel Tower with a toothbrush. We felt that the addition of a record label would make it easier for the reader to seek out a particular item, even though it may only have been released on vinyl. I am very aware that most labels listed are either from the USA or the UK. These will continue to be our prime sources. We have attempted to list the label (and country) where the release was first issued. Because of the continuing CD revolution and the constant repackaging we have listed the most recent reissues. For example, many jazz classics have been recently reissued under the Original Jazz Classics label. Great reissue labels such as Castle, Revola, Rhino, BGO, Collectables, Ace and Repertoire are constantly replenishing our shelves with worthy material. Unless they are different from the original, we have stuck with the original label. This book is not meant to be a discographical tool; we are more concerned with the artist's music and career. For the majority of artists in this work, complete discographies have been compiled. However, on occasion, the discography section at the end of an entry is incomplete. This is not due to lack of effort on our part but simply to the fact that some artists, for example, Louis Armstrong or Frank Sinatra, have had such extensive careers that it is impossible to go back over numerous decades of files accurately. From our experience, most record companies do not retain this detailed information.

The aim of the discography is to allow the reader to investigate further the work of particular artist. We have included, where possible, the regular albums together with the first year of release date in the known country of origin, which is generally the USA or the UK. In many cases the delay in releasing the record in another country can be years. Some Latin American, African, Caribbean and other Third World recordings have been assigned approximate release dates because the labels often do not carry any date.

In the case of recordings made before the general availability of the LP (album), about 1950, we have aimed to inform the reader of the date of recordings and the year of release. Since the advent of the compact disc in 1982, and its subsequent popularity, the reissue market has expanded enormously. Those wanting a broad introduction to an artist will find the compact disc the perfect medium because two previous albums' worth of material can fit on a single CD. Many 35-minute albums of the 60s have been doubled up for CD. Many of those 10-inch jazz albums and extended play 78s are thankfully becoming available, as record companies go deeper into their vaults.

MUZE Database

The popular music section of the MUZE database of music, books and film is vast, and the largest available. It lists not only every album currently available on CD, but details every track by title. In most cases cover images are also available. I strongly recommend that for richer discographical information beyond what is available in the EPM that you visit www.muze.com.

Album Rating

Due to many requests from readers and librarians we have now decided to rate all albums. All new releases are reviewed either by myself or by our small team of contributors. We also take into consideration the review ratings of all the credible music journals and critics' opinions. Ratings may also vary in future editions, as age is always the ultimate decider. The overwhelming enthusiasm given to some eagerly awaited albums is often muted a year or two later. No album can therefore attain a 5 star rating until it is at least 2 years old. Similarly, other albums have 'matured' with age, such as those by Gene Clark, Talk Talk and Nick Drake.

Our system is slightly different to most 5 star ratings in that we rate according to the artist in question's work. Therefore, a 4 star album from the Beatles will have the edge over a 5 star album by the Chantays. Sorry Chantays, no offence is meant. Our ratings are responsibly made, and consequently you will find we are very sparing with 5 star and 1 star ratings. And yes, of course, there are a lot of 3 star albums, simply because there are a lot more 'Good' albums than 'Excellent' or 'Disappointing' ones, regardless of what a Sunday critic might say.

Our ratings also differ in the jazz entries. Sometimes an artist's performance on another artist's album will not be consistent with the rating the album may receive elsewhere. Our judgement is always on the primary artist the album in the entry refers to.

★★★★★ **Outstanding**

Magnificent and timeless, even with one or two less than outstanding tracks. A classic and therefore strongly recommended. No comprehensive record collection should be without the album.

★★★★ Excellent

A high standard album from this artist/group and therefore highly recommended. Usually containing three or four absolute gems.

★★★ Good

Good by the artist's usual standards, and therefore recommended. Maybe with only one or two classics that make it a necessary 'must have' addition, but still highly listenable.

★★ Disappointing

Flawed or lacking in some way. Weak or dull and not recommended. Usually filed away after two or three listens and rarely played thereafter. Nevertheless a useful addition to the artist's overall catalogue.

★ Poor

Terrible and often excruciating; however, quite useful to break the ice at parties. An album to avoid unless you are a wealthy completist or tonally challenged. Sparingly given but when we say 'poor' we are being respectfully polite. We actually mean 'absolute rubbish'.

Plagiarism

In maintaining the largest text database of popular music in the world we are naturally protective of its content. At MUZE we license to approved licensees only. It is both flattering and highly irritating to see our work reproduced without credit. Time and time again over the past years I have read an obituary in a magazine or newspaper and suddenly realized I was reading lines extracted from my own text. Similarly some sleeve note writers could be more adventurous than to resort to merely lifting our text and copying word for word. In addition it has come to our notice that other companies attempting to produce their own rock or pop guides and encyclopedias use our material as a core. Flattering this might be, but it's also highly illegal. In most cases we know who you are, and you know we know who you are! We have therefore dropped a few more textual 'depth charges' in addition to the original ones. If warned, give a proper credit when due.

Categories

We have deliberately avoided listing artists by genre as many artists could be placed in numerous sections. For example, Ray Charles can be filed under rock, pop, soul, blues, R&B,

country and jazz. Our own internal categories are based upon the main area of music with which we associate the particular artist or band. It may be the case that following a permanent change of musical direction, an artist will be re-categorized in future editions. This will be reflected in the entry text. However, if that band or person is still known mainly for the former genre, then this will be retained.

For example, Jerry Lee Lewis has for many years been a country artist, but is still known primarily as a pivotal rock 'n' roller. Led Zeppelin were a rock band before the term 'heavy metal' officially arrived, although they are now perceived as a heavy metal band. The Rolling Stones were a terrific R&B/blues band before they became stadium rockers. We have aimed to be consistent, but justifiable suggestions for changes or additions will be considered for the 6th Edition.

Omissions

Rock 'n' roll, jazz, blues, R&B, soul and country music emanated from the USA, and consequently America 'invented' Muddy Waters, Hank Williams, Louis Armstrong, Elvis Presley, Frank Sinatra, Billie Holiday, Ella Fitzgerald, Patsy Cline and Bob Dylan. The UK comes a strong second with the Beatles, Rolling Stones, Cream, Queen, the Kinks, Oasis, Rod Stewart and Elton John. Historically, more commercially marketed music comes from these two areas. We have, however, attempted to represent other geographical areas of music that have not been covered in other reference books. Likewise we have included more post-1960 artists, not because they happen to be from my generation, but simply because there were, for example, more popular rock bands in the 60s than major dance bands in the 20s. There are many more female solo singers recording and performing in the 21st century than there were in the 40s. It is human nature to immediately inspect an encyclopedia for what is missing, rather than for what is included. This inevitability is as frustrating as it is unhelpful. We are aware that critics and readers alike will seek out that elusive missing entry—and don't worry, it will be found! Critics are paid to find fault and would be failing in their duty if they did not.

Chart Positions And Record Sales

The aim of this book is not to document chart positions and record sales. Many are referred to in passing but ultimately it is left to the specialized books available. The reference books we have used (and are therefore highly recommended) are those formerly edited by Paul Gambaccini, Tim Rice and Jo Rice (*British Hit Singles* and *British Hit Albums*), and now looked after by David Roberts. *The Complete Book Of The British Charts*, edited by Neil Warwick, John Kutner and Tony Brown, is a great addition to the library. For the USA, Joel Whitburn's *Top Pop Singles*, *Top Pop Albums*, *Top Country Albums*, *Top Country Singles*, *R&B Singles* and *R&B Albums* and *Pop Memories* use the *Billboard* charts and are indispensable. I doff my cap to Mr. Whitburn for such punctilious dedication. While the *British Hit Singles* book now uses the BMRB chart, their charts from 1952 to 1960 were taken from the *New Musical Express* and from 1960 to 1968 were gleaned from the *Record Retailer*. While we have adhered to the publication in the main we feel that the *New Musical Express* and *Melody Maker* charts were accepted more than the dreary *Record Retailer*, as the latter published its chart before the

weekly sales were recorded. If we were to have stuck religiously to the *Record Retailer*, the Beatles would have only had one record entering the chart at number 1. That would be madness, as it is generally known that most of their records reached number 1 on the week of release in the UK, and this was reflected in the main weekly music papers. This aberration fortunately does not occur in the USA, thanks to the longevity and accuracy of the aforementioned *Billboard* and Joel Whitburn's brilliant efforts.

In the USA, when we refer to a gold disc for singles it signifies sales of 1,000,000 copies pre-1989 and 500,000 thereafter. The RIAA (Record Industry Association Of America) made this change in 1989, and *Billboard* followed suit. Similarly, when platinum awards were introduced, they initially signified sales of 2,000,000 copies, and post-1989 of 1,000,000. For albums from 1958 to 1974, the term gold refers to LPs that sold \$1 million worth of units at manufacturers' wholesale prices. Recognizing that due to rising prices the number of units necessary to gain gold status was dropping, the RIAA, as of 1 January 1975, added the further proviso that to be gold an LP had to have sold at least 500,000 copies. A platinum LP has to have sold 1,000,000 copies. In the UK the BPI determines these awards as follows: For singles, platinum indicates 600,000 units, gold 400,000 and silver 200,000; for albums platinum indicates 300,000, gold 100,000, silver 60,000; for the recent introduction of CD box sets, a 4-CD box has to sell 250,000 copies to go platinum, although this does not apply to two-disc sets at the present time.

Critical Opinion

Our continuing criterion is to strike a balance between being highly opinionated and dead boring. We have attempted to express the generally accepted opinion and have not set out to be overtly controversial. In some cases, we hoped that our entries on certain lesser-known artists would lead to a favourable reappraisal of their work, and that wider critical acclaim would result in their catalogues of recordings being reissued; for example, my past crusade for R&B catalyst Graham Bond, San Francisco sound originators Moby Grape, the late Dennis Wilson, cantankerous genius John Martyn, the shamefully overlooked Gene Clark and the uncompromising Roy Harper, have all paid off. Maybe the time has now come around again to look at upgrading the work of the underappreciated Cannonball Adderley, or the immense talent of Richard Thompson. And still the back catalogue of Georgie Fame has yet to be reissued on CD, forcing us to make do with the same old hit compilations. Or how about the way-overdue reappraisal of the achingly brilliant singer-songwriter Tim Hardin? Health debates were held on the merits of thousands of recordings, and while everything is subjective, we have genuinely tried to be fair. Since the publication of the 1st Edition I have made a point of enthusing when merited, and damning on the rare occasion when something is generally accepted as being fit for the bin.

Selection Of Entries

Nobody but me should receive the blame for omissions, and in the unlikely event of everybody being happy, I will naturally soak up the praise. Any selection will not suit everybody; somebody's favourite has to be omitted. This 5th Edition contains over 3,000 entries; I am happy with the selection for now. It will never stand still. If you must comment

then chastise me gently. Of the letters I receive, one letter in ten is a moan from the feet-fir brigade, the 'come off it, how can you possibly miss out blah blah blah' type. Those that know me well enough realize how much it hurts to have to leave out anybody, even more so if I have made a genuine error. If by any chance your particular favourite has been missed I can guarantee it is in the multi-volume version. I am also aware that there are still areas of specialized music where we should be stronger. However, in monitoring hundreds of favourable reviews and letters we have received over the past 15 years, I am confident that the areas we are strong in are the ones that our readers favour. There is no intended arrogance here in saying that we seem to have got it right, and that is why this book continues to be so successful.

Colin Larkin, March 2000

ACKNOWLEDGEMENTS

Acknowledgements for any book is the tedious bit at the front or back that most readers wisely ignore. The only people to read them from my experience, other than loved ones, are those expecting to find their name appearing in some shape or form. Over the course of four editions of this encyclopedia and another 55 spin-off books, I have corresponded with and thanked an army of people. A project of this kind indirectly involves a glut of names. The time around I have shaved the list. My reasons are simply that there are too many names and as this 5th Edition has been produced with less help than at any other stage in our history, I feel confident that the people acknowledged are those that have either continued to help or have played a larger part in the past than some others. My original idea was supported by Mark Cohen the former managing director of the original co-venture publisher. He must still take a great deal of credit for fully comprehending the potential of my initial concept in wanting to create the 'Grove' of popular music. He was, and still is to this day, a wise old owl. This time around this book has really been down to three people, including myself. Production Editor Susan Pipe and Assistant Editor Nic Oliver have been working with me cumulatively for over 30 years. If you add to them a further 15 years from our overseas jazz correspondent Bruce Crowther, you have a very stable team. They are vital to our success and I thank them for their loyalty and dedication.

Dozens of good people have come and gone over the years and their work must still be gratefully acknowledged as the foundation of it is still used, in particular; Brian Hogg, John Eley, Alex Ogg, Johnny Rogan, Simon Williams, Robert Pruter and Jeff Tamarkin. More recent contributors have included Jim Allen, Ian Bell, John Broven, Dominic Chadwick, Tony Clayton-Lea, Adrian Darby, Daryl Easlea, Jurgen Funk, Charlie Furniss, Karen Glossop, Nick Griffiths, David Hemingway, Sam Hendricks, Ben Hogwood, Ed Houghton, Jake Kennedy, Mark Keresman, Tom Larkin, Siobhan Long, Charlotte Marshall, Joel McIver, David Nosworthy, David Nowell, Salsri Nyah, Greg Prato, Oliver Rickett, Jon Staines, Anthony Tognazzini, James Wilkinson and Richard Wilson.

Other contributors acknowledged for their past contributions are: Simon Adams, David Ades, Mike Atherton, Gavin Badderley, Alan Balfour, Michael Barnett, John Bauldie, Chris Blackford, Pamela Boniface, Keith Briggs, Ian Burgess, Paul M. Brown, Tony Burke, John Child, Linton Chiswick, Rick Christian, Alan Clayson, Paul Cross, Norman Darwen, Robert Davenport, Peter Doggett, Roger Dopson, Kevin Eden, Lars Fahlin, Tim Footman, John Fordham, Per Gardin, Ian Garlinge, Mike Gavin, Dave Gil De Rubio, David Gritten, Andrew Hamilton, Mark Hodgkinson, Mike Hughes, Arthur Jackson, Mark Jones, Max Jones, Simon Jones, Ian Kenyon, Dave Laing, Steve Lake, Spencer Leigh, Paul Lewis, Graham Lock, Bernard Matheja, Chris May, Dave McAleer, David McDonald, York Membery, Toru Mitsui, Geoffrey Moffitt, Michael Newman, Pete Nickols, Lyndon Noon, Zbigniew Nowara, James Nye, Keith Orton, Ian Peel, Dave Penny, Alan Plater, Barry Ralph, John Reed, Emma Rees, James Renton, Lionel Robinson, Alan Rowett, Roy Sheridan, Dave Sissons, Neil Slaven, Chris Smith, Steve Smith, Mitch Solomons, Christopher Spencer, Mike Stephenson, Sam Sutherland, Robert Templeton, Christen Thomsen, Liz Thompson, Gerrard Tierney, John Tobler, Adrian T'Vee, Terry Vinyard, Pete Wadeson, Frank Warren, Ben Watson, Val Wilmer, Dave Wilson, Hugh

Wilson and Barry Witherden.

In 1989 Johnny Rogan was the first person to hear my proposal for a multi-volume pop encyclopedia and agree to be involved. His great attention to detail shaped part of the original editorial stylesheet. Incredibly, we shared the same favourite pop song of all time (the Byrds' version of 'Mr Tambourine Man'), and we probably still do. Various circumstances, notably his classic *Morrissey And Marr* biography, curtailed his involvement during the production of the 1st Edition in 1991. He has since become one of our leading music biographers, and he remains a good friend. My Bob Dylan news and gossip always came from John Bauldie (the Dylanologist and huge Bolton Wanderers fan). He tragically died in the helicopter crash that also killed the Chelsea FC chairman Matthew Harding in 1996. It is now impossible to listen to Mr Zimmerman without thinking of John. I know he would have loved Dylan's recent masterpiece *Modern Times* had he been with us. The great Pete Frame was unable to join our team in 1990 because we could not afford him. He was often on hand however, and has chronicled much of pop history through his invaluable and innovative family trees. Thanks are still due to the legendary and unselfish Fred Dellar, mine of sometimes useless information. Past help, advice and invaluable telephone numbers also came down the line from Johnny Black, the world's 'most agreeable' music journalist. Former *Melody Maker* starlet Chris Charlesworth of Omnibus Press has become a convivial luncheon friend. After all these years the circle is complete, he is now our publisher. I bow my head and sometimes nod off to his immense knowledge and fondness for the Who.

Other people who supplied precious opinions, help and information over the years are in no order of preference, apart from the first name of course: B.B. King, Jimmie Rogers, Davy Crosby, John Sebastian, Joan Baez, Randy California, Ray Davies, Steve Bruton, Gene Clark, Henry Diltz, Al Kooper, Chris Smither, Roy Rodgers, Jerry Wexler, Jac Holzman, Bob Weir, Rod Argent, Danny Thompson, Peter Green, John Hammond, Leo Sayer, Bruce Welch, Millie Anderson, Andy Partridge, Harry Shapiro, Ambrose Mogg, Peter Doggett, John Tobler, Richard Cook, Kit Hain, Chris Welch, Sherman Robertson, Chris Squire, Alan Hull, B.J. Cole, Rory Gallagher, Pete Brown, Bobby Harrison, Will Jennings, Ian Carr, Jack Bruce, Roger Chapman, Lionel Bart, Phil Collins, John Mayall, Graham Dye, Tony Swain, Mick Abraham, Jon Hiseman, Elton Dean, Bernie Holland, Henry Lowther, John Surman, Ken Hatherley, Keith Brown, Andy Malcolm, Ernie Gregory, Andrew Lauder, Dave Clark, Carl Wayne, Joe Foster, Ian McNay and Pete Bassett.

For those elusive CDs thanks to Carl Newsum and Dennis Eastgate of Slipped Disc in London, probably the best independent record shop in the world.

I will always remain indebted to Len Harrow, my former business partner, who financially supported me by maintaining the company during 1980 and 1981 when I was unable to work. Other people who have moved on to a different type of patch are Ian Slater, who became a successful fantasy novelist with *The Scapegoat of Aultbea* and the non-fiction *Useful Tips For Interesting Golfers, Halitosis Sufferers And Field Mushroom Collectors*. Jack Spineless became a fishing and poaching expert. The brilliant Alan Plater introduced me to the music of Duke Ellington, while his wife Shirley Rubenstein introduced me to the writing of Bruce Crowther, a very significant introduction for the EPM. Our other senior contributor, John Martland, died a few years ago and we miss his humour and wealth of knowledge.

The young people who work in press offices of record companies have a pretty hard time. They have to constantly answer the phone to people like me asking for an up-to-date bio and CD. Many times they forget and I have now stopped bothering them. Putting countless separate CD's in jiffy bags every day is often a thankless task. So can I say to each and every one who can still be bothered to send us product, thanks. You contributed to making the book happen and made it a better publication. In the present, Daryl Easlea is a pleasure to deal with and he rarely forgets. Among the others are Azi Eftekhari, Pat Tynan, Neill Scaplehorn, Tones Sansom, Mike Gott, Matt Wheeler, Alan Robinson, Dorothy Howe and Susan and Dave Williams at Frontier. Although not involved in this edition, I appreciate past help and advice from BBC colleagues Mark Simpson, Simon Barnett, Mike Harding, John Walker and Bob Harris.

For this edition and the recent past I received useful assistance from my best chum Roy Sheridan, Jenny Rastall, Stuart Batsford (now busy writing his history of Birmingham City football club), Tom Larkin and Dan Larkin. The last three I thank in particular for unselfish and intelligent suggestions when combing their minds for more five star album suggestions. Many of them were taken up and the book is all the better for it.

Way back in the now fading past I still feel indebted to the following for introductions and indoctrinations, because without them it is highly likely that I may never have discovered certain bands, artists and different areas of music: To my late father, although not a great lover of pop music (he said he preferred Gerry And The Pacemakers to the Beatles). I still thank him posthumously for the magic transistor radio in 1959, the Fidelity tape recorder in 1961 and the red Dansette record player in 1963; to my mother for not throwing out my *Record Mirror* and *Disc And Music Echo* collection as she did when she donated my pricelessly piled up *The Beano* to the dustmen. Thank goodness she never found my stash of *Green Lantern* comics.

At secondary school and art college right through the 60s, most of us lived and breathed music. It was a very special time for intelligent pop music anyway; we had Dylan and the Beatles. It is hard to imagine how we carried such passion for music while being deprived of hearing any during the daytime lessons. How did we survive without an iPod to plug in during the lunch break? Although those days still ring musically in my ears, I refuse to do Friends Reunited, because it might just not be the same. I prefer to live with my memories because they invariably revolve around music. And anyway there are those ex-friends that I never want to be reunited with. Those deserving of my continuing respect include Richard West for the Animals, Mick Ball for the Lovin' Spoonful and the Merseybeats, Paul Howe for the Hollies, Ian Trott for the Beach Boys and the Bonzo Dog Doo-Dah Band, Gary from college for Jimmy Smith and Jimmy McGriff, Bill 'Legend' Fifield for Buffalo Springfield, Cream and Jimi Hendrix. Long before he joined T. Rex he also showed me where to buy the *Melody Maker* a day early. Until *Rolling Stone* arrived in the UK, the *MM* in 1967 was really our lifeblood.

Thank you broadcasters: John Peel for introducing me to the Dead, the Airplane, Captain Beefheart and Moby Grape. And for pioneering the likes of Fairport Convention, Family, Tyrannosaurus Rex and Leonard Cohen on his memorable *Top Gear*, in addition to the Fairport years later. Bob Harris for *Astral Weeks*, *A Good Feelin' To Know*, *Sunflower*, Tom Rush and

Roy Harper; to this day he has never once lowered his musical standards, and, along with Johnnie Walker, is a giant of quality British radio. Mike Harding in 1970 for his super spot. To Chris Braham, thanks for 'Monday Monday', Roy Orbison, Gene Pitney and the opportunity to become trusted friends now that we have moved on in our lives. Cath Keeling, thanks for Georgie Fame, Bob Barling for his vinyl copy of *Bare Wires*. Mark the Lime Squash King in Jamaica for Big Youth, I-Roy and Scotty, Marilyn Poole for *Waterloo Lily* and Tony Evorá for *Santana* and *Abraxis*. Thanks to Paul Naumann for allowing me to indoctrinate him with *The Rock Machine Turns You On* in 1968. Almost 30 years later I was able to do the same to him with Teenage Fanclub, Kula Shaker, Cast and Blur. Michael Rodwell, gratitude for opening my eyes to other areas of jazz, especially Pat Metheny, Ly Mays and much before. To Ben Larkin for Jellyfish, Deiter Rittich for Eric Burdon and Frank Zappa. To Jim Oiley for *Otis Blue* and *Moondance* and for reassuring me that an English Literature degree is not a prerequisite to being able to write. I regret that he chose to go over the wall to join the other side. I still apologize to all the other friends and past acquaintances I bored to tears with my obsession for music, and for my former musical bigotry, now long in the past.

In America I will continue to thank Jeff Tamarkin, who at last got his Jefferson Airplane biography published. Appreciation also goes to leading soul expert Robert Pruter, to Jim Allen, David Gil de Rubio, Stephen Hughes and Mike Nevins; on the west coast, to Sam Sutherland, Ken Barnes, Jon Kurtzer, Fred Nelson, Bob Weir and the reassuringly punctilious Nils von Veh, now a very dear friend. Alex Ogg worked like a demon during his time with us and we shall not forget his contribution. To Ken Bolam, Kip Trevor, Freddie Bienstock, David Japp, John Reiss, Terry Heard and Johnny Bienstock, who, like his brother Freddy had some incredible music business tales; he sadly died in 2006. Jon Staines, Vince Hockey, Peter Bassett, Roger Kohn, Ian Jacobs, Rob Shreeve, David Gould and KT Forster. Michael Kaye of Fraser IT has been our software developer for over 12 years and his knowledge and enthusiasm for our database is much appreciated. Further help came from Vladimir Bogdanov. Mark Russell did some valuable formatting in Quark for this project. Former business partners who had the belief in the original EPM project were John Burton and Richard Burton, still printing after all these years. Trusted friends and family unconsciously contribute because the EPM and music is never far away from the dinner table. These include Peter and Sheila Wendes who listen to jazz constantly when cooking, the Sheridan family, Roy Sheridan, Josette Blonski and Yardarm Sheridan who share their love of early Moroccan folk music as an aperitif. To David Welch, Anne Welch, Ollie Rastall, Tom Rastall, Laura Bowdery, Sally Skylarkin' and her diamond Chris Jones, David Larkin, Sabra Larkin, David Gritten, Billy Bonds, John Urpeth, Allison Urpeth, Hannah Urpeth, Tom Urpeth, Bob Moore, Trev Huxley, Kathy Doherty, Russell Keegan, John London, Peter London, Michael London for their continuing support.

I am grateful to our new publisher Omnibus Press and the previously mentioned Charlesworth. Additional thanks to Bob Wise and Susan Currie of Music Sales Ltd.

My colleagues over at MUZE in New York are a most agreeable group of people under the direction of Bill Stensrud. My day-to-day colleagues at MUZE in the USA who deserve special thanks are Paul Parreira and Paul Brennan. Both are a pleasure to know and work with. In absolutely no order of favouritism there are many others at MUZE Inc., who continue

support and further the cause of the *MUZE EPM* and have done so for over 10 years: Tracy Waksler, Scott Lehr, Gary Geller, Paula Carino, Nate Knaebel, Peter Krause, Tom Goldsworthy, Phil Antman, Randy Kuckuck, Lonnie Chenkin, Rob Lensman, Jeanne Petra, Vicky Mastropaolo, Kathleen Marney and all other Muzers I have omitted in error; forgive me. In the UK at MUZE Europe I thank Doug Marshall, James Wheatley, Gary Ford, Matthew Garbutt, James Wilkinson, Deborah Sass and Michelle Woodland.

And finally love and thanks to my partner Jenny; the shiny red Routemaster that finally came along after waiting at the bus stop in the pouring rain for over fifty years and to my four special children. My eldest son Ben Larkin, although he died in 1993, still shines on, and Lennon sang 'like the moon and the stars and the sun', together with his now grown up siblings, Tom Larkin, Dan Larkin and Carmen Larkin. They are all passionate about music and it is one of the greatest joys of my life as a parent to see them so enthusiastic about going to gigs and discovering new bands and singers, as well as acknowledging my gentle parental indoctrinations. I hope they never lose that love. May they pass on to their future children the extent our lives have been enriched by music from the likes of the Beatles, Byrds, Dylan, Miles, Brother Ray, Ella, Aretha, Dusty, Steve Winwood, John Martyn and a hundred more.

Remember: no music, no life. It really is that simple and that important.

Colin Larkin, March 2000

POPULAR MUSIC A BRIEF HISTORY

Unfavourable comparisons between 'serious' music and 'popular' music are not new. For many years 'pop' suffered from an inferiority complex based primarily upon colour and class. Although derided for their musical style at the turn of the last century, the African Americans were exploited as musicians; they were generally felt to be better players than whites and were regularly patronized because of their 'sense of rhythm'. They were in demand with respectable military bands and got to wear smart uniforms. Pseudo slave music was the major origin of American popular music and white Americans eventually became fascinated by it. Ultimately, they would steal it. Prior to 1900, 'blacking up' was widely practised by middle class white Americans, painting their faces black and singing Negro spirituals, work songs, 'coon' ragtime and blues songs. The idea of making a popular show out of the Negro's plight became quite jolly and acceptable. Major black female performers such as Ma Rainey and Bessie Smith also came out of the minstrel show background. To the white middle class these entertainers were barely one cut above the slave. Simultaneously, millions of underprivileged black people were singing to themselves and their friends, without contrivance. Scott Joplin (1868–1917), whose father had been born into slavery, introduced African-American popular music and coined it 'ragtime'. He laboriously transcribed rags into musical notation; his work only ever appeared on piano rolls, meaning nobody else in the history of popular music ever had such a monopoly of one genre. This piano and drum based music became phenomenally popular throughout America at the turn of the last century. Other musicians, especially Joe 'King' Oliver and the Original Dixieland Jazz Band, further developed it. He spread the word of Dixieland and jazz throughout America and then Europe during World War I, where his New Orleans band entertained the troops. At the same time French- and Spanish-influenced music was prevalent in New Orleans, and it was here that jazz is alleged to have been 'invented'. Those influences, together with a mixture of two-step military march, ragtime and African percussion, evolved quickly into a jazzed up sound. The importance of this popular dance music for the masses was that it broke down social barriers. Jazz and ragtime was not music for the cosy parlour or the concert hall. It was music to start up to, to gyrate with, to dance, jitterbug and bop. It was music to shake off inhibitions, and helped the African Americans forget their poverty for a short while. For a few cents and in a few hours anybody could get roaring drunk, laugh, cry and fall in and out of love. It was also music that invited sex. With no coy Victorian pretence, no innuendo and no holds barred, jazz was pure sex, and sooner or later the inhibited 'whites' would catch on.

At the end of the 19th century Tin Pan Alley was born in the USA. This was originally on West 28th St, an innocuous block between Broadway and 6th Avenue on Manhattan Island, where dozens of music publishers set up small offices. Tin Pan Alley later became known as the most successful music publishing business of the American popular song. As music halls prospered, vaudeville developed on a large scale and songwriters realized they could make real money, and so the 'pop music business' boomed as soon as it was born. Over the next two decades the heart of Tin Pan Alley moved to 42nd St and then filled up the legendary Brill Building. The majority of music that came out of the Alley was white homogenized pop, often brilliant but very clean and lacking in soul. During the 20s, jazz and blues became

popularly associated with brothels, alcohol, failure, poverty and illiteracy (in the 40s, drugs would be added to this grim list). On a positive note, it also portrayed immense fun, carefree abandon, joy of living, and unpretentious talent.

The great female blues singers of the time evoked sex and booze. They seemed to be expected to be overweight and have loud or rasping voices. Strangely enough, most of them did. The important female vocalists from this era were Bessie Smith, Ma Rainey and Ida Cox. The blues boom of the early 20s opened the door for dozens of aspiring female blues singers as record companies were keen to sign up anybody who sang and was black. This was an uncannily similar situation to that of the 50s skiffle boom in London, when any skinny young white man with a brylcreamed quiff, a tea-chest bass or a washboard was signed. A similar situation also happened in Liverpool in 1963, when every aspiring beat group could obtain a recording contract even if they couldn't play or sing. Cigar smoking entrepreneurs in smart suits, who had driven up from London in their white Jaguars, quickly invaded the city, eager and desperate. Having already missed out on the Beatles, they had to be content with what was left (not inconsiderable, by any means). Chequebooks were also open in San Francisco in 1967/68, and this time around musical ability was often overlooked. The prerequisite then seemed to be how you looked and if you took the right drugs. I digress. Since the 20s there has been a steady flow of musical mercenaries.

In 1923 Bessie Smith's 'Down Hearted Blues' sold an astonishing 750,000 copies in less than six months. It went on to sell over a million and helped save Columbia Records, which was close to going under at that time. She had already established herself on the TOBA circuit (Theatre Owners Booking Association, aka Tough On Black Asses) but this was her first record. This phenomenal sales success in turn brought black music instantly into the homes of the whites; they were usually the owners of a Phonograph.

The Gramophone and flat disc, invented in 1895 by Emile Berliner was much more user friendly than the cumbersome old Phonograph that Thomas Edison had created 18 years earlier. That somebody like Bessie Smith, who would have been classed as a 'minor genre' artist in those days, could go on to sell so many flat discs, showed that the record industry and its growth in popularity around 1920 was a watershed. The 78rpm breakable phonograph record lasted an astonishing 38 years before the neat, compact and (virtually) unbreakable 45rpm 7-inch disc finally edged it out. Unlike the royalty rich artists of today, many of the popular blues and jazz singers would receive a one-off fee after cutting a record. The fee would be the same, \$100 or \$200 paid to the artist, who would benefit only by increased live performance fees if the record became a hit.

The profits from the records went, of course, to the company owners and the sheet music publishers in Tin Pan Alley, but their bonanza stopped as quickly as it had started. The Wall Street crash in the USA in 1929 killed the black blues market overnight.

The female blues stars overshadowed their male counterparts, but, as is often the case, longevity is the ultimate winner. The names of Charley Patton, Son House and Jimmy Rushing have survived and prospered way beyond the 20s. The remarkable John Lee Hooker, who died in 2001 at the age of 83, had fantastic success in the 90s with newly recorded albums such as *The Healer*, *Mr Lucky* and *Chill Out*. The magnificent B.B. King is still performing, as I write, at the age of 81. The old bluesmen are loved, revered and cosseted by

today's younger musicians. Not only is their music played and imitated, but these mentors are often to be found sharing the stage with them. The democratic nature of blues has always had this tradition. Blues singers, especially the males, had a hard time throughout the Depression, although the period continued to breed new talent. One of the very greatest was Robert Johnson, who managed to blend the Mississippi folk blues with what would become the early urban Chicago school. Johnson's short career produced only 29 recordings in five sessions, but his massive influence is beyond question.

The Chicago school produced a number of further outstanding bluesmen. Names that immediately spring to mind are John Lee 'Sonny Boy' Williamson and the great harmonica player Little Walter. After World War II Chicago became a mecca for the blues. Many of the elder statesmen were working there and this gave rise to a wealth of younger talent, including Muddy Waters, Willie Dixon, Howlin' Wolf, Elmore James, Buddy Guy and Jimmy Reed.

The huge importance of jazz and blues must not be underestimated by anyone interested in the development and the study of popular music. They are often overlooked in favour of the great American popular songwriters who produced the 'songbook' material. Jazz and blues effectively created what we now accept as rock music. The roots of the music are African but the style is cosmopolitan American, played in a black culture. In essence the perpetrators were as African as they were American.

The Black American combined ethnic folk music from two cultures. From this grew the work song, out of which came numerous popular musical forms that have evolved since the middle of the nineteenth century. Music from the heart, untrained and spontaneous. Blues and jazz had these stigmas attached to them. Once again we return to 'class'. The impoverished singing cotton-picker could never conceive of being in a position of having formal musical education, but he/she could sing from the heart. His/her instinct was to survive, not prosper. In any case, the finest music academy in the world could not have taught this person how to feel blue (sad), and therefore to sing blue (depressed and without emotion). It could never have taught a drunken prostitute how to accompany an equally inebriated pianist in the classiest New Orleans brothel.

Over fifty years later a leather-clad Gene Vincent crooned an unrehearsed 'weehlllll, a bop a lula a shays a mahah boibeh', Joe Cocker spontaneously screamed a devastating 'woooooaaaaaaahhhhhh-hhhhh' and the Sex Pistols angrily spat 'ann-arr-key'. These acts were of course further alienating pop's harshest critics. Rock 'n' roll, jazz and blues have never set out to win respectable friends. For every early, uncultured Gene Vincent we have an effortless and composed Nat 'King' Cole. For every primal, stoned Joe Cocker we have a pitch-perfect Art Garfunkel; and for every quasi-militant Johnny Rotten there is a law-abiding Andy Williams. In the 60s Joni Mitchell and Janis Joplin could share a stage together, singing to the same audience. There would be no qualms about experiencing, at the same gig, some exquisitely delicate folk song about 'ice-cream castles in the air' and some tonsil-tearing ballad and chain sex music.

Popular music is not entirely about having a good time and carnal pleasure. The steady, calming presence of gospel music has always been around. Gospel took the work song out of the fields and into the church. It came out refined, dignified and spiritual. The Negro spiritu

- **[Smashing eBook #28 Mobile Design Patterns here](#)**
- [Rationality for Mortals: How People Cope with Uncertainty \(Evolution and Cognition\) pdf, azw \(kindle\)](#)
- [O Professor online](#)
- [read Expanded Orgasm: Soar to Ecstasy at Your Lover's Every Touch \(2nd Edition\) pdf, azw \(kindle\), epub, doc, mobi](#)
- [download The Gracekeepers](#)

- <http://www.freightunlocked.co.uk/lib/Case-Files-Biochemistry--3rd-Edition---Lange-Case-Files-.pdf>
- <http://aneventshop.com/ebooks/Country-Lovers--Barleybridge--Book-3-.pdf>
- <http://fitnessfatale.com/freebooks/Beginning-Oracle-Database-11g-Administration--From-Novice-to-Professional.pdf>
- <http://www.freightunlocked.co.uk/lib/American-Whitetail-Deer-Hunting-Tips-and-Resources.pdf>
- <http://thewun.org/?library/The-Gracekeepers.pdf>