



ORIGINS OF ROCK THE SIXTIES.

FROM THE DEFINITIVE, ILLUSTRATED
ENCYCLOPEDIA OF ROCK

Richard Buskin

General Editor:
Michael Heatley

KEY ARTISTS INCLUDE

ROLLING STONES › THE KINKS › THE WHO
THE BEATLES › LED ZEPPELIN › BEACH BOYS



THE DEFINITIVE, ILLUSTRATED ENCYCLOPEDIA OF ROCK

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acknowledgment in subsequent editions of this publication.

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ORIGINS OF ROCK THE SIXTIES

FROM THE DEFINITIVE, ILLUSTRATED ENCYCLOPEDIA OF ROCK

Popular music's most influential decade saw British and American
rock develop in parallel, the creative torch passing across the
Atlantic to The Beatles, then returning as the West Coast rock
boom reflected the influence of drugs on music.

In rock, guitar was now the undisputed focus of the music with
'axe heroes' like Clapton, Hendrix, Townshend and Page all
inspiring a generation of followers. Meanwhile, soul music
was enjoying halcyon days thanks to the twin crucibles of
Motown in Detroit and Stax in Memphis both delivering
dancehall-filling music.

The recording studio itself became an instrument, being used
to complement the music created and add new dimensions
to it. Producers like Phil Spector and George Martin became
celebrities in their own right thanks to their respective
work with The Beatles and West Coast girl groups like The
Crystals and The Ronettes.

Of the various tribes that existed, the hippies and their ethos of
'peace and love' was the most widely reflected in music. Major
festivals created a sense of community: the Monterey
International Pop Festival in 1967 allowing Otis Redding access
to a white audience and Jimi Hendrix the chance to impress his
fellow Americans. Woodstock, held two years later, entered
legend thanks to a feature film, but the optimism of the era was
fast evaporating even then.

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The Beatles

UK ROCK
Key Artists

CLASSIC RECORDINGS

1963
'Please Please Me',
'She Loves You',
'I Want To Hold Your
Hand', *With The Beatles*

1964
A Hard Day's Night,
'I Feel Fine'

1965
'Day Tripper'/'We Can
Work It Out', *Rubber Soul*

1966
Revolver

1967
'Penny Lane'/'Strawberry
Fields Forever', *Sgt.
Pepper's Lonely Hearts
Club Band*, 'Hello
Goodbye'/'I Am The
Walrus'

1968
'Lady Madonna', *The
Beatles*, 'Hey Jude'

1969
Abbey Road

1994-96
Live At The BBC,
Anthology 1, *Anthology 2*,
Anthology 3



Consisting of John Lennon (1940–80) on rhythm guitar, Paul McCartney (b. 18 June 1942) on bass, George Harrison (1943–2001) on lead guitar and Ringo Starr (b. Richard Starkey, 7 July 1940) on drums, The Beatles evolved from Lennon's grammar school skiffle group The Quarry Men to become the most successful, acclaimed and influential act in the history of popular music.

Liverpool Beginnings

Born and raised in the seaport city of Liverpool, northwest England, John, Paul, George and Ringo had no formal musical education, yet from their earliest years they were steeped in the traditions of British music hall, as well as the sounds of pre- and post-war popular music that emanated from the radio. In addition, the blues and country & western records that local sailors brought home from their trips to America meant that, by the time Elvis Presley's

'Heartbreak Hotel' (1956) inspired a generation of teens to acquire instruments and mould themselves in his likeness, the soon-to-be Fab Four had absorbed an eclectic array of influences that would one day resurface in their own recordings.

The Quarry Men were among the thousands of groups that sprang up all over Britain in the wake of the Lonnie Donegan-inspired skiffle boom, which enabled cash-strapped teenagers to emulate their idols with a variety of rudimentary instruments. Yet, just as the craze was dying down the following year, Lennon's amateurish band received a boost via his recruitment of the younger but more instrumentally adept Paul McCartney, and the subsequent departure of its less talented and committed members. Elvis, Chuck Berry, Little Richard, Jerry Lee Lewis, Buddy Holly, Gene Vincent and Eddie Cochran were among the contemporary American artists whose material they now covered in their homegrown style, and shortly after McCartney's young school chum

George Harrison joined the fold in 1958, the group comprised just them and Lennon as its core members, performing at parties and in small venues both with and without a makeshift drummer.

Too Much Monkey Business

After a fallow period featuring few gigs and a revolving door of drummers, the summer of 1960 marked the first of several turning points for the band, which had quickly gone through several name changes, including The Silver Beetles, The Beatals, The Silver Beatles and, finally, The Beatles, a musical twist on Buddy Holly's Crickets. Lennon had persuaded his art-college friend Stuart Sutcliffe to fill in on bass, despite the fact that Sutcliffe's considerable talent with the paintbrush did not extend to much musical ability, and that August, on the eve of an extended club engagement in Hamburg, West Germany, a full-time drummer at last augmented the line-up in the form of Pete Best.

Although Best's withdrawn personality did not really gel with the more outgoing nature of his colleagues, he at least provided the band with some much needed stability while his good looks attracted the attention of female fans. For it was in Hamburg that The Beatles really came of age, fusing as a unit during long, gruelling sessions onstage, where they had to learn to improvise, extend their repertoire and really put on a show, both musically and physically, for their demanding German audiences.

Seventeen-year-old Harrison was eventually deported for being underage, and Best and McCartney followed him in short order after being arrested for a spot of juvenile delinquency. But when John, Paul, George, Stu and Pete made their reappearance on the Liverpool club circuit at the end of 1960, they were virtually unrecognizable from the unruly bunch of no-hopers who had departed for Germany just a few months earlier. Suddenly, they were a local phenomenon,

Below
Although recorded in one day, The Beatles' debut album *Please Please Me* (1963) topped the UK chart for 30 weeks, making them the most popular act ever seen in Britain.



Above
The advent of The Beatles changed the course of music history irrevocably. Their catchy songs and loveable marketability opened the doors for a new era of British pop music.

wowing audiences with their new powerhouse brand of rock'n'roll, tight group harmonies and John and Paul's dynamic personalities. Stu Sutcliffe quit the group after a second Hamburg stint in the spring of 1961, preferring to remain there with his photographer girlfriend Astrid Kirchherr – he would tragically die of a brain haemorrhage the following year – yet this only served to strengthen the remaining foursome, with McCartney taking over on bass.



Bigger Than Elvis

Although totally inexperienced in managerial terms, it was Epstein who quickly persuaded his charges that, if they wanted success, they would need to adopt a far more professional and disciplined approach: turn up for gigs on time, cut out the onstage smoking and drinking, and discard the rough and ready rocker look in favour of the sharp suits, shirts and ties that were befitting stars of the day. In return, he secured The Beatles more money via better bookings while doing the rounds of London record companies in search of a prized contract. In 1962, the major labels still were not interested in groups from north of the nation's capital and they all ignored Epstein's assertion that 'One day these boys will be bigger than Elvis' ... save for the last one he approached, EMI's small Parlophone label, run by George Martin, the producer of mostly comedy and orchestral recordings. Intrigued as much by their captivating personalities as by their musical ability, Martin signed The Beatles and both parties would never look back.

Still, one more change had to take place before history could be made. Informed that George Martin was less than impressed with Pete Best's drumming, and feeling no allegiance to a man who had provided them with stability while remaining something of an outsider, John, Paul and George conspired with Brian Epstein to oust Pete from the group in one of rock's most notorious and shoddily handled sackings. In his place, on the eve of fame, they installed Ringo Starr, the popularly sad-eyed and charismatic drummer with another well-liked Liverpool outfit, Rory Storm and The Hurricanes, who had sat in with The Beatles on several occasions when Pete Best was not available. Now the stage was set for one of the most remarkable and unforgettable periods in the annals of popular music.

Beatlemania

During the next seven years, the Fab Four scaled heights that were unprecedented even by Elvis Presley's standards; critically, commercially and, most enduring of all, artistically. Since the early days of their collaboration, Lennon and McCartney had written songs both separately and together, and while few of these had surpassed the standard of the group's workmanlike first single, 'Love Me Do', once they had

'We don't like their sound, and guitar music is on the way out.'

Decca Recording Company rejecting The Beatles, 1962

One of The Beatles favoured venues – and the one with which they would for ever be associated – was the now-legendary Cavern Club. A dank and musty warehouse cellar that served as the spiritual home of the so-called 'Merseybeat' scene, it was here that another turning point took place in

November 1961, when a local record retailer by the name of Brian Epstein witnessed one of the group's energetic if undisciplined performances, interspersing their musical numbers with onstage swearing, smoking and drinking. This was unconventional behaviour during an era of smooth, clean-cut pop idols such as Fabian, Frankie Avalon and Cliff Richard, yet The Beatles never believed in adhering to the rules. Clad in tight-fitting leather outfits and now sporting unusual 'moptop' hairdos – aside from Pete Best, who opted to retain the slicked-back rocker look – they went their own route ... until Epstein became their manager.

Above

With the release of 'I Want To Hold Your Hand' in 1963 Beatlemania swept the US. Selling one million copies in just 10 days, the song became the band's best-selling single.



a record company consistently demanding new material the pair went into another gear, producing songs of incredible range and increasing sophistication. From the infectious early likes of 'Please Please Me', 'She Loves You' and 'I Want To Hold Your Hand' that helped the band conquer Britain in 1963 amid hysterical fan scenes of what the press aptly termed 'Beatlemania', through hits such as 'A Hard Day's Night' (the title of their first, highly acclaimed film), 'Can't Buy Me Love' and 'I Feel Fine' that saw them slay America and the rest of the world during the halcyon year of 1964, The Beatles operated as a totally self-contained unit, leading the 'British Invasion' that opened the doors for numerous other homegrown acts to gatecrash the seemingly impenetrable US charts.

As Beatlemania ran its course and the group members became jaded with the trappings of fame and non-stop concert, TV and radio appearances, they quit

the road, withdrew to the EMI Studios on Abbey Road and embarked on the second and artistically even more remarkable phase of their career. Between 1966 and 1969, drawing on personal experiences, socio-cultural influences, Harrison's immersion in Indian music and philosophy, and Lennon's prodigious ingestion of mind-bending drugs, they produced recordings of breathtaking scope, originality, imagination, technological innovation, and musical and (sometimes) lyrical sophistication. From the albums *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967), *The Beatles* (a.k.a. *The White Album*, 1968) and *Abbey Road* (1969) to landmark singles like 'Eleanor Rigby', 'Strawberry Fields Forever', 'Hey Jude' and Harrison's 'Something', The Beatles created a body of work that transcended Brian Epstein's 1967 drug overdose death and their subsequent bitter squabbles to leave a musical legacy that, more than 35 years after the band's demise, still has a solid grip on the mass consciousness.

Above

Helping to pioneer more advanced, multi-layered arrangements in pop, The Beatles were also instrumental in developing folk rock, hard rock and psychedelia.



THE SIXTIES

UK ROCK

Key Artists

Cream

CLASSIC RECORDINGS

- 1966
Fresh Cream, 'I Feel Free'
- 1967
Disraeli Gears
- 1968
Wheels Of Fire
- 1969
Goodbye
- 1970
Live Cream, Vol. 1
- 1972
Live Cream, Vol. 2
- 2003
BBC Sessions



'I've always wanted the sound of Muddy Waters' early records – only louder.'

Eric Clapton

The first and arguably most famous of hard rock's much touted 'supergroups', Cream comprised Eric Clapton (born Eric Patrick Clapp, 30 March 1945) on guitar/vocals, Jack Bruce (born 14 May 1943) on bass/harmonica/keyboards/vocals and Ginger Baker (born Peter

Edward Baker, 19 August 1939) on drums, a trio who achieved lasting fame courtesy of their technically virtuosic, jam-and-solo-laden concerts and four psychedelia-fueled blues rock albums during the space of less than two and a half years.

Producing and performing music that would have been inconceivable during the first half of the decade, Cream was very much a product of the late 1960s, when artistic innovation was continually

extending the pop/rock envelope. That is why few outside the group could have foreseen the results when its members first got together in 1966.

Straight Blues And Jazz-Based R&B

Eric Clapton had been a member of the pre-fame, R&B/blues-based Yardbirds, quitting in early 1965 due to his dissatisfaction with the more commercial, pop-oriented direction that the band was taking with tracks such as 'For Your Love', and thereafter he had spent the better part of a year playing straight Chicago-style blues and establishing his reputation on the burgeoning British blues scene with John Mayall's Bluesbreakers. However, while graffiti asserting that 'Clapton is God' began appearing on walls all over London, the man himself was ready to move on yet again, forming a band

with multi-instrumentalist Jack Bruce – who had also been a brief part of the Bluesbreakers' ever-evolving line-up – as well as with Ginger Baker.

Bruce and Baker had known each other since 1962, when the former had relocated to the English capital from his native Scotland to play bass with Alexis Korner's seminal Blues Incorporated. Baker had replaced drummer Charlie Watts in that line-up, and by 1963 Baker, Bruce and Blues Inc. saxophonist/organist Graham Bond had teamed up with sax player Dick Heckstall-Smith to form the jazz-based, R&B-oriented Graham Bond Organization. Still, the musical compatibility that Baker and Bruce enjoyed never extended to their personal relationship, which was characterized by onstage fights and even damage to each other's instruments, and it was after the drummer had ousted him from the group that Bruce joined The Bluesbreakers, and then Manfred Mann. All of which makes the two antagonists' agreement to reunite as part of Cream quite remarkable. However, when Clapton and Baker decided to form their own group in early 1966, one that would hopefully provide them with a real outlet for their improvisational skills, the guitarist persuaded his new collaborator that it was worth overlooking personal differences in light of Jack Bruce's undeniable musical talent. And for a time that turned out to be the case.

Virtuosity And Self-Indulgence

Signed to Robert Stigwood's Reaction Records, the trio's debut album *Fresh Cream*, recorded in the summer of 1966, made the UK Top 10 following its release that December. Clapton's superb blues guitar was perfectly complemented by Bruce's powerful vocals and inventive playing of both the bass and harmonica, while Baker jumped to the fore on his self-penned 'Toad'. In concert, the band would perform a 15-minute version of this track, 13 minutes of which was Baker's drum solo, thus setting the tone for the kind of stunning virtuosity that some critics would view as overblown self-indulgence.

Bruce penned half of the songs on *Fresh Cream*, and he repeated the feat on 1967's *Disraeli Gears* – sometimes in conjunction with lyricist Pete Brown – while Clapton was credited as a co-writer on three of the album's most famous tracks, 'Strange Brew', 'Tales Of Brave Ulysses' and 'Sunshine Of Your Love', the group's

first Stateside hit single. Released shortly after Cream's concerts at Bill Graham's Fillmore Auditorium in San Francisco had set the pattern for them performing extended live versions of their studio recordings, this album blitzed listeners with a welter of awesome instrumentals, multi-layered textures and dazzling effects.

The process continued with the altogether more patchy *Wheels Of Fire* (1968), a studio-and-stage two-album set that contained both the band's worst excesses and some of its finest moments, not least Jack Bruce's superb 'White Room' and the covers of Robert Johnson's 'Crossroads' and Albert King's 'Born Under A Bad Sign'. However, while the record topped the US charts and the group was established as one of the world's top live attractions, the group members shocked everybody by deciding to call it a day. For one thing, they felt trapped by the 'supergroup' tag and all its attendant expectations, and for another, Clapton was bored with playing power-rock and tired of refereeing the ongoing disputes between Bruce and Baker. The posthumous *Goodbye* album, featuring the classic Clapton/George Harrison composition 'Badge', served as a suitable epitaph upon its release in January 1969, and Clapton and Baker then showed they had not learned their lesson when comprising one half of the even more short-lived Blind Faith venture. A brief reunion occurred in 2005.

Below

Despite only lasting for three years, Cream's first three albums are widely accepted as both blues rock classics and milestones in the birth of rock music.



Above
With all band members having a reputation for being a virtuoso on his respective instrument, Cream was the first 'supergroup'.



The Kinks

THE SIXTIES
UK ROCK
Key Artists

CLASSIC RECORDINGS

- 1964**
'You Really Got Me', 'All Day And All Of The Night'
- 1965**
'Tired Of Waiting For You'
- 1966**
'Dedicated Follower Of Fashion', 'A Well Respected Man', 'Sunny Afternoon', *Face To Face*
- 1967**
'Waterloo Sunset'
- 1968**
'Days', *The Kinks Are The Village Green Preservation Society*
- 1969**
Arthur (Or The Decline And Fall Of The British Empire)
- 1970**
Lola Versus Powerman And The Money-Go-Round, Part One



One of the more popular bands of the 'British Invasion' and a considerable influence on both 1970s heavy metal outfits and 1990s groups such as Blur and Oasis, The Kinks went through numerous line-up changes but were always led by singer/songwriter Ray Davies (born 21 June 1944), while his brother Dave (born 3 February 1947) supplied the band's signature rock guitar sound.

Raw Unbridled Energy

Born and raised in Muswell Hill, North London, the Davies boys were a little younger than many of their contemporaries on the mid-1960s scene, Dave being only 16 when he and Ray formed an R&B outfit named The Ravens with schoolfriend Pete Quaife (born 31 December 1943) on bass and Mickey Willet on drums. Willet was quickly replaced by Mick Avory

(born 15 February 1944), previously a member of the fledgling Rolling Stones, just as the group was signed to Pye Records courtesy of American producer Shel Talmy and changed its name to The Kinks. Talmy, as later evidenced by his production of The Who's debut album and first three singles, had a penchant for capturing raw, unbridled energy on tape, and this was clearly the case when, following a couple of unsuccessful releases, The Kinks' 'You Really Got Me' stormed its way to the top of the UK charts in 1964 and made the US Top 10. Featuring Ray's idiosyncratic vocal style, the metal-ish, high-volume record was truly distinguished by Dave's fierce, distorted, proto-punk power chords – purportedly achieved by him sticking knitting needles into his amplifier – and wild, unrestrained solo, and the formula was repeated on 'All Day And All Of The Night', which peaked at No. 2 in Britain and No. 7 in the US.

Big In Britain, Banned In America

Up to this point, noted session drummer Bobby Graham had played on The Kinks' records while Mick Avory provided additional percussion, but hereafter Avory would assume his rightful place and by 1965 the band had recorded a couple of so-so albums and several EPs while making non-stop concert and TV appearances. However, things ground to an untimely halt in America during the summer of that year when the group was banned from re-entering the country following a tour marred by conflicts with promoters over money and concert venues.

The ban would last four years, during which time Ray Davies' compositions would become more introspective and whimsically English – as characterized by such classic UK hits as 'Dedicated Follower Of Fashion', 'Sunny Afternoon', 'Dead End Street', 'Waterloo Sunset', 'Autumn Almanac' and 'Days' – while disputes with his publishing company, the band's management and even its members (including some notorious onstage fights) would contribute to his nervous breakdown.



As The Kinks grew increasingly out of touch with a contemporary scene that was replete with psychedelia and social upheaval, they released critically acclaimed albums of great artistry: *The Village Green Preservation Society* (1968), a nostalgic reflection on Ray's favoured English traditions, was succeeded thematically by the magnificent 1969 concept album *Arthur (Or The Decline And Fall Of The British Empire)*. Unfortunately, sales were modest, and Pete Quaife quit the band after the failure of *Village Green* and was replaced by John Dalton, while the addition of keyboardist John Gosling following the release of *Arthur* turned The Kinks into a five-piece setup.

Revival

The 1970 album *Lola Versus The Powerman And The Money-Go-Round, Part One*, on which Ray Davies vented brilliantly against the music industry, proved to be a surprise financial and critical success, spawning hit singles in the form of the satirical

'Lola' and 'Apeman' (the band's last UK Top 10). Thereafter, with The Kinks signed to RCA, things took a downturn as Davies flirted with rock opera and theatrical projects, before he then returned to commercial form following the group's affiliation with Arista in 1976. For the next seven years, through various line-up changes, The Kinks enjoyed renewed success in America, both on the album charts with *Sleepwalker* (1977), *Misfits* (1978), *Low Budget* (1979) and the aptly titled *Give The People What They Want* (1981), and on the road, touring arenas to sellout crowds.

The group had come a long way in 20 years, culminating with the overtly commercial 'Come Dancing' single that peaked at No. 6 in the US and No. 12 in the UK in the spring of 1983, followed by the *State Of Confusion* album that made No. 12 in America. Seven years later The Kinks were inducted into The Rock And Roll Hall Of Fame.

Above
The songs of The Kinks paired Ray Davies' quick-witted, observant lyrics with his brother Dave's powerful guitar style.

Above
By the mid-1960s The Kinks were drawing heavily from British music hall and traditional pop, as well as incorporating elements of country, blues and folk into their sound.



The Rolling Stones

UK ROCK Key Artists

CLASSIC RECORDINGS

- 1964
'Little Red Rooster',
The Rolling Stones
- 1965
'(I Can't Get No)
Satisfaction', 'Get Off Of
My Cloud'
- 1966
Aftermath
- 1967
Between The Buttons
- 1968
'Jumpin' Jack Flash',
Beggars Banquet
- 1969
'Honky Tonk Women',
Let It Bleed
- 1971
Sticky Fingers
- 1972
Exile On Main St.
- 1978
Some Girls
- 1981
Tattoo You
- 2005
A Bigger Bang

Right
Inspired by the likes of Muddy Waters and Howlin' Wolf, The Rolling Stones started out playing covers of blues songs, which were largely unknown to British audiences.

In its classic line-up, featuring singer/songwriter Mick Jagger (born 26 July 1943), guitarist/songwriter Keith Richards (born 18 December 1943), guitarist/multi-instrumentalist Brian Jones (1942–69), bass player Bill Wyman (born William Perks, 24 October 1936) and drummer Charlie Watts (born 2 July 1941), what came to be acclaimed and self-proclaimed as 'The World's Greatest Rock'n'Roll Band' first achieved success and notoriety as a loutish, parentally disapproved, blues rock counterpoint to the equally contrived happy-go-lucky image of The Beatles.

Blues And Jazz Beginnings

Having first met as South London schoolboys, Jagger and Richards were reintroduced to one another at the

start of the 1960s by mutual friend Dick Taylor, with whom London School of Economics student Jagger played in a blues outfit named Little Boy Blue and The Blue Boys. Richards subsequently joined the band, and he and Jagger also made guest appearances for Alexis Korner's Blues Inc, befriending its drummer Charlie Watts as well as erstwhile member Brian Jones.

A high school dropout with a penchant for fathering illegitimate children and a passion for jazz and the blues, Jones was trying to form a band of his own when he met Jagger and Richards. He had already recruited keyboard player Ian Stewart, and within a short time Mick and Keith joined the fold, along with Dick Taylor on bass and future Kinks drummer Mick Avory. Having previously recorded a demo tape that was rejected by EMI, the band made its debut at



London's Marquee Club on 12 July 1962, as The Rollin' Stones, a name that Brian adapted from the Muddy Waters song 'Rollin' Stone Blues'. Nevertheless, Taylor was a guitarist rather than a bass player, and within a few weeks he quit – later forming The Pretty Things – and was replaced by Bill Wyman who, although several years older than his new colleagues, reportedly got the gig because he had his own amplifier. When Mick Avory also left the band, his place was taken by Tony Chapman (who had actually drummed on the aforementioned EMI-rejected demo), but this association did not work out and in January 1963 the Stones recruited jazz aficionado Charlie Watts.

Bad Boy Image

Dates at venues such as Ken Colyer's Studio 51, the Ealing Jazz Club and Eel Pie Island coincided with an eight-month residency at Giorgio Gomelsky's Crawdaddy Club, located inside the Station Hotel in Richmond, South London. It was here that, in April 1963, The Stones were checked out by a sharp young wheeler-dealer named Andrew Loog Oldham and signed to a management contract. Previously a publicist for Beatles' manager Brian Epstein, Oldham knew little about music but everything about promotion, and after The Stones secured a record contract with Decca on the strength of a recommendation by George Harrison to A&R executive Dick Rowe (who had once made the fateful decision of turning down The Fab Four), Oldham immediately forced conservative-looking Ian Stewart out of the official line-up – staying on as a roadie and contributor on keyboards, Stewart would remain a largely sight-unseen sixth Stone until his death in 1985.

Next, while The Rolling Stones released their first two R&B-flavoured singles, a cover of Chuck Berry's 'Come On' and the Lennon/McCartney-donated 'I Wanna Be Your Man', Oldham flirted with moulding them in The Beatles' lovable, smiling, clean-cut image. Then he thought better of it and, in a masterstroke, cast them as the anti-Fabs. 'Would you let your daughter marry a Rolling Stone?' was the main thrust of Oldham's ingenious press campaign, and his charges ran with it; Bill standing stoically onstage while Charlie looked bemused, Keith looked indifferent, Brian's impish smile betrayed his angelic appearance, and Mick grabbed everyone's attention by way of his



macho strutting, camp dance moves and, by early 1960s standards, unconventionally laid-back attitude, staring at his audiences and straight into the TV cameras as if to say, 'Take it or leave it'.

Offstage, from many parents' point of view, things only got worse, as The Stones seemingly challenged the Establishment by flaunting their bad-boy image, culminating in several notorious and widely reported incidents. There was, for example, Mick, Keith and Bill's March 1965 arrest for 'insulting behaviour', after they had been denied access to the toilet at a petrol station and proceeded to urinate against a wall. And then there was the February 1967 raid on Keith's Redlands estate in which the police alleged they found amphetamines, marijuana and Mick's girlfriend Marianne Faithfull wearing 'nothing but a fur rug'. Mick and Keith's respective three- and twelve-month prison sentences were overturned on appeal.

Above
A rebellious, bad-boy image helped propel The Rolling Stones from a modern blues outfit to 'The Greatest Rock and Roll Band in the World' as billed on their infamous 1969 US tour.



Above
Breaking away from their blues roots, the mid-1960s saw The Rolling Stones develop their signature style of big, bluesy riffs and wry, sardonic lyrics.

Experimentation And Tragedy

In the recording studio it was a different story, with The Stones going from strength to strength as the 1960s began to swing and Andrew Oldham compelled Mick and Keith to write their own material in order to earn more for themselves and his publishing company. So it was that, after 1964 saw the band enjoy UK chart-topping success with covers of ‘It’s All Over Now’ and ‘Little Red Rooster’, as well as with an eponymous debut album that included the first Jagger/Richards composition, ‘Tell Me’, they kicked off 1965 with the self-penned No. 1 ‘The Last Time’ and followed this up with the worldwide smash that would

become their anthem, ‘(I Can’t Get No) Satisfaction’, as well as the chart-topping ‘Get Off Of My Cloud’. Experimentation reared its head in 1966 with a variety of instruments on the groundbreaking *Aftermath* album (the first to contain all-original material), Brian’s sitar-playing on the No. 1 ‘Paint It Black’ single, and the hallucinogen-inspired psychedelia of ‘Have You Seen Your Mother, Baby, Standing In The Shadow?’ The even more experimental *Between The Buttons* album followed in 1967, along with the controversially suggestive ‘Let’s Spend The Night Together’ single – Jagger rolled his eyes while obliged to sing ‘let’s spend *some time*

together’ on US TV’s family oriented *Ed Sullivan Show* – but that December’s release of the Sgt. Pepperish *Their Satanic Majesties Request* album simply confirmed for many that beads, bells and flower power just did not suit the bad boys of blues-based rock’n’roll. Loog Oldham, who had been credited as the band’s producer up to and including *Between The Buttons*, was soon out of the managerial picture, and with Allen Klein now taking his place and Jimmy Miller assuming the production reins, The Stones returned to form with the superb ‘Jumpin’ Jack Flash’ single and musically eclectic *Beggar’s Banquet* LP (both 1968). Behind the scenes, however, all was not well. Brian Jones resented Jagger’s and Richards’ increasing domination of the band that he had founded (not to mention Richards stealing his girlfriend Anita Pallenberg), and his chronic drug addiction prevented him from contributing in the studio. On 9 June 1969, Jones officially quit the band, yet in actual fact he was fired since there was no way The Stones could tour with him in the line-up. Mick Taylor, formerly of John Mayall’s Bluesbreakers, was drafted in his place, but just over three weeks later Brian Jones was found drowned in his swimming pool, and, although his death was ruled an accident, there would be subsequent rumours that he was murdered.

The *Let It Bleed* album and ‘Honky Tonk Women’ single (both 1969) maintained the run of chart success, yet tragedy continued to dog the band when a free concert staged at the Altamont Speedway resulted in the death of a young black fan, Meredith Hunter, at the hands of Hell’s Angels ‘security guards’ just as The Stones were in the middle of ‘Sympathy For The Devil’. They would not perform the song live again for several years, and in the interim, while Jagger immersed himself more and more in the jet-set lifestyle and Richards retreated into his own drug-induced nightmare, increased tensions between the two often adversely affected the quality of product released on their Rolling Stones Records label.

Redefining The Standards

Still, there were flashes of the old genius with singles like ‘Brown Sugar’ and ‘Angie’, as well as the double-album *Exile On Main Street* (1972), which many would eventually hail as the band’s masterpiece despite its

initial critical drubbing. That same year, The Stones undertook a US tour that organizer Pete Rudge described as ‘more like the Normandy landing’, and thereafter, throughout the rest of the decade and right up to the present day, the band would continue to lead the way and continually redefine the standards for lavish, large-scale stadium tours. Mick Taylor left the group and was replaced by Faces guitarist Ron Wood in 1974, and Bill Wyman departed in 1991. Yet, despite Mick Jagger’s 1975 assertion that he would ‘rather be dead than singing ‘Satisfaction’ when I’m forty-five,’ he continues to break that pledge and, as evidenced by mid-period and later albums like *Some Girls* (1978), *Tattoo You* (1981), *Steel Wheels* (1989), *Voodoo Lounge* (1994) and most specifically *A Bigger Bang* (2005), he and his colleagues can still turn out worthy material and rock with the best of them.

Below
With the release of ‘(I Can’t Get No) Satisfaction’ in the summer of 1965, which topped the US *Billboard* ‘Hot 100’, The Rolling Stones were elevated to the level of superstardom.





The Who

UK ROCK
Key Artists

CLASSIC RECORDINGS

1965

'I Can't Explain',
'My Generation',
'The Kids Are Alright'

1966

'Substitute'

1967

'I Can See For Miles'

1969

Tommy, 'Pinball Wizard'

1971

Who's Next, 'Won't Get Fooled Again'

1973

Quadrophenia

1978

Who Are You

Originally comprising Pete Townshend (born 19 May 1945) on guitar, Roger Daltrey (born 1 March 1944) on vocals, John Entwistle (1944–2002) on bass and Keith Moon (1947–78) on drums, The Who virtually exploded onto the mid-1960s scene in a blaze of power rock that placed them at the forefront of the mod movement. Reinforced by Townshend's songwriting, and a stage act that saw him leap into the air, strike ear-shattering chords with a swirling windmill motion and smash his guitar, as Daltrey, swaggering menacingly, swung his microphone like a lasso, Moon went berserk on the drums and Entwistle stood without motion or expression, this London outfit helped define teen rebellion while continually pushing the sonic envelope.

From Detours To High Numbers

After meeting in their native Shepherds Bush neighbourhood during their early teens, Townshend and Entwistle joined a Dixieland band in which the former played banjo and the latter played trumpet. They then formed a rock'n'roll outfit, before Entwistle left in 1962 to join a band named The Detours that included Roger Daltrey in its line-up. Daltrey replaced Colin Dawson on lead vocals shortly after Townshend joined as a rhythm guitarist, and that same year, 1963, drummer Doug Sandom was replaced by one Keith Moon. In early 1964,

The Detours became The Who, and while still semi-professional they secured regular bookings at London's Marquee club. It was there that Townshend, frustrated with the sound system, first smashed one of his guitars, and where the group caught the attention of manager Peter Meaden. With Meaden at the helm, The Who became The High Numbers, adopted a sharp mod image and released the Meaden-penned single 'I'm The Face'/'Zoot Suit'. The record sank without a trace and took Meaden with it, to be replaced by Chris Stamp and Kit Lambert while The High Numbers reverted to



The Who and built a sturdy following courtesy of their animated stage performances and solid R&B repertoire.

The Mod Years

A contract with Decca Records placed the band with Kinks' producer Shel Talmy, a relationship that yielded the UK hit singles 'I Can't Explain', 'Anyway, Anyhow, Anywhere' and 'My Generation', featuring Daltrey alternately stuttering and belting out Townshend's lyrics, including the anthemic wreckless-youth line, 'I hope I die before I get old'. Onstage this message was reinforced not only by Townshend's guitar-smashing antics, but also by Keith Moon regularly demolishing his kit, and the string of UK Top 10 hits continued in 1966 with 'Substitute', although this marked the end of The Who's collaboration with Shel Talmy.

Right

Famed for smashing up instruments and inventing the rock opera, The Who produced some of the greatest singles of the 1960s, none of which ever hit the UK or US No. 1 spot.

Kit Lambert now took over the production reins, and in 1967 the band at last achieved American success when *Happy Jack* (originally titled *A Quick One* in Britain) cracked the Top 40 and 'I Can See For Miles' made the Top 10, resulting in the band's dynamic appearance at the Monterey Pop Festival in June of that year. The Who had finally arrived, yet the mod movement was winding down, prompting Pete Townshend to regroup and compose what many consider to be his masterpiece, the rock opera *Tommy* (1969).

Neo-Classical Rock

Released to widespread acclaim and huge sales, the double album about a deaf, dumb and blind child was performed in its entirety during The Who's 1969 tour, which included prestigious dates at the London Coliseum and New York's Metropolitan Opera House, and it would later resurface as a play, a 1975 movie

starring Daltrey, and a 1993 Broadway musical. As a logical progression to the serious critical attention lavished on The Beatles' masterpiece *Sgt. Pepper* album, *Tommy* transformed rock into a neo-classical artform.

Thereafter, The Who would not find it easy to live up to *Tommy*'s reputation, although the band still enjoyed considerable success with further hit singles and acclaimed albums such as *Who's Next* (1971), *Quadrophenia* (1973) and *Who Are You* (1978). The latter turned out to be its last outing with Keith Moon, whose famously debauched sex, drugs and rock'n'roll lifestyle caught up with him at the age of just 31. And although there would be more recordings and numerous tours with others filling Moon's larger-than-life shoes – even stretching beyond John Entwistle's death in 2002 – Townshend, Daltrey and Entwistle would subsequently concede that The Who really died along with its enigmatic, manically virtuosic drummer.

Below

Although they later moved into rock territory, The Who was originally marketed as a mod band. Their status as mods was amplified by Pete Townshend's irreverent attitude.





The Beach Boys

THE SIXTIES US ROCK Key Artists

CLASSIC RECORDINGS

- 1962
'Surfin' Safari'
- 1963
'Surfer Girl'
'In My Room'
- 1964
'Fun, Fun, Fun'
'I Get Around'
'Don't Worry Baby'
- 1965
'Help Me Rhonda'
'California Girls'
- 1966
Pet Sounds
'Good Vibrations'
- 1967
'Heroes And Villains'
- 1971
'Surf's Up'



America’s most successful pop group, graduating from fun-in-the-California-sun surf and hot-rod songs to multi-textured, intricately arranged numbers of exquisite harmonic structure, The Beach Boys initially achieved fame with a line-up consisting of the Wilson brothers, Brian (born 20 June 1942), Dennis (1944–83) and Carl (1946–98), together with their cousin Mike Love (born 15 March 1941) and Brian’s high school friend Al Jardine (born 3 September 1942).

‘Hey, surfing’s getting really big. You guys ought to write a song about it.’

Dennis Wilson to brother Brian and Mike Love, 1961

Above
The Beach Boys got together in 1961, consisting of the Wilson brothers, cousin Mike Love and friend Al Jardine, and practised their harmonies round the Wilson family piano.

Harmonizing Together

1950s vocal outfits such as The Four Freshmen and The Hi-Lo’s were the inspiration for Brian to form his own group and write songs that stand among the most beautiful and sophisticated in all of popular music, largely built around stunning five-part harmonies. And it was the surfing of middle brother Dennis that served as the starting point for the lyrical content.

Growing up in Hawthorne, a Los Angeles suburb just a few miles from the Pacific Ocean, the Wilsons and their cousin Love were well versed in harmonizing together by the time that Jardine joined

the fold and his mother helped rent instruments and book studio time for the teens to record ‘Surfin’’, co-written by Brian and Love. Without any formal training, Carl took up the guitar, Brian and Jardine alternated on bass, Dennis drummed in rudimentary fashion and Love was the main lead vocalist, while the brothers’ abrasive, bullying father, Murry Wilson, relied on his experience as a song plugger to manage the fledgling band, initially named The Pendletones in homage to their preferred Pendleton shirts.

Released on the tiny local Candix label in 1961, ‘Surfin’ climbed to No. 75 on the Billboard chart and helped secure the renamed Beach Boys a contract with Capitol Records. However, disappointed with the low returns earned on the nearly-hit record, Jardine made what could have been one of rock’s most disastrous decisions – and there have been plenty of those – when he quit the band to pursue a dentistry degree. In his place, The Beach Boys recruited another friend, 15-year-old David Marks, and set about recording their first album, *Surfin’ Safari*, which was released in late 1962 along with a single comprising the title track and, as its B-side, ‘409’, which made the Top 20 and helped ignite the surf-rock craze while setting the early pattern for pairing a surf song with one about hot rodding.

Rapidly Growing Abilities

As the band caught fire on first a local and then a national level, Capitol began demanding new material at a frenetic rate, placing a huge burden on Brian and necessitating plenty of filler in order for The Beach Boys to record and release no less than four more albums by the end of 1963. Still, there were numerous classic tracks along the way, including ‘Catch A Wave’, ‘Little Deuce Coupe’, and the sublime harmony-laced ballads ‘Surfer Girl’ and ‘In My Room’, all of which displayed Brian’s rapidly growing abilities as a songwriter, arranger and producer, the latter heavily influenced by his admiration for Phil Spector and his much-vaunted ‘Wall of Sound’.

Jardine was offered a second chance when he was asked to reclaim his job from Marks, and The Beach Boys’ fortunes continued through 1964 as they held their own against the onslaught of Beatlemania and the British Invasion courtesy of several new albums, a string of infectious hit singles – ‘Fun, Fun, Fun’, chart-topper ‘I Get Around’ and ‘Dance, Dance, Dance’ – and beautifully composed, produced and performed tracks like ‘Don’t Worry Baby’, ‘The Warmth Of The Sun’, ‘Girls On The Beach’ and ‘All Summer Long’. The ongoing pressure to deliver was too much for Brian, however, and that December, while on tour with the band, he suffered a nervous breakdown and opted to quit the road for good.

While his place was taken first by seasoned guitarist Glen Campbell and then on a permanent basis by multi-instrumentalist Bruce Johnston (born 24 June 1944), Brian focused on his songwriting which, as illustrated by tracks like ‘When I Grow Up (To Be A Man)’ and the chart-topping ‘Help Me, Rhonda’, was moving away from sun-and-sea-drenched teen themes into far more contemplative and introspective areas. What’s more, the overbearing Murry Wilson was fired as the band’s manager, and while the guys were on tour Brian took the opportunity to employ the cream of LA’s session musicians – most of them culled from Phil Spector’s famed ‘Wrecking Crew’ – to record backing tracks to his exact specifications, before Mike, Carl, Dennis and Jardine then added their vocals.

Below
Their success in early 1963 lead to the release of two further albums *Surfer Girl* and *Little Deuce Coupe*, and by 1964 they spread their wings internationally with a tour in Australia.





Above
Beach Boys fever began in 1963 when 'Surfin' USA' made the Top 10 in the US. Two months later the album of the same name reached No. 2 in the albums chart.

The results were self-evident, both in the consistent quality of material on March 1965's *Today!* album, and the highly sophisticated production on one of Brian's masterpieces, 'California Girls', with its stunning harmonies and brilliant musical arrangement, where vocals and instruments blend symphonically and seamlessly in a fashion worthy of Phil Spector's most classic productions. As it turned out, this was only a precursor of what was to come next.

Competing With The Beatles

Simultaneously awed and inspired by The Beatles' late 1965 *Rubber Soul* album, Brian immediately took it upon himself to outdo the compositional and recorded achievements of the Fab Four, and in collaboration with lyricist Tony Asher he came up with some of his most beautiful and timeless material. Songs such as 'Wouldn't It Be Nice' (with its multi-layered harmonies), 'God Only Knows' (featuring Carl's

angelically majestic lead vocal), 'Caroline No', 'You Still Believe In Me', 'Don't Talk (Put Your Head On My Shoulder)' and 'I Just Wasn't Made For These Times' revealed not only the extent of Brian's talent as a writer and arranger, but also a maturity that belied his 23 years. All appeared together, along with classic cuts like 'Sloop John B', on 1966's *Pet Sounds* album that, with its plethora of unconventional sounds and unusual instruments, was a *tour de force* of the 1960s.

Hailed worldwide and a No. 2 best-seller in the UK, *Pet Sounds* was a surprising failure with the American public, which evidently still expected to hear The Beach Boys singing about the sun and the surf. And although Brian then produced one of the all time greatest singles in the form of the chart-topping, theremin-flavoured 'Good Vibrations', an effects-filled track that he withheld from *Pet Sounds* in order to spend six months (and \$50,000) perfecting its intricately assembled, multi-sectional structure, the aforementioned attitude prevailed among his bandmates when they got wind of the totally non-commercial route that he was taking with his/the group's next project, *Dumb Angel*.

In the summer of 1966, spurred on by the standard of material and depth of acid-induced vision on The Beatles' tremendous *Revolver* album, Brian embarked on what he intended to be his avant-pop masterpiece while himself ingesting copious amounts of marijuana and LSD. Van Dyke Parks was recruited to contribute suitably offbeat, sometimes unfathomable lyrics, but with the mind-bending effects of the drugs, self-imposed pressure, and negative vibes from concerned colleagues and record company execs, the musical results became as fragmented and disjointed as his own fractured vision. In May 1967, having totally lost the plot after 10 months of intense work, Brian shelved the now re-titled *SMiLE* project and, with the release of The Beatles' landmark *Sgt. Pepper* album just a couple of weeks later, basically admitted defeat and withdrew.

Dynamic Concert Performances

Brian had engaged in an ego battle of his own making and lost. And thereafter, while he increasingly confined himself to the bedroom of his Bel Air mansion, The Beach Boys often soldiered on without their chief

creative force. Some of the material intended for *SMiLE* – such as 'Heroes And Villains' – was either remixed or reworked for the moderate *Smiley Smile* (1967) LP, and although albums such as *Wild Honey* (1967), *Sunflower* (1970), *Surf's Up* (1971) and *Love You* (1977) would contain definite moments of magic (many of them still instigated by Brian), the band's ability to influence and inspire was a thing of the past as its future lay mainly in dynamic concert performances, surviving even Dennis's drink-and-drugs problems and 1983 drowning.

Carl's death from brain cancer in 1998 effectively put an end to The Beach Boys, yet Love and Bruce Johnston still tour with their own band under that banner. More surprisingly, Brian Wilson's live re-creation of *SMiLE* toured the world in 2004.

Below
The year 2006 marks the 40th anniversary of what is universally acclaimed as the perfect pop album, *Pet Sounds* (1966) – the happy, harmonious, sun-kissed sound epitomizing feel-good music.





The Byrds

THE SIXTIES US ROCK Key Artists

CLASSIC RECORDINGS

- 1965
Mr Tambourine Man
Turn! Turn! Turn!
- 1966
'Eight Miles High'
'Mr Spaceman'
- 1967
Younger Than Yesterday
- 1968
The Notorious Byrd Brothers
Sweetheart Of The Rodeo
- 1970
'Chestnut Mare'



Melding folk with rock, smooth harmonies with jangling guitars, The Byrds enjoyed a short period during the mid-1960s when they were not only publicly acclaimed by their two biggest influences, Bob Dylan and The Beatles, but when they themselves also influenced those icons.

Acoustic Folk Pop

Jim McGuinn (born James Joseph McGuinn III, 13 July 1942), David Crosby (born 14 August 1941) and Gene Clark (1944–91) were all

seasoned folk musicians when, inspired by the sounds of the 'British Invasion', they teamed up in Los Angeles in early 1964 to form an acoustic folk pop group named The Jet Set. Managed by Crosby's friend, producer Jim Dickson, the trio recorded a demo that secured them a deal with Elektra Records, and after undergoing an Anglicized name change to The Beefeaters they released a flop single titled 'Please Let Me Love You'. Session musicians assisted them in that endeavour, but Dickson now suggested that, with

McGuinn, Crosby and Clark each singing and playing acoustic 12-string guitars, the group should recruit their own bass player and drummer.

To that end, Dickson knew a bluegrass mandolin player named Chris Hillman (born 4 December 1944) and, confident of his abilities, inserted him on bass even though he had never played the instrument. The same applied to conga player Michael Clarke (1946–93), who filled the other spot even though he did not really know how to play the drums – his facial similarity to The Rolling Stones' Brian Jones was enough to land him the job. Indeed, it was what McGuinn later described as a group 'pilgrimage' to see The Beatles' movie *A Hard Day's Night* that determined not only the appearance but, more importantly, the trademark sound of the outfit that would soon rename itself The Byrds.

Twelve-String Electric Sound

Utilizing a \$5,000 loan and the trade-in of McGuinn's now-redundant banjo and acoustic guitar, the group invested in a Rickenbacker 12-string electric for him just like the one they saw and heard George Harrison

play, as well as a Gretsch six-string electric guitar for Crosby, a Gibson bass for Hillman, Ludwig drums for Clarke, three Epiphone amplifiers and five black suits with velvet collars. Clark, who would subsequently be the main composer and, along with McGuinn, handle many of the lead vocals, was basically relegated to the tambourine. Nevertheless, after The Byrds moved to the Columbia label in late 1964, McGuinn was the only one of them to play an instrument on their first release, accompanied by members of Phil Spector's famed 'Wrecking Crew': Hal Blaine on drums, Larry Knechtel on bass, Jerry Cole and Bill Pitman on guitars, and Leon Russell on electric piano.

The song they played was a shortened version of Bob Dylan's 'Mr Tambourine Man', rearranged from a 2/4 time signature to a more Beatle-ish 4/4, and distinguished by McGuinn's Bach-like Rickenbacker guitar intro, his laid-back, Dylanish vocal delivery and Crosby's and Clark's high harmonies. Eventually released on 5 June 1965, the single hit the top of the US charts just three weeks later and was quickly followed by another similarly revamped Dylan cover, 'All I Really Want To Do', and a chart-topping interpretation of Pete Seeger's 'Turn! Turn! Turn!'. By now, all of the band members were playing on the records, including their stunning debut album *Mr Tambourine Man*, released that same summer of 1965, and including such Byrds classics as Clark's 'I'll Feel A Whole Lot Better' and their version of Pete Seeger's 'The Bells Of Rhymney', whose jangling guitar riff was in turn adapted by George Harrison for his *Rubber Soul* contribution 'If I Needed Someone'.

Psychedelic Folk Rock

The Beatles publicly proclaimed The Byrds to be their favourite American band, while Bob Dylan not only endorsed their covers of his material but actually followed their lead into folk rock. The April 1966 single 'Eight Miles High' heralded in the era of psychedelic rock, although co-composer Clark quit the band shortly thereafter due to his fear of flying and the others' resentment of the extra income that his songwriting was earning him. 'Eight Miles High' was banned by many radio stations for its alleged drug references and turned out to be The Byrds' last Top 20 US single, even though they continued to enjoy



success as a quartet with the innovative *Fifth Dimension* (1966) and *Younger Than Yesterday* (1967) albums.

1967 was the year that Jim turned into Roger McGuinn, after an Indonesian guru asserted that a new name would vibrate better with the universe. Apparently it did not vibrate better with either Crosby or Clarke, both of whom departed the band due to musical and personal differences, leaving McGuinn and Hillman to pick up the pieces with a variety of new musicians. These included Gram Parsons, who was on hand to record one of the first major country rock albums, *Sweetheart Of The Rodeo* in 1968. However, this signalled the end of the classic Byrds' sound, and by 1973, following a one-album reunion of the original quintet, the end of the band itself.

Above
Acclaimed for their versions of 'Mr Tambourine Man' and 'Turn! Turn! Turn!', The Byrds' finest moment was 'Eight Miles High' (1966). Controversy ensued because of the song's alleged drug references.

Above
'Dylan meets The Beatles' is once how Roger McGuinn described The Byrds: the melodic pop vibe of The Beatles infused with the edgy lyricism of Bob Dylan, resulting in a genre branded folk rock.

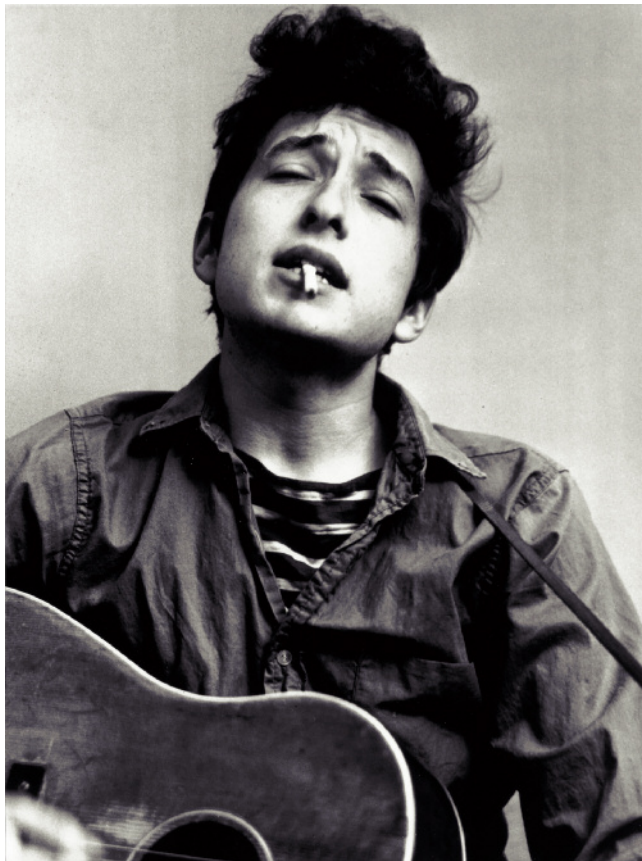


Bob Dylan

THE SIXTIES US ROCK Key Artists

CLASSIC RECORDINGS

- 1963 *The Freewheelin' Bob Dylan*
- 1964 *The Times They Are A-Changin' Another Side Of Bob Dylan*
- 1965 *Bringing It All Back Home Highway 61 Revisited*
- 1966 *Blonde On Blonde*
- 1967 *John Wesley Harding*
- 1969 *Nashville Skyline*
- 1970 *New Morning*
- 1975 *Blood On The Tracks The Basement Tapes*
- 1976 *Desire*
- 1997 *Time Out Of Mind*
- 2001 *Love And Theft*
- 2009 *Together Through Life*



Next to The Beatles, Bob Dylan was the most influential artist of his generation, writing and performing songs whose poetic, sometimes-abstract, often-philosophical lyrics of astute commentary and therapeutic introspection spoke to the masses during an era of social unrest, political upheaval and radical change. While cross-pollinating folk and country with electric rock, Dylan elevated the role of the singer/songwriter and, in so doing, introduced an entirely new dimension to popular music.

From Zimmerman To Dylan

Born Robert Allen Zimmerman in Duluth, Minnesota, on 24 May 1941, and raised from age seven in nearby Hibbing, the future icon learned to play guitar and

harmonica as a child while influenced by radio broadcasts of country, blues and, during his mid-teens, rock’n’roll. This, in turn, led to his participation in several high-school rock bands, yet while studying art at the University of Minnesota in Minneapolis a burgeoning interest in American folk music precipitated Zimmerman taking the name of Welsh poet Dylan Thomas and, as Bob Dylan, performing on the local folk music circuit, as well as at other venues during brief trips to Denver and Chicago. (He would legally change his name in August 1962.)

Having quit college at the end of his freshman year to become a full-time musician, Dylan was returning from Chicago to Minneapolis in January 1961 when he decided to head for New York City. While performing in a number of Greenwich Village coffee houses, he also took the time to visit his music idol Woody Guthrie, the socially-conscious singer/composer of ‘This Land Is Your Land’ and numerous protest songs, who was in a New Jersey hospital dying from hereditary neurological disorder Huntington’s chorea. That April, Dylan opened for bluesman John Lee Hooker at Gerde’s Folk City, and on the strength of a growing Village buzz about the young artist, as well as a good review by *New York Times* critic Robert Shelton following a September gig at the same venue, A&R exec John Hammond signed Bob Dylan to Columbia Records and produced his eponymous first album.

That record, released in March 1962, reflected Dylan’s live repertoire, with just a couple of original compositions among an assortment of folk, blues and gospel standards. However, it was a totally different story by the time *The Freewheelin’ Bob Dylan* was released in May 1963, a cover of ‘Corrine, Corrina’ standing alone amid a dozen self-penned tracks, including some solid gold songs of love (‘Girl From The North Country’), lost love (‘Don’t Think Twice, It’s Alright’) and protest (‘Blowin’ In The Wind’ and ‘A Hard Rain’s A-Gonna Fall’). Given the political climate of the times, the last two songs attracted the

‘If Woody Guthrie set the bar for American songwriters, Bob Dylan jumped right over it.’
John Mellencamp

Above
Bob Dylan’s documentarian lyrical style of the early 1960s struck a chord with the feelings of the unrest experienced by many Americans of the time.

most attention, ‘A Hard Rain’s A-Gonna Fall’ conjuring brutal images of nuclear Armageddon while ‘Blowin’ In The Wind’, with its heartfelt call for change, brought Dylan’s name to everyone’s attention when Peter, Paul and Mary’s version became an international chart-topper in the summer of 1963.

Broadened Appeal

Given Dylan’s idiosyncratic, nasal style of singing – expressive and evocative in the ears of his followers, discordant and largely incomprehensible in the minds of many other people – the more conventional, pop renditions of his songs made them more accessible and helped broaden his appeal. This was the case when Dylan embarked on a relationship with the reigning Queen of

Folk, Joan Baez, who invited him onstage during her concerts and recorded several of his songs, prefiguring numerous other successful pop-oriented covers by the likes of The Hollies, Herman’s Hermits, Judy Collins, Sonny and Cher, Manfred Mann, The Turtles and, most famously, The Byrds, during the next few years.

In the meantime, while Dylan’s influence was spreading on both sides of the Atlantic, with rock contemporaries like John Lennon transitioning from boy-loses-girl themes to ones of far more personal expression, Dylan’s own songwriting was advancing at a rapid rate. The January 1964 release of *The Times They Are A-Changin’* continued the cycle of protest songs, its outstanding title track sounding a warning to parents and politicians about the crumbling status quo, yet just

Below
In 1965, Dylan surprised his traditional audience with the huge commercial success of the fully fledged rock’n’roll album *Highway 61 Revisited*.





eight months later *Another Side Of Bob Dylan* proved to be just that; partly more romantic, invariably more poetic, with greater depth and imagery to both the music and the lyrics in such classics as 'All I Really Want To Do', 'Chimes Of Freedom', 'My Back Pages' and 'It Ain't Me Babe'.

Influenced by The Beatles as well as the rock'n'roll of his teen years, Dylan now opted to go for broke and explore the much broader possibilities of electric folk rock. Given the musical genre in which he had established himself and cultivated a huge following, this was a giant artistic leap, bound to shock both fans and critics alike.

Fiery Folk Rock

Bringing It All Back Home, released in March 1965, exploded the image of Bob Dylan as a latter day Woody Guthrie by projecting him into the pop mainstream, its first side featuring the main man backed by a heavily amplified five-piece band and tearing his way through numbers like 'Maggie's Farm' and 'Subterranean Homesick Blues', whose Chuck Berry-type melody and repetitive, bridge-less arrangement melded brilliantly with the poetic lyrics and Dylan's staccato, rapid-fire vocal delivery. This was not the smooth folk rock of The Byrds, but an altogether more fiery brand.

Indeed, the song that had already provided that group with its first and biggest hit, 'Mr Tambourine Man', appeared in its full, unexpurgated form on the all-acoustic second side of the record, alongside gems like 'It's Alright, Ma (I'm Only Bleeding)' and 'It's All Over Now, Baby Blue' that revealed their composer eschewing social commentary in favour of the increasingly fashionable personal expression.

Dylan rammed home his message that summer at the Newport Folk Festival, where his electrified performance with members of The Paul Butterfield Blues Band drew boos from many in the crowd. The same applied at the Forest Hills tennis stadium shortly afterwards, and at the Manchester Free Trade Hall in England the following year, where someone called him a 'Judas', prompting Dylan to brand his detractor a 'liar'.

Still, by then the main man was largely past caring, having secured a massive worldwide audience with his breakthrough single, 'Like a Rolling Stone',

which peaked at No. 2 on the US charts (behind The Beatles' 'Help!') and, at just over six minutes, was roughly twice the length of conventional releases. Dylan was redefining the parameters of popular music.

'Like A Rolling Stone' was the curtain raiser to August 1965's *Highway 61 Revisited*, whose music veered between the blues of 'It Takes A Lot To Laugh, It Takes A Train To Cry' and the all-out rock of the title track and 'Tombstone Blues'. Lyrically, Dylan was now a streetwise beat poet, and this was an image that he would stick with, reaching its apotheosis on arguably his finest record, the double album *Blonde On Blonde* (1966).

Supported in the studio as on the road by rockabilly singer Ronnie Hawkins' former backing group The Hawks (renamed The Band a couple of years later), Dylan wove a texture that combined his favourite musical genres – folk, rock, country and blues – with surreal imagery and witty wordplay on tracks such as 'Rainy Day Women #12 & 35' and 'Stuck Inside Of Mobile With The Memphis Blues Again'. Yet there was also a tender beauty to songs like 'Visions Of Johanna', 'I Want You', 'Just Like A Woman' and 'Sad Eyed Lady Of The Lowlands'.

Calmer Waters Of Country Rock

On 29 July 1966, just over two months after *Blonde On Blonde*'s release, Dylan suffered a near-fatal motorcycle accident near his home in Woodstock, New York, and thereafter he was a changed man. Following several months of recording demos with The Hawks (widely bootlegged, they would be released as *The Basement Tapes* a decade later), The *John Wesley Harding* (1967) and *Nashville Skyline* (1969) albums signalled Dylan's foray into the much calmer waters of country rock. The latter even spawned a Top 10 single in the form of 'Lay Lady Lay', whose surprisingly melodic vocal encouraged radio airplay.

Although 1970's *Self Portrait* incited the first uniformly critical drubbing of Dylan's career, the new decade saw him sustain a fairly high degree of success (if not as much influence) with the albums *New Morning* (1970), *Planet Waves* (1974), *Blood On The Tracks* (1975), *Desire* (1976), *Street Legal* (1978) and *Slow Train Coming* (1979). The latter followed on the heels of his conversion from Judaism to Christianity, yet two

subsequent born-again projects were met with derision and thereafter the Jewish re-convert made the artistically wise decision to keep religion out of his music.

Since 1988, Dylan has fronted what has come to be known as his 'Never Ending Tour' of the globe, while returning to form in the studio. *Together Through Life*, his first studio album since 2006, hit the top slot on both sides of the Atlantic in 2009, making him the oldest living person to go straight into the chart at No. 1. He remains one of the world's most formidable and relevant artists.

Below and Far Left

Dylan's contribution to music is immeasurable. 'Like A Rolling Stone' of 1965 was named the No. 1 song of all time by *Rolling Stone* magazine.





The Grateful Dead

US ROCK Key Artists

CLASSIC RECORDINGS

- 1967
The Grateful Dead
- 1968
Anthem Of The Sun
- 1969
Aoxomoxoa
Live/Dead
- 1970
Workingman's Dead
American Beauty
- 1972
Europe '72
- 1973
Wake Of The Flood
- 1974
From The Mars Hotel
- 1987
In The Dark



‘Well, when I’m writing the music, I just follow my fingers, and follow the thread that hopefully emerges in the music.’

Bob Weir

Rock’s most famous and celebrated hippie band, known more for its anything-goes, drug-hazed concerts and legions of ‘Deadhead’ fans than for its body of studio work, The Grateful Dead grew out of a union between singer/songwriter/lead guitarist Jerry Garcia

(1942–95), songwriter/rhythm guitarist Bob Weir (born 16 October 1947) and keyboardist/singer Ron ‘Pigpen’ McKernan (1946–73). They were to become the poster boys of the psychedelic scene that flourished in San Francisco during the mid to late 1960s.

Electric Warlocks

Garcia had played banjo in a number of bluegrass and jug bands when, in 1964, he first teamed up with blues/gospel enthusiast McKernan to form Mother McCree’s Uptown Jug Champions, recruiting folk devotee Weir and several other musicians along the way. McKernan then persuaded Garcia and Weir to go electric, and it was as the amplified Warlocks that, in July 1965, they began performing around the Bay Area with classically trained avant-garde/electronica graduate Phil Lesh (born 15 March 1940) on bass and Bill Kreutzmann (born 7 April 1946) on drums.

As the house band at Ken Kesey’s notorious LSD parties (before the drug was banned),

The Warlocks turned into The Grateful Dead at the year’s end, and after moving into a communal house located at 710 Ashbury Street they quickly built a firm fan following courtesy of numerous free concerts at which they combined folk and country with blues. Following a short-lived deal with MGM, the band was picked up by Warner Brothers. In March 1967 they released an eponymous debut album that, despite providing some indication as to the band’s eclecticism, failed to reproduce the range and excitement of its live performances. *Anthem of the Sun*, released in July 1968, went a considerable way towards correcting that problem with its psychedelically improvisational sound collages, thanks in large part to the addition of a rock-solid second drummer, Mickey Hart (born 11 September 1943), and avant-garde second keyboard player Tom Constanten (born 19 March 1944).

Free-Form Improvisation

Nevertheless, although the aural experimentation continued to sometimes-stunning effect on 1969’s *Aoxomoxoa*, with its Garcia-penned, hallucinogen-fuelled songs boasting suitably abstract lyrics by new non-performance band member, poet Robert Hunter (born 23 June 1941), it was not until the in-concert double-album *Live/Dead* was released later that year that record buyers finally got to hear what the group was truly all about. Here were the free-form improvisational skills of the musicians in their unexpurgated, virtuosic glory, highlighted by the extended jam ‘The Eleven’, a barnstorming 15-plus-minute cover of ‘(Turn On Your) Lovelight’ and, most significantly, a 23-plus-minute version of ‘Dark Star’, the ultimate Grateful Dead trip.

Back in the studio, the band recorded two classic albums in 1970 that represented a drastic change of pace and direction, contrasting sharply with its onstage act. Both the all-acoustic *Workingman’s Dead* and the seminal *American Beauty* saw the Dead exploring their country, folk and blues roots in superb and remarkably restrained fashion, their stripped down, more succinct arrangements exposing the beauty of songs such as ‘Uncle John’s Band’ (their first radio hit), ‘Casey Jones’, ‘Sugar Magnolia’ and ‘Truckin’, and providing The Dead with core material for all future concert appearances.

Deadheads On The Increase

Indeed, the live work would gather momentum with each passing year, as the Deadheads kept increasing in numbers along with their use of drugs at the group’s shows. Not that the band members were immune to the effects of substance abuse themselves. McKernan’s chronic alcoholism resulted in his death from liver failure at the age of just 26, and Garcia was already in the midst of his long and ultimately unsuccessful battle with drug addiction.

Keith Godchaux (1948–80) replaced McKernan on keyboards, while his wife Donna Jean (born Donna Jean Thatcher, 22 August 1947) was recruited to sing backing vocals prior to 1973’s *Wake Of The Flood*, 1974’s *Grateful Dead From The Mars Hotel* and 1975’s *Blues For Allah* albums, all released on the band’s own label and their last good records for more than a decade. The Godchauxs’ own substance abuse problems would lead to their dismissal in 1979, a year before Keith’s death in a car accident, while his replacement Brent Mydland (1952–90) would be around for just over a decade before he died from a drug overdose.

In the meantime, The Grateful Dead became, out of nowhere, shockingly radio and TV-friendly, courtesy of the band’s highest-selling album, 1987’s *In The Dark*, that also spawned its only-ever Top 10 single, ‘Touch Of Gray’. At this point, The Dead’s cult popularity went mainstream and already massive ticket sales went through the roof; yet this ongoing success was time-limited. Following Mydland’s death – the third fatality of a Dead keyboardist (no pun intended) – his place was taken by ex-Tube Vince Welnick (1951–2006) as well as by part-time member Bruce Hornsby, and the band continued performing to sell-out crowds until Garcia’s 1995 death from a heart attack while attending a drug abuse treatment centre in Northern California.



Above
The Grateful Dead released their first live 16-track recording, *Live Dead*, in 1969, which showcases their experimental jazz rock style.



Jimi Hendrix

THE SIXTIES US ROCK Key Artists

CLASSIC RECORDINGS

1967
Are You Experienced?,
Axis: Bold As Love

1968
Electric Ladyland

1969
'The Star Spangled
Banner' (live at
Woodstock)

1986
Jimi Plays Monterey

1997
*First Rays Of The New
Rising Sun*

1999
Live At The Fillmore East

With his pioneering use of fuzz, feedback and distortion in tandem with a God-given talent, Jimi Hendrix expanded and redefined the range of the electric guitar, and in so doing he became one of rock's greatest superstars, all within the space of just four years.

Changing Names

Born in Seattle, Washington, on 27 November 1942, the left-handed Johnny Allen Hendrix (renamed James Marshall by his father Al Hendrix in 1946) taught himself to play guitar while drawing on blues influences such as Robert Johnson, Howlin' Wolf, Muddy Waters, T-Bone Walker and B.B. King, as well as soul legend Curtis Mayfield and early rockers like Buddy Holly. He played in a couple of high-school bands, as well as for another outfit during a US Army stint that ended with his November 1962 discharge due to injury, at which point he began working as a session guitarist under the names of both Maurice and Jimmy James.

Assignments followed with the soul/R&B likes of Sam Cooke, King Curtis, Ike and Tina Turner, The Isley Brothers, Little Richard and John Hammond Jr., before Hendrix opted to switch from sideman to lead guitarist in his own band, Jimmy James and The Blue Flames. Playing gigs around New

York City's Greenwich Village throughout late 1965 and much of 1966, Hendrix was spotted by Animals' bassist Chas Chandler during a performance at Café Wha? in July of that year, and a couple of months later Chandler persuaded him to relocate to London, which back then represented the centre of the creative/cultural universe.

Instant Fame

After quitting The Animals, and in partnership with the group's manager, Mike Jeffery, Chandler signed Hendrix to a management contract and helped create The Jimi Hendrix Experience, with guitarist Noel



Redding (1945–2003) on bass and the highly talented Mitch Mitchell (born John Mitchell, 9 June 1947) on drums. Within weeks, the trio's performances were creating a major buzz on the London scene, and they also hit the UK Top 10 three times during the first half of 1967 with the singles 'Hey Joe', 'Purple Haze' and 'The Wind Cries Mary', all produced by Chas Chandler and included on Hendrix's outstanding debut album *Are You Experienced?* (1967).

Displaying not only the artist's stunningly virtuosic talents as a guitarist, which melded an assortment of high-volume sonic effects with lightning-fast fingerwork, but also the breadth of his previously unknown abilities as a songwriter, this record ran the gamut from tender ballads to mind-blowing, psychedelic fusions of rock, pop, blues and soul, all wed to Hendrix's distinctively husky vocals. And together with his

sensational appearance at the Monterey Pop Festival in June 1967, it made him a superstar in his home country as well as overseas, just nine months after he had left.

Pushing The Technological Envelope

Onstage the innately shy Hendrix ignited audiences with his breathtaking musicianship and willingness to put on a show, featuring such antics as setting fire to his guitar, while in the studio engineer Eddie Kramer helped realize Jimi's sonic vision by pushing the technological envelope to its absolute limits, as evidenced on *Axis: Bold As Love* (1967) and the double-album *Electric Ladyland* (1968), including self-penned tracks like 'Little Wing', 'Voodoo Chile' and 'Crosstown Traffic', as well as his definitive cover of Bob Dylan's 'All Along The Watchtower'.

Opting to return to America halfway through the *Electric Ladyland* sessions, Hendrix also parted ways with Chas Chandler, the co-producer having grown tired of his protégé's increasingly time-consuming approach to recording and penchant for populating the studio with assorted friends and hangers-on. Hereafter, the last two years of Jimi's life would be characterized by personal and professional unrest. He folded The Experience in June 1969 and formed the funkier, all-black Band Of Gypsies with old Army colleague/musical sidekick Billy Cox on bass and Buddy Miles (born George Miles, 5 September 1947) on drums.

This was the trio that appeared at Woodstock – where Hendrix's erratic performance was salvaged by his unforgettable and then-controversial rendition of 'The Star Spangled Banner' – and on the self-titled live album that was culled from performances at New York's Fillmore East on New Year's Eve, 1969, and New Year's Day, 1970. Nevertheless, The Gypsies' standard of musicianship could not match that contributed by Mitch Mitchell and Noel Redding.

The Jimi Hendrix Experience was briefly reformed in early 1970 before Billy Cox again replaced Redding on bass to tour the world with Hendrix and Mitchell while work was in progress on a fourth album, tentatively titled *First Rays Of The New Rising Sun*. Hendrix's death in London from drugs-related causes on 18 September of that year would prevent its completion, yet the extant tracks and numerous other unreleased recordings would posthumously see the light of day.



'He played his own s***, he didn't play nobody else's stuff like they do now.

Jimi was original.'

Albert Collins

Above
The left-handed Jimi Hendrix played a re-strung right-handed Fender Stratocaster guitar upside-down.

Far Right
Hendrix, the 'semi-demigod' as described by *Life* magazine.



The Velvet Underground

US ROCK Key Artists

CLASSIC RECORDINGS

1967
The Velvet Underground
And Nico
White Light/White Heat

1969
The Velvet Underground

1970
Loaded

1974
1969: Velvet
Underground Live



Offbeat, daring, challenging, provocative, sometimes outrageous, always different, during the wildly experimental and progressive second half of the 1960s The Velvet Underground was the avant-rock outfit par excellence. Although not commercially successful, they produced groundbreaking music that would subsequently cultivate a strong cult following while heavily influencing the punk/new-wave generation.

Acclaim And Disdain

Eschewing conventional melodies and pop-style lyrics in favour of dour, rigidly constructed songs about sadomasochism, sexual deviance, drugs, despair and the harsh, often sordid reality of urban life on the fringes, The Velvets attracted acclaim and disdain in roughly equal measure. And for this they were primarily indebted to lead singer/songwriter/guitarist Lou Reed (born Lewis Allen Reed, 2 March 1942), whose uncompromising blend of rock'n'roll with poetically sing-speak narratives delved into territories that were previously *verboten*.

A pop-grounded musician who had dabbled in avant-garde jazz, Reed met an ideal colleague in John Cale (born 9 March 1942), a classically trained multi-instrumentalist who had left his native Wales in 1963 to immerse himself in New York City's underground scene. It was shortly after he had played an 18-hour piano recital with experimental composer John Cage and collaborated with minimalist La Monte Young in The Dream Syndicate that Cale hooked up with Reed to pursue his growing love for rock'n'roll. Both were interested in trying to merge rock with the avant-garde, and they took their first step in this direction after Reed and some fellow studio musicians recorded 'The Ostrich', an off-key dance-song parody that Reed had co-composed while doing his day job as a staff songwriter for the budget Pickwick label.

Boasting a B-side called 'Sneaky Pete', this forgettable single was credited to The Primitives, and to promote it Reed enlisted Cale, avant-garde sculptor Tony Conrad and sculptor Walter DeMaria (playing drums) for some 1964 live appearances. Like Cale, Conrad had been in The Dream Syndicate, so both

men were on the same page when Reed informed them that 'The Ostrich' simply required all strings to be tuned to a single note – welcome to minimalist rock'n'roll.

Warhol's Protégés

By 1965, The Primitives had evolved into The Velvet Underground; their name taken from an erotic novel, with Cale contributing bass guitar, viola and organ while Reed's friend Sterling Morrison (1942–95) played guitar and, following a brief tenure by Angus MacLise, Maureen Tucker (born 26 August 1944) filled the drummer's role. A young promoter named Al Aronowitz obtained them a residency at Café Bizarre in Greenwich Village, and it was there, while The Velvets were performing numbers such as 'Venus in Furs', 'Heroin', 'I'm Waiting For The Man', 'All Tomorrow's Parties' and 'The Black Angel's Death Song', that Pop Art guru Andy Warhol took in one of their shows and decided to manage them.

Under Warhol's guidance, and against the band members' better judgment, former model and current Warhol Factory superstar Nico (born Christa Paffgen, 1938–88) was added to the line-up, contributing dusky lead vocals on some of her specially written material when the group performed as part of a multi-media experience dubbed the 'Exploding Plastic Inevitable', featuring films, fetish dancers and a light show. Warhol then secured his protégés a contract with MGM's Verve label and, in the spring of 1966, produced their first album, *The Velvet Underground And Nico* (also known as 'The Banana Album' courtesy of his own cover art). This record's brilliantly eclectic collection of songs – many culled from their aforementioned live set – failed to ignite sales or light up radio dials upon its release in January 1967, but it would have an indelible influence on subsequent generations of offbeat musos and performance artists.

Musical Pandemonium

Nico went her own way later that year and Warhol was also out of the picture when The Velvets recorded their second album, *White Light, White Heat*, which was even more extreme and less commercially viable than their previous outing, offering its few listeners a half-dozen abrasive, ultra-high-volume tracks epitomized by the record's closer, 'Sister Ray', a 17-minute exercise in

musical pandemonium, where the band members seemingly tried to outdo each other in terms of the noise they were creating, while Lou Reed belted out lyrics dealing with drugs, oral sex and murder. It was strictly for purists.

Not that The Velvets' instruments were the only things clashing. Reed and Cale were engaged in their own battle for artistic control, resulting in Cale's ousting from the band in 1968 and replacement by Doug Yule (born 25 February 1947), who contributed bass, organ and vocals to the group's third album, *The Velvet Underground* (1969), which represented an about-face from all that had gone before. Its quieter, more basic rock approach was also seen on 1970's *Loaded* with relatively conventional and commercial tracks like 'Sweet Jane' and 'Rock And Roll'.

Below

Maureen 'Moe' Tucker (centre right) became The Velvet Underground's drummer in 1965. Her distinct drumming style – done standing up – was a vital component of the band's free-form, chaotic sound.



Reed, however, quit just before the album's release and he was soon followed by Morrison and Tucker, leaving Yule to front a band that was The Velvet Underground in name only by the time of its final release, the abysmal *Squeeze*, in 1973.

Above

The year 1967 saw the release of *White Light/White Heat* and is one of the 'harshest, loudest records ever released'. 'Sister Ray' from the album is one of the most significant songs of the time.

'We're musical primitives.'

John Cale



James Brown

SOUL
Key Artists

CLASSIC RECORDINGS

1962

Live At The Apollo

1998

Funky Good Time: The Anthology (The JBs)

2002

The Godfather: The Very Best Of James Brown



'James has more funk in his little finger than most people have in their life.'

Saxophone player Pee Wee Ellis

on James Brown

Like many early soul stars James Brown (born in South Carolina on 3 May 1933) came to music through the singing of his local church. He had his first success as frontman of The Famous Flames with the gospel R&B hit 'Please Please Please' in 1956. When 1958's 'Try Me' hit the R&B

No. 1 spot the floodgates opened for the man with more entries on the R&B charts than anyone else, and more on the US pop charts than anyone but Elvis.

Try Me

The Flames became part of the James Brown Revue: an all-singing, all-dancing spectacle which played to capacity in black venues throughout America.

The Revue had its own backing band, the JBs, and with them Brown began to make the transition from doo-wop pop to a tougher R&B sound. It was with the Revue that he earned and adopted the title 'hardest working man in show business', reportedly losing 7lbs a night in perspiration through his energized performances. At the same time the JBs built a name as the tightest rhythm section around, a formidable live act captured on *Live At The Apollo*, recorded in 1962 in Harlem at Brown's own expense; his label did not believe live albums sold. The album went to No. 2 in the US charts, an unprecedented crossover for an R&B act, selling over a million copies. It remains the first stop for anyone wanting an insight into the sheer passion and energetic professionalism through which James Brown established himself.

Above

There is no other performer like James Brown: shouting, dancing frenzies and a unique inimitable rhythmic style.

Brown was refining a vocal technique of chants and shouts as much as melody, and a musical form using more and more complex rhythms and riffs. The 1964 LP *Out Of Sight*, whose title track, a jazz-organ and brass groove with choppy guitar, was another R&B No. 1. With it, James Brown invented funk.

Reinvigorated by a new recording contract in 1965 and a revised JBs line-up (led by saxophonist Pee Wee Ellis), his next single 'Papa's Got A Brand New Bag' was a worldwide hit, earning Brown his first Grammy. The follow-up 'I Got You (I Feel Good)' cemented the deal, reaching No. 3 and laying the foundation for frequent US pop listings and almost uninterrupted presence in the R&B charts to 1970.

Say It Loud

Brown's success as black businessman and superstar made him a role model for the African-American community. Hits from this time such as 'Say It Loud (I'm Black and I'm Proud)' address the social and racial concerns of young black youth. In April 1969, when race riots broke out in 30 US cities following the assassination of Martin Luther King, James Brown made a national TV address to appeal for calm, which received a ceremonial letter of gratitude from a grateful White House.

In 1971, Brown once again revised the JBs. The new line-up led by trombonist Fred Wesley played a deeper funk than ever, Brown's vocal output becoming ever more abstract and stylized. He sold millions of records, although with less crossover success. The JBs themselves had a successful parallel recording career with funk jams like 'Doing It To Death'. Many former JBs (including bassist Bootsy Collins) graduated to George Clinton's Parliament-Funkadelic stable. There they would define funk in the 1970s just as they had invented it in the 1960s.

Funk Soul Brother

By 1975, both Brown and his band were running out of steam, and a new wave of funk was lapping at their heels led by Clinton, Kool and The Gang and others. Brown was also facing financial and personal difficulties, and attempts to update his sound were less than convincing. A cameo role in the 1980 film *The Blues Brothers*, however, returned him to mainstream

attention, triggering a re-evaluation of his career and a revival of the epithet, 'the godfather of soul'. His comeback eventually saw 1986 single 'Living In America' make the UK and US Top 10s.

That year he was one of the inaugural inductees to The Rock And Roll Hall Of Fame. But just when his fortunes were being revived his personal life disintegrated again, and 1988 saw James Brown arrested five times on drugs and assault charges, and eventually sentenced to six years in prison. When he emerged on parole two years later, it was to a hip-hop world in which his back catalogue was the primary source for a new generation of funk-hungry DJs looking for a good groove to sample. No longer an innovator himself, he continued to inspire others with his energetic performances up until his death on 25th December 2006.

Below

In February 1965, James Brown recorded 'Papa's Got A Brand New Bag', a Top 10 hit that piloted a new era of soul music.





THE SIXTIES

SOUL

Aretha Franklin Key Artists

CLASSIC RECORDINGS

- 1967
*I Never Loved A Man
The Way I Love You*
- 1968
Lady Soul
- 1971
Young, Gifted and Black
- 1972
Amazing Grace



‘I’m gonna make a gospel record and tell Jesus I cannot bear these burdens alone.’

Aretha Franklin

The undisputed Queen of Soul since the title was first applied to her in the late 1960s, Aretha Franklin has been hailed as the greatest soul diva of all time. Possessing a voice of power and passion (and an underrated talent on the piano) she has turned her attention to everything from pop through jazz to classical; but with a grounding in gospel it was in soul music that she found her finest hours and her true home.

The Columbia Years

She was born in Memphis, Tennessee, on 25 March 1942 to parents who were both nationally successful singers. She moved to Detroit with her family in 1949 and made her first recordings at the age of 14 singing hymns in her father’s New Bethel Baptist Church, also going on tour with him and her sisters Carolyn and Erma (who would both have successful singing careers of their own).

By 1960, she was tackling secular material, and was signed by John Hammond to Columbia (having also, it is rumoured, been wooed by Motown). Columbia saw her as a crossover pop and jazz artist, and although she had a string of minor hits for them in the early 1960s (the biggest a cover of the Al Jolson standard ‘Rock-a-Bye Your Baby With A Dixie Melody’), her talent was generally not well served by the choice of material.

The Atlantic Years

If the Columbia recordings were poorly focused, things came together with laserlike intensity in 1967 when she moved to Atlantic Records. The combination of Aretha Franklin with producer Jerry Wexler, arranger Arif Mardin and the rock-solid R&B of the Muscle Shoals rhythm section lit a fuse that delivered an opening salvo of 10 Top 10 hits for the label in her first two years alone. The very first recording session

resulted in the smouldering gospel-tinged ‘I Never Loved A Man (The Way I Love You)’, which opened her account at No. 9; the hastily convened second produced one of the defining moments of popular music, her blazing take on Otis Redding’s ‘Respect’. It was an instant US No. 1, resonating resoundingly with the rising confidence and pride of the black community, which broke her worldwide.

The success of ‘Respect’ was instrumental in the introduction of a new Grammy Award category in 1967, that of Best Female R&B Vocal, which Aretha won for the next eight years. From the start at Atlantic, and perhaps as the legacy of her Columbia years, she tackled material by an eclectic range of writers from both within the circle of soul and beyond: Goffin and King, Lennon and McCartney, Bacharach and David, Curtis Mayfield and Elton John all received early attention and chart success in her hands. With her gospel roots Aretha was a gifted arranger of vocals on many of her hits, and she and her sister Carolyn also featured in writing credits.

Unusually for a female soul singer at that time, her albums also sold consistently well. Her domination of the charts continued in the early 1970s and included what many consider to be her finest LP, the 1972 live, double gospel set *Amazing Grace*. By the mid-1970s, however, she was beginning to lose her way; experimenting with different producers, the recordings (and the live concerts) became more lavish productions, but the choice of songs was erratic, with some ill-judged departures into disco.

The Later Years

A switch of labels to Arista in 1980 had little initial impact, although a cameo appearance in the film *The Blues Brothers* the same year helped to re-establish the reputation of her world-changing early work. 1985 saw a return to form: a UK Top 10 entry with the anthemic Eurythmics collaboration ‘Sisters Are Doin’ It For Themselves’, and a US No. 1 with ‘Freeway Of Love’. Her rousing 1986 duet with George Michael ‘I Knew You Were Waiting’ was No. 1 in both countries.

With more US pop and R&B hits than any other woman Franklin’s status as a soul institution is assured. But rather than see the century out with an untaxing schedule of celebrity duets and compilation



releases, she drew admiration in 1998 for *A Rose Is Still A Rose*, on which she worked with contemporary R&B artists (notably on the Lauryn Hill title track).

In 2006 aged 64 she won her 17th Grammy before performing ‘My Country ‘Tis Of Thee’ at Barack Obama’s presidential inauguration three years later.

Above
Regarded as one of the best vocalists of all time, Aretha demonstrates why in her 1967 No. 1 hit ‘Respect’.

Above
The Queen of Soul, Aretha Franklin, in the early days.



Otis Redding

THE SIXTIES
SOUL
Key Artists

CLASSIC RECORDINGS

1966

Otis Blue: Otis Redding Sings Soul

1966

Complete & Unbelievable: The Otis Redding Dictionary Of Soul

1967

King And Queen

1968

The Dock Of The Bay

Georgia's finest soul son, Otis Redding's story encapsulates the history of soul music. He was a hard-working performer with special gifts who became a role model of dedication and success, an icon for his African-American peers. In the process he also won the hearts of the white audience with his music, and, by the simple act of singing, played a major role in breaking down racial barriers.

Early Breaks

Otis Redding was born on 9 September 1941, the son of a minister and learned to sing in the gospel choirs of Vineville Baptist Church. By the late 1950s, he was fronting The Upsetters, Little Richard's former backing band; they won the \$5 cash prize at the local talent contest so often that they were barred from competing.

In 1960, he started working as a driver (and occasional singer) for Johnny Jenkins and The Pinetoppers. Everything changed in 1962 when he drove Jenkins to an audition in Memphis with Stax Records. With time to spare in the session, Otis was allowed to sing a couple himself, including his own composition 'These Arms Of Mine'. That song persuaded Stax president Jim Stewart to sign him at once to the label's Volt subsidiary. Later featured in the film *Dirty Dancing* (1987), it became Otis' first hit, climbing to No. 20 in the R&B chart in 1963.

Recording with Stax house band Booker T and The MGs, Redding was from the start equally popular in Europe, and The Rolling Stones were early fans, recording two Redding songs 'Pain In My Heart' and 'That's How Strong My Love Is'.

Finding His Voice

1965's 'Mr Pitiful' saw Redding start to make inroads into the pop charts too. Many hits were self-penned, a mixture of towering soul ballads and harder-rocking R&B work-outs. Working within traditional R&B forms, he exploited The MGs' muscular horn

arrangements and deep, tight rhythm section, and his own strong, pure, classically soulful singing. In 1966, his songwriting talents matured on not one but two classic albums.

Otis Blue (1965), his response to the shooting the previous year of his idol Sam Cooke, included future soul standards 'I've Been Loving You Too Long' and 'Respect' (written by Redding with Stax house guitarist Steve Cropper), and milestone reworkings of the Sam Cooke hit 'Shake' and The Rolling Stones' 'Satisfaction' (written by the Stones in imitation of his style).

Next came *Complete And Unbelievable* (1966) whose hits included 'Fa Fa Fa Fa Fa (Sad Song)', 'My Lover's Prayer' and the song for ever associated with Redding's impassioned heart-wrenching soul voice, 'Try A Little Tenderness'. In December he ended Elvis Presley's 10-year run in the annual *Melody Maker* Poll by being voted Best International Male Vocalist.



Right

Otis Redding enjoyed many hit singles in his lifetime, including 'These Arms Of Mine', 'I've Been Loving You Too Long', 'Respect' and 'Try A Little Tenderness'.



Meanwhile, Otis Redding was building a formidable name as a live performer: he delivered his songs with the fervour of a gospel preacher, and he had dance moves to rival James Brown. Early in 1967, he came to Britain with the Stax Revue, whose line-up included Arthur Conley (for whom he had written 'Sweet Soul Music') and Carla Thomas (with whom he was about to record a duet album *King And Queen*, yielding the hits 'Tramp' and 'Knock On Wood').

Career High

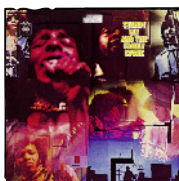
That summer, with Aretha Franklin's version of his song 'Respect' a worldwide hit and US No. 1, Otis Redding took to the stage in front of the largely white hippy audience at the Monterey Pop Festival. At an event that made the reputations of so many performers, Redding received a rapturous reception for his passionate performance.

On a career high, Redding continued to tour with his on-the-road backing band The Bar-Kays. In early December he recorded some new material at Stax including '(Sittin' On) The Dock Of The Bay', co-written with Steve Cropper and exhibiting a new sensitivity and emotional depth. On 10 December, a day short of three years since the death of Sam Cooke, the tour plane carrying Redding and his band crashed in fog in a lake in Wisconsin, killing him, the pilot and all but one of the Bar-Kays.

'Dock Of The Bay' was a posthumous No. 1 in 1968, winning Best Song and Best R&B Vocal Grammys. Although soul music had lost a widely loved and respected singer, these were not merely sentimental awards. Four subsequent gold discs for CD anthologies, and a Lifetime Achievement Grammy in 1999 testify to the enduring talent and potential that was lost with his death.

Above

Tragically Otis's greatest commercial success came in the posthumous release of '(Sittin' On) The Dock Of The Bay', recorded one month before his death.



Sly and The Family Stone

SOUL Key Artists

CLASSIC RECORDINGS

1968
Dance To The Music

1969
Stand!

1971
There's A Riot Goin' On

1973
Fresh

The story of Sly Stone (born Sylvester Stewart in Dallas on 15 March 1944) is a classic rock'n'roll tale of ground-breaking success followed by a drug-fuelled downward spiral into unreliability and dissipation. In the 1960s and early 1970s he pioneered a fusion of funk, rock and soul that changed the course of R&B, pop and even jazz. Yet on his induction into The Rock And Roll Hall Of Fame in 1993 he was reportedly found living in sheltered housing; and today he remains largely overlooked in the public's view of popular music history.

Going Up

Sly Stone started playing drums and guitar (aged 4) in the family gospel group, The Stewart Four, in 1948. Growing up he played and sang in the Bay Area, solo and with various groups, and built a large local following as a DJ on two SF radio stations, KSOL and KDIA. In 1964, he became a house producer for Autumn Records, gaining much valuable studio experience.

In 1967, he formed Sly and The Family Stone. Band members – Freddie Stone (guitar), Rose Stone (keyboards), Cynthia Robinson (trumpet), Jerry Martini (sax), Larry Graham (bass), Greg

Errico (drums) – came from several racial backgrounds, and they made a big impression on the emerging West Coast psychedelic scene. Their second LP, 1968's *Dance To The Music*, saw the band hit its stride, with an exuberant riot of vocal and instrumental interplay – the free-flowing hippy spirit applied to soul music. Psychedelic Funk was born, and the title track made the US and UK Top 10s.

An early 1969 single 'Everyday People' became the group's first US No. 1 with its engaging chant 'Different strokes for different folks'. It was from their fourth LP, the upbeat masterpiece *Stand!*, an album of joyous psychedelic soul, pop melodies and tight



exchanges between performers both instrumentally and vocally (symbolically giving everyone in this racially integrated unit a voice). Additionally, Stone began addressing social issues with tracks such as 'Don't Call Me Nigger, Whitey' and the title track itself.

Stand! spent over 100 weeks in the charts, selling over two million copies. Their career-defining performance at Woodstock that year stole the show, confirming their reputation as one of the best live acts around.

Coming Down

But just as things were coming good they started to go bad. Sly was developing a serious cocaine habit and becoming unpredictable. He missed a third of all the band's shows in 1970; recording deadlines were not met; and although two cheerful singles – 'Hot Fun in the Summertime' and 'Thank You (Falletinme Be Mice Elf Agin)' – and a stop-gap *Greatest Hits* LP all charted well, it was clear that something was seriously wrong.

The much delayed LP, *There's a Riot Goin' On*, that finally emerged in November 1971 was as dark as its predecessor had been bright, the bleary vision of a man disappointed by both his own success and the stalling of the civil rights movement. A musically brilliant expression of the fractured society of the early 1970s after the optimism of the late 1960s, the album and the first single from it ('Family Affair') were the US No. 1s that Christmas.

Sly focused temporarily for 1973's *Fresh*, which continued to address dark themes but with a brighter if not lighter musical touch. It and the accompanying single 'If You Want Me To Stay' made the Top 10. But *Fresh* was Sly Stone's last great album. Succumbing to cocaine, he was competing with (and losing out to) the very bands to whom he had been an inspiration: the likes of the Commodores, the Ohio Players and George Clinton's Parliament. After two disappointing albums the band folded and Sly Stone filed for bankruptcy in 1976.

Down And Out

Stone's cocaine addiction now ruled his life. He made three weak solo albums and a handful of guest appearances (notably on George Clinton's final Funkadelic LP *The Electric Spanking Of War Babies* in 1981). Otherwise Stone's only impact in the 1980s and early 1990s was through a succession of drugs and firearms charges. Sly disappeared for 13 years, fuelling speculation about his mental health and even death, until his re-emergence with a shambolic performance at the 2006 Grammy Awards ceremony triggered rumours of new recordings and even a tour.

Sly Stone's worst habits robbed the music world of a giant talent. His best work, however, changed everything: The Temptations' shift to harder-hitting



material at Motown, the assimilation of soul and funk which led to disco, Miles Davis' move to electrification, can all be attributed to his ground-breaking fusion of styles. Sly did it first.

Above

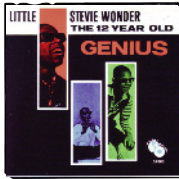
Sly and The Family Stone were one of the first racially integrated bands in music history.

'He was the true representative of the dream of the crossover between rock and soul and funk and psychedelia.'

Jim Irvin on Sly Stone

Above

'There are two types of black music: black music before Sly Stone, and black music after Sly Stone.' Sly Stone was awarded the R&B Foundation Pioneer Award in 2002.



Stevie Wonder

SOUL Key Artists

CLASSIC RECORDINGS

- 1973
Talking Book
Innervisions
- 1976
Songs In The Key Of Life
- 1980
Hotter Than July
- 2005
A Time 2 Love

Born Steveland Judkins on 13 May 1950 and blind virtually from birth, the future Little Stevie Wonder was already singing in his local choir at the age of four. By the time he was seven he had mastered the piano, harmonica and drums. In 1961, Ronnie White of The Miracles introduced the child prodigy to the label’s founder Berry Gordy, who signed him up immediately to a long-term contract and gave him his stage name. Over the next 20 years he grew to become an icon not just of soul music but of the whole African-American community.

The Formative Years

Early releases made much of his instrumental virtuosity (which now extended to organ and vocals) and of parallels with another blind soulful singer, Ray Charles. Wonder’s first two album releases (both in 1962) were *Tribute To Uncle Ray* and *The Jazz Soul Of Little Stevie*.

In 1963, his third single was his breakthrough: an edited version of the largely instrumental ‘Fingertips’ from live album *The 12-Year Old Genius*. It went to No. 1 in both the pop and the R&B charts in the US, the first live single to do so. The album followed in its wake, Motown’s first chart-topping LP and the first time an artist had topped the singles and album charts concurrently.

In 1964, he had his first co-written hit, ‘Uptight (Everything’s Alright)’, a US million-seller, which two years later would open his chart account in the UK. From now on he would write more and more of his output, and in 1968 he was able to claim co-writing credits for half of the album *For Once In My Life*.

The 1960s saw Stevie Wonder’s growth in all areas from child star to soul man. He dropped the ‘Little’ as early as 1964, and his vocal performances developed their trademark tone: pure, full, warm, the soulful embodiment of R&B. He found his voice in other ways too, recording in an ever broader range

of musical styles. In 1966, he charted with a striking country’n’gospel arrangement of Bob Dylan’s ‘Blowin’ In The Wind’, a hint of Wonder’s later strength as a social campaigner. 1967’s ‘I Was Made To Love Her’ blended classic Motown pop with an earthier R&B rhythm section and rootsy gospel backing vocals.

Wonder was one of the very first pop artists to embrace the emerging world of electronic keyboards, and used the hook of the new sounds to good effect on a string of hits such as 1968’s ‘Shoo Be Doo Be Doo Da Day’ (which acknowledged another of R&B’s root influences, doo-wop).



‘Sometimes, I feel I am really blessed to be blind because I probably would not last a minute if I were able to see things.’

Stevie Wonder

Right
Stevie Wonder continues to be one of the most successful and influential artists in the world, with albums sales of over 100 million units.

Growing Pains

With this rich input of influences and explorations, Stevie Wonder was constantly stretching, and becoming increasingly frustrated by the constraints of Motown’s hit-making machine, which still exercised control over his releases. Experimentation was not something that sat easily with a record company where the hit single was king.

1971’s album *Where I’m Coming From* was a milestone of maturity – not just a collection of singles and album fillers but a coherent set of compositions, increasingly dominated by Wonder’s keyboard arrangements and entirely produced and co-written by him. It generated only one hit single, the melodic but jazzy, mixed-tempo ‘If You Really Love Me’. But although not entirely musically successful, it was



Below
The young Stevie Wonder had his first major hit ‘Fingertips (Pt. 2)’ in 1963 at the age of 13.



Above
Blind from infancy, Stevie Wonder credits his mother for treating him as equally as his other siblings; by an early age he was playing piano, congas and harmonica.

(as the title suggested) a manifesto for the future. A month later, on his 21st birthday, his contract with Motown expired. Wonder negotiated a new, stronger deal that gave him increased royalties and allowed him to set up his own production and publishing companies (enabling him to retain the rights to his compositions). Most importantly he also gained complete control of his output, having been impressed by Marvin Gaye’s similar move earlier in the year, which had resulted in the powerful *What’s Going On*.

The Golden Years
Music Of My Mind, the first fruit of the new deal released early in 1972, demonstrated a further refinement of the whole-album principle, where in

addition to the producing and writing credits Wonder now played all but one of the instruments. The song-writing and arrangements showed a new depth, and his ability to breathe life and warmth into the extensive use of synthesizers would become his defining sound. Stevie Wonder supported The Rolling Stones on their US tour that summer. This exposed him to a massive new rock audience and carried him over to mainstream pop stardom. His next two singles went to No. 1 in the US (Nos. 11 and 7 in the UK), laying down templates for the twin attacks on which his success would be built: the funk-soul groove and social concerns of ‘Superstition’ and the deceptively simple ballad ‘You Are The Sunshine Of My Life’. The early 1973 album from which they were drawn, *Talking Book*, was his most well-rounded and personal to date, reflecting the influence of Marvin Gaye’s *What’s Going On*. It was followed by late 1973’s outward-looking *Innervisions*, a powerful and comprehensive discussion of America’s early 1970s social confusion, with hit singles ‘Higher Ground’, ‘Living For The City’ and ‘He’s Misstra Know It All’. After surviving a near fatal car crash, no surprise 1974’s *Fullfillingness’ First Finale* was more introspective but found time for the No. 1 political barb ‘You Haven’t Done Nothin’ (featuring the Jackson Five on doo-wops). It also saw Wonder further broadening his musical horizons, for example on ‘Boogie On Reggae Woman’. Stevie Wonder’s performances on the three albums of 1973–74 earned him a total of nine Grammy Awards, enabling him in 1975 to negotiate with Motown what at the time was the richest ever recording deal: \$13 million over seven years. A year later he delivered what still stands as his masterpiece, *Songs In The Key Of Life*. Originally released as a double LP plus bonus EP it was exactly as advertised: a dazzling collection of songs on every aspect of social, political and emotional life in a spectacular array of musical styles and arrangements, a big bold confident work from a man on the top of his form. It produced a glorious run of hits including two more US No. 1s – the party funk ‘I Wish’ and a big band jazz tribute to ‘Sir Duke’ Ellington. Other highlights were ‘Another Star’ with its swirling Latin rhythms and the beautiful mid-tempo soul ballad ‘Isn’t She Lovely’ (a celebration of the birth of his daughter Aisha).

It spent a total of 14 weeks at No. 1 in the US and more than a year in the charts (peaking at No. 2 in the UK) and won the singer another five Grammy Awards, confirming his status as the soul performer and composer without equal in the 1970s.

Consolidation
In the years that followed Stevie Wonder struggled to emulate the artistic and commercial pinnacle of *Songs In The Key Of Life*. Discounting a largely instrumental soundtrack album, the first real follow-up, *Hotter Than July* (a 1980 single LP), seemed a little insubstantial after a four-year gap. But it was another strong collection; the 10 tracks yielded four hits including ‘Masterblaster’, his tribute to Bob Marley, and the album’s closing track ‘Happy Birthday’. ‘Happy Birthday’ was Stevie Wonder’s upbeat anthem to Martin Luther King Jr. It became the focus of a campaign occupying much of his energy over the next three years, to have the civil rights icon’s birthday recognized as a US national holiday. A Bill was eventually passed in 1983. The early 1980s saw Wonder release only a handful of singles of mixed merit; they included the feisty ‘Do I Do’ which featured Dizzy Gillespie, but also a decidedly mundane collaboration with Paul McCartney ‘Ebony And Ivory’, and ‘I Just Called To Say I Love You’ his biggest-selling single ever but a bland source of despair for his traditional fans. After another five-year gap, the 1985 set *In Square Circle* showed Wonder comfortably adopting new technologies of keyboard programming. But he had lost momentum. This and its follow-up in 1987, *Characters*, kept him in the chart (notably with the latter’s synth-funk ‘Skeletons’) but having broken new ground throughout the 1970s he now seemed content merely to tread water.

New Respect
Instead, he settled into the role of elder soul statesman, and much of the 1980s was filled with a round of celebrity tribute performances and lifetime-achievement award ceremonies. After another long break, 1995’s *Conversation Peace* was a disappointingly detached return to social themes. But the same year, Coolio’s UK and US No. 1 ‘Gangsta’s Paradise’ updated the *Songs In*

The Key Of Life track ‘Pastime Paradise’ reminding the public of Wonder’s ground-breaking work. He capitalized on the renewed attention by recording a collaboration ‘How Come How Long’ with contemporary producer-performer Babyface. In 2005, at the age of 55 he released his first new album for 10 years. *A Time 2 Love* was hailed as his strongest in 25 years – a lyrically thoughtful, mature collection of jazz and R&B, which included duets with his daughter Aisha Morris. It returned him to the singles charts with the stomp-funker ‘So What The Fuss’, and won him his 21st Grammy for his vocal performance on ‘From The Bottom Of My Heart’.

Below
During the late 1960s Stevie Wonder recorded the timeless hits ‘I Was Made To Love You’, ‘For Once In My Life’ and ‘My Cherie Amour’.



ACKNOWLEDGMENTS



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Scotty Moore (Foreword) Winfield S. Moore III, better known as Scotty, started to learn guitar aged eight. After a stint in the US Navy he began playing around Memphis and hooked up with Sam Phillips at Sun Studios, where he also met Elvis Presley in July 1954. Moore became Elvis's guitarist and accompanied him for the next 14 years. He also became a well-respected studio engineer in Memphis and then Nashville, where he ran his own Music City Records studio. After his 1964 album, *The Guitar That Changed The World!*, he essentially hung up his axe, only to be persuaded back into playing by his old friend, Carl Perkins. In 1992 he returned to live performance with other Sun alumni and Elvis's favoured vocal backing group, The Jordanaires. In 1997 he released *All The King's Men*, with guest appearances from the likes of Keith Richards, Jeff Beck and Levon Helm of The Band. In 2000 he was inducted into the Rock And Roll Hall Of Fame. In 2005 *A Tribute To The King* was issued. Recorded at Abbey Road, it featured contributions from, amongst others, Mark Knopfler, Eric Clapton and David Gilmour. Scotty records and tours to this day.

Richard Buskin (Sixties Key Artists: UK Rock and US Rock) Richard Buskin is the *New York Times* best-selling author of more than a dozen books on subjects ranging from record production, The Beatles and Sheryl Crow to Princess Diana, Phyllis Diller and Marilyn Monroe. His articles have appeared in newspapers such as the *New York Post*, *The Sydney Morning Herald*, *The Observer* and *The Independent*, and he also writes features and reviews for music magazines around the world. A native of London, England, he lives in Chicago.

Alan Clayson (Sixties A–Z of Artists: UK Rock and US Rock) Musician and composer Alan Clayson has written over 30 books on musical subjects. These include the best-sellers *Backbeat: Stuart Sutcliffe - The Lost Beatle* (subject of a major film), *The Yardbirds and The Beatles* boxes. Moreover, as well as leading the legendary Clayson and The Argonauts, who reformed recently, his solo stage act also defies succinct description. For further information, please investigate www.alanclayson.com.

Joe Cushley (Fifties Key Artists; Eighties A–Z of Artists) Joe Cushley has written extensively for *Mojo*, *Q* and *Uncut* and contributed to several books on music, including *The Rough Guide To The Beatles* and *The Mojo Collection*. He compiles albums for Union Square Music, including the acclaimed *Balling The Jack, Beyond Mississippi* and *Definitive Story of CBGB* collections. He is a respected DJ and presents a regular show on London's Resonance FM. Joe is currently Theatre and Books Editor of *What's On In London* magazine.

Rusty Cutchin (Roots) Rusty Cutchin has been a musician, recording engineer, producer, and journalist for over 25 years. He began his journalism career in New York as editor of *Cashbox*, the music-business trade magazine. Cutchin has been Technical Editor of *Guitar One* magazine, Associate Editor of *Electronic Musician* magazine, and Editor in Chief of *Home Recording Magazine*. As a recording engineer he has worked on records by artists such as Mariah Carey, Richie Sambora, Yoko Ono, C&C Music Factory, and Queen Latifah. Most recently he has been a consulting editor and contributor to several books on home recording, guitar and music history.

Jason Draper (One-Hit Wonders) Jason Draper is the Reviews Editor at *Record Collector*, the monthly music magazine dedicated to collecting music of all genres and on all formats. He has also written for *Uncut*, *Metal Hammer*, *Sound Nation*, *Big Issue* Cymru and *Buzz* magazines.

Hugh Fielder (Seventies Key Artists; Eighties Key Artists: Bon Jovi, Michael Jackson, Prince) Hugh Fielder can remember the 1960s even though he was there. He can remember the 1970s and 1980s because he was at *Sounds* magazine (RIP) and the 1990s because he was editor of Tower Records' *TOP* magazine. He has shared a spliff with Bob Marley, a glass of wine with David Gilmour, a pint with Robert Plant, a cup of tea with Keith Richards and a frosty stare with Axl Rose. He has watched Mike Oldfield strip naked in front of him and Bobby Womack fall asleep while he was interviewing him.

Mike Gent (Seventies A–Z of Artists; Eighties Key Artists: Madonna, The Police, U2) Nurturing an obsession with pop music which dates back to first hearing Slade's 'Gudbuy T'Jane' in 1972, Mike Gent remains fixated, despite failing to master any musical instrument, with the possible exception of the recorder. A freelance writer since 2001, he has contributed to *Writers' Forum*, *Book and Magazine Collector*, *Record Buyer*, *When Saturday Comes*, *Inside David Bowie* and the *Spiders* (DVD), *The Beatles 1962–1970* (DVD), Green Umbrella's *Decades* and *The Little Book of the World Cup*. Fascinated by the decade that gave the world glam, prog and punk rock, he is working on a novel set in the Seventies.

Drew Heatley (Noughties) A writer for the *Nottingham Evening Post*, Drew Heatley was co-author of *Michael Jackson: Life Of A Legend 1958–2009* and *Kings Of Leon: Sex On Fire*, both published in 2009. He has also written books on football, including *Lost League Grounds* and *European Football Stadiums*.

Jack Kennedy (Noughties) Jack Kennedy is a music journalist from west London. He worked at *Record Collector* for seven years, where he was Reviews Editor. He is the author of *Joy Division & The Making Of Unknown Pleasures*. He writes for numerous magazines and fanzines, and has been a correspondent for Radio 1, BBC 6 and NME. He has contributed to Colin Larkin's *Encyclopedia of Popular Music* and the 1001 Albums You Must Hear Before You Die volume. He is married but never wants kids.

Colin Salter (Sixties Soul) Since he bought his first single – 'Reach Out I'll Be There' by The Four Tops in 1966 – Colin Salter has spent a life in music as composer, performer, promoter and researcher. His first performance, as panto dame singing ABBA and Supertramp hits in 1975, was succeeded by stints in a Glasgow punk band, a Humber-side jazz-folk group and a Kendal jam collective. He worked in theatre for 15 years as a sound engineer and writer of ambient soundtracks. Since 2003 he has been developing a live-music network in rural Cumbria. He moonlights as a golden-oldies mobile DJ.

Ian Shirley (Nineties) Ian Shirley lived and pogoed his way through British punk rock and has been buying records and watching bands ever since. He is an experienced music journalist whose feature work and reviews appear in respected magazines like *Record Collector* and *Mojo*. He was written the biographies of Bauhaus, and The Residents as well as two science-fiction novels. He has also written the definitive tome on the links between comics and music: *Can Rock And Roll Save The World*. He is currently the editor of *Record Collector's Rare Record Price Guide* and has a collection of over 2,000 vinyl albums and 5,000 CDs.

John Tobler (Fifties A–Z of Artists) John Tobler has been writing about popular music since the late 1960s, during which time he has written books on ABBA, The Beach Boys, The Beatles, Elton John, Elvis Presley, Cliff Richard and several generic titles. He has written for numerous magazines including *ZigZag*, *Billboard*, *Music Week*, *Melody Maker*, *NME*, *Sounds*, *Country Music People* and *Folk Roots*. He has written literally thousands of sleeve notes.

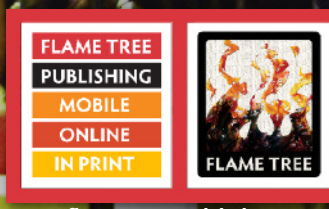
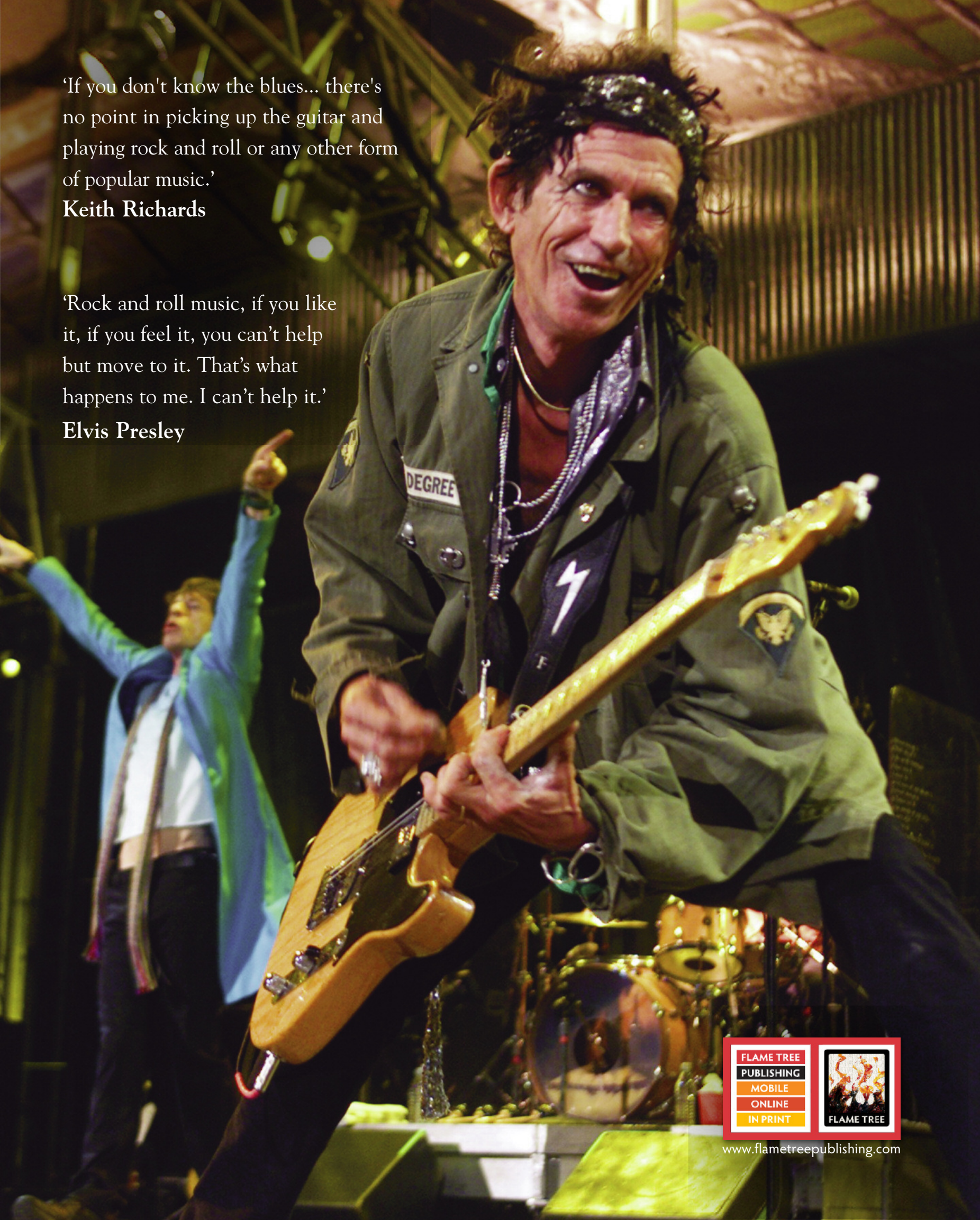


'If you don't know the blues... there's no point in picking up the guitar and playing rock and roll or any other form of popular music.'

Keith Richards

'Rock and roll music, if you like it, if you feel it, you can't help but move to it. That's what happens to me. I can't help it.'

Elvis Presley



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