

The
ENCYCLOPEDIA
— of —
**POPULAR
MUSIC**

Edited by
COLIN LARKIN

I

**A BAND OF ANGELS —
BURNEL, JEAN JACQUES**

3RD EDITION

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***THE THIRD EDITION IS DEDICATED TO
JOHN, PAUL, GEORGE & RINGO***

PREFACE

The publication of the original four-volume *Encyclopedia Of Popular Music* in October 1992 was the largest project ever undertaken for the subject. There were many doubters prior to the publication of that gigantic tome. Some friends and family thought I was reckless. Almost every financial institution and bank from whom I tried to raise money clearly thought I was out of my tree. Trying to raise any money during the worst recession Britain had experienced since the 30s, was almost impossible. Trying to raise money for an, as then, yet to be published multi-volume encyclopedia about pop music was madness. Or so they thought. John Reiss, Freddy Bienstock and David Japp didn't, however. They invested in my company and saved my business. The positive reception to that four-volume set was a vindication of my long-held belief that popular music was now worthy of serious documentation, and should be taken seriously as a popular art form (although I make no claim that popular music is serious). This ideal was supported by the managing director of my former co-venture publisher, Mark Cohen. Although no longer with that company, he must still take a great deal of credit for fully understanding my initial concept. He is a wise old owl.

Six years later, and on target with my initial feasibility plan, comes this third edition - now eight volumes, and on target to increase by two volumes every new edition. In recent years the Microsoft Corporation licensed our text for their CD-ROM *Music Central*. We shared that stage with two other key products; the *Q Magazine* album reviews and the awesome MUZE database of currently available CDs created by Muze Inc. The latter company were introduced to me by my colleagues at Microsoft, and, 'they liked me so much they bought my company'. They have brought security and strength to my efforts. I am very happy to be a wholly owned subsidiary of Muze Inc., because they really are the business partners I wanted, but never knew where to look. We can now publish the *EPM* ourselves using the magnificent names of Macmillan and Grove to market and distribute it. A further benefit of being USA-owned is that I have managed to shake off the 'anglophile' tag that one tactless American reviewer wrongly attempted to dump on me. This was cruelly ironic, as I have always felt that I was too pro-American in my musical taste. I have received hundreds of letters since the first edition, and as those writers will testify I personally

responded to them all, even though I sometimes take an age to get around to responding. I do derive great pleasure in making corrections to our database.

In 1994 I took a decision to include record labels in the albums section at the end of each entry. We have still not completed this huge task, but have covered the vast majority. This we will finish. Another never-ending task is to find dates and places of birth of all artists. Unfortunately we do not have the financial resources to visit every public record office to unearth this information. We do genuinely try, but it has been the fashion for at least a decade for artists to use stage names. Record company press offices are no longer given this information by the artists, although it was once a priority.

This time around we have included a responsible five-star rating system for every album, and at the back of the book there is a massive song title index of every song mentioned in the work.

There are a further 29,500 headwords still waiting to have entries prepared. Since the last edition that number has increased. That does mean in reality that we can never catch up, such is the awesome task always ahead of us. Our job is truly never-ending, and although our third edition is a massive change from the last, there is still a long way to go before I can have a holiday.

The change in the company structure over the past two years has given me the opportunity to reduce further our outside contributors and do more in-house. Most of the original contributors have not been involved in the preparation of this edition, mainly because they have moved on to other commitments. Of the 82 original contributors we now have about a dozen. We still have the service of our Stage, Film and Sinatra expert, Big John Martland. Similarly, we still tolerate the idiosyncratic quirks of our pet hardcore punk Alex Ogg. They are key members of our outside team, and sadly, we could not function without them. We are always looking for new specialist contributors who can write in the style of this encyclopedia. Most new outsiders come along for ten minutes, get their name in the book and ride off into the sunset using us as the best reference in the land. We continue to welcome (polite) suggestions and gratefully receive notification of factual errors.

Over the past three years a lot of what I am trying to do has been mirrored by the continuing growth of *Mojo*

magazine. It was originally seen as a home for BOFs (boring old farts), but by the end of its first year the eclectic excellence of the magazine was in no doubt. It continues to lead, along with Q. Both of these erudite rags are now what *Rolling Stone* was in the late 60s and early 70s. To *Rolling Stone's* credit, in the mid-90s it has again made music its priority after more than a decade of being distracted by other issues. Its present writers are a new wave of quality journalists who certainly meet the standards set by Dave Marsh, Lester Bangs, John Swenson and Paul Nelson. In addition, other magazines, including *Spin*, *Musician*, *Select*, *Living Blues*, *Blues Review*, *Jazz Times* and *Down Beat* also maintain a high standard of writing. Most of these magazines now use the original *Down Beat* or *Rolling Stone* ★★★★★ system to rate albums (and books), even if some do disguise their results in the shape of blackened boxes, open boxes, or letter Ks. Or, as Q has always done, they simply borrow the five star system. Providing the reader trusts the journal and the reviewer, this should now be adopted as the industry standard. If consumer products can have an accepted and recognized grading, then it is perfectly reasonable for rock, pop and jazz to have similar quality grading. We have adopted this system, although our grading is slightly different (see Notes On Style). This puts a greater responsibility on the editor of the magazine to ensure that any nepotism is outlawed.

In the Acknowledgements to the first edition I explained about the seeds of this work and attempted to convey my enthusiasm, love and, many will say, obsession with popular music. This encyclopedia is truly democratic in that it is alphabetical and is not divided by category or class. In that way the reader may discover an area of music of which they were previously unaware, or more importantly, thought they did not like. By nature of its subject, a heavy metal biog will be written differently to a stage musical, but the same message is still there. I came to jazz and country music late in life. I ignored jazz because I was intimidated by it and I dismissed country because of its former reputation. I was wrong about both; Miles Davis and Hank Williams should make at least one appearance in everybody's record collection. The great thing about a classless alphabetical book is that Frank Zappa is next to Zeke Zarchy, and reggae artist Geoffrey Chung is next to Chumbawumba. I still chuckle at the ridiculous democracy of what we do and hope that at least some of our readers will listen to Zarchy and Zappa in the same evening. If only our radio stations were prepared to be bold, instead of being narrow, cosy and safe.

The World Wide Web has developed immensely since the last edition, and digital radio and television is about to be launched. I will always prefer a book printed on real paper and music listened to rather than viewed. I know that my love of music would not have been anywhere near as strong if I had not fuzzed my ears

with Radio Luxembourg, AFN, Radio Caroline and Radio London.

The compact disc is the greatest invention in the music industry since the phonograph, but I still beg for CD insert typographers to show more consideration for the listener. Little or no consideration is given to the reader. There is an optimum size to read type comfortably, but most book typographers will agree that, properly leaded (the space between each line), type can be read between 8 and 14 point size. The perfect size of an old 12 inch album cover not only meant that you could read the sleeve note, but it felt good on your lap. The CD sleeve is so much smaller and yet time and time again type sizes of 3 and 4 point are used. Sometimes the dunderhead designer attempts to reverse the type out of a colour with disastrous results. It may look cool on a 21 inch computer screen at 200%, but pity the poor punter who has to try (and fail) to read it. As a reviewer of hundreds of new CDs I am Mr Angry. Another major carp is for the spines of CDs to be legible. Some cannot be read, although I congratulate Columbia, ECM, Blue Note, Island and Decca for having both legible and standardized spines. It became so bad a few years ago that I wrote my own computer spine program.

Fortunately, book designers still give us books that we can read, and the continuing excellence of music books is encouraging. Recent highly recommended works include: *Night Beat*, Mikal Gilmore's anthology of his articles and reviews; Patrick Humphries' biography of Richard Thompson, *Strange Affair*; *Walk This Way*, Stephen Dalton's Aerosmith epic; Barry Miles' Paul McCartney biography, *Many Years From Now*; Ellis Amburn's *Buddy Holly* and Robert Gottlieb's mammoth jazz anthology, *Reading Jazz*. Fred Goodmans' *Mansion On The Hill* was an accurate and fascinating account of the modern-day music business. As the original publisher of *Timeless Flight* I have great pride in recommending Johnny Rogan's doorstep of a sequel, *Timeless Flight Revisited*. I published the original when the Byrds' standing was so low they could barely get arrested (apart from David Crosby that is). Since then, much of the Byrds' favourable reappraisal has been due to Johnny. Finally, in wary anticipation of the truckload of Sinatra books following his death, there is only one you will ever need. Published in 1996, an outstanding book, *Sinatra: The Song Is You* by Will Friedwald. Some time in late 1995 I had to listen to a newly arrived senior executive who informed me that 'in five years nobody will be reading books'. Dream on pal. Books, music books and music will be with us forever. They are as important to our existence as life itself.

Colin Larkin, August 1998

NOTES ON STYLE

Entry Style

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

The further reading section at the end of each entry has been expanded to give the reader a much wider choice of available books. These are not necessarily recommended titles but we have attempted to leave out any publication that has little or no merit.

We have also started to add videos at the end of the entries. Again, this is an area that is expanding faster than we can easily cope with, but there are over 1500 items in the videography and a further 1000 items in the filmography, which is another section we have decided to include. Release dates in keeping with albums attempt to show the release date in the country of origin. We have also tried to include both US and UK titles in the case of a title change. For example, the Dave Clark Five film was released as *Catch Us If You Can* in the UK and *Having A Wild Weekend* in the USA.

Dates Of Birth

Many artists, especially in the punk, indie, reggae and blues entries, are unable or unwilling to have their dates of birth confirmed. For reggae and blues artists, often no birth certificate exists, or the artist simply does not remember. Additionally, many members of post-1977 rock, pop and independent label groups seem to enjoy giving false names and dates of birth. These have been corrected wherever possible.

Discography

Since the 2nd edition we have continued to add record labels. This is a task similar to painting the Eiffel Tower with a toothbrush. We feel that the addition of a record label will make it easier for the reader to seek out a particular item, even though it may only have been released on vinyl. I am very aware that most labels listed are either from the USA or the UK. These will continue

to be our prime sources. We have attempted to list the label (and country) where the release was first issued. Because of the continuing CD revolution and the constant repackaging we have listed the most recent reissues. For example, many jazz classics have been recently reissued under the Original Jazz Classics label. Reissue labels such as Castle, Revola, Rhino, BGO, See For Miles, Ace and Sequel are constantly replenishing our shelves with worthy material. Unless they are different to the original we have stuck with the original label. This book is not meant to be a discographical tool; we are more concerned with the artist's music and career. For the majority of artists in this work, complete discographies have been compiled. However, on occasion, the discography section at the end of an entry is incomplete. This is not due to lack of effort on our behalf but simply to the fact that some artists, for example, Louis Armstrong or Frank Sinatra, have had such extensive careers that it is impossible to go back over numerous decades of files. From our experience, most record companies do not retain this detailed information.

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

In the case of recordings made before the general availability of the LP (album), about 1950, we have aimed to inform the reader of the date of recordings and the year of release. Since the advent of the compact disc in 1982, and its subsequent popularity, the reissue market has expanded enormously. Those wanting a broad introduction to an artist will find the compact disc the ideal medium, as two previous albums' worth of material can fit on a single CD. Many 35 minute albums of the 60s have been doubled up for CD.

Album Rating

Owing to many requests from readers and librarians we have now decided to rate all albums. All new releases are reviewed either by myself or by our small team of

contributors. We also take into consideration the review ratings of the credible music journals and critics' opinions.

Our system is slightly different to most 5 Star ratings in that we rate according to the artist in question's work. Therefore, a 4 star album from the Beatles will have the overall edge over a 4 star album by Chicory Tip. Sorry Tips.

Our ratings are carefully made, and consequently you will find we are very sparing with 5 Star and 1 Star albums.

Ratings also differ in the Jazz entries; sometimes an artist's performance on another artist's album will not be consistent with the rating the album may receive elsewhere. Our judgement is *always* on the primary artist to whom the album in the entry refers.

★★★★★ Outstanding.

Faultless in every way. A classic and therefore strongly recommended. No comprehensive record collection should be without this album.

★★★★ Excellent.

A high-standard album from this artist and therefore highly recommended.

★★★ Good.

By the artist's usual standards and therefore recommended.

★★ Disappointing.

Flawed or lacking in some way.

★ Poor.

An album to avoid unless you are a completist.

There are approximately 1,500 separate albums that have individual entries; these are either key albums or absolute classics. This section will continue to be expanded in subsequent editions. Ratings may also vary in future editions, as age is always the ultimate decider. The overwhelming enthusiasm given to some eagerly awaited albums are often muted a year or two later. Similarly, other albums have matured with age, viz those by Gene Clark and Nick Drake

Plagiarism

In maintaining the largest text database of popular music in the world we are naturally protective of its content. We license to approved licensees only. It is slightly flattering and highly irritating to see our work reproduced without credit. Time and time again over the past few years I have read an obituary, when suddenly: hang on, I wrote that line. Secondly, it has come to our notice that other companies attempting to produce their own rock or pop encyclopedias use our

material as a core. Flattering this might also be, but highly illegal. In most cases we know who you are. We have therefore dropped a few more textual 'depth charges' in addition to the original ones. Be warned, especially when quoting from our three spoof entries!

Categories

We have deliberately avoided listing artists by genre as many artists could be placed in numerous sections. Ray Charles can be filed under rock, soul, blues, R&B, Country and Jazz. Our own internal categories are based on the main area of music with which we associate the particular artist or band. It may be the case that, following a permanent change of musical direction, an artist will be recategorized in future editions. This will be reflected in the entry text. However, if that band or person is still known mainly for the former genre, then this will be retained.

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

Omissions

Rock 'n' roll, jazz, blues, R&B, soul and country music emanated from the USA, and consequently America 'invented' Muddy Waters, Hank Williams, Louis Armstrong, Elvis Presley, Frank Sinatra, Billie Holiday, Ella Fitzgerald, Patsy Cline, and Bruce Springsteen. The UK comes a strong second with the Beatles, Rolling Stones, Eric Clapton, Queen, the Kinks, Sir Cliff Richard, Oasis, Rod Stewart, U2 and Elton John. Historically, more commercially marketed music comes from these two areas. We have, however, attempted fully to represent other geographical areas of music that have not been covered in reference books. Likewise, we have included more post-1960 artists not because they happen to be from my generation; it is simply because there were, for example, more popular rock bands in the 60s than major dance bands in the 20s. There are many more female solo singers recording and performing in the 90s than there were in the 40s. It is human nature immediately to inspect an encyclopedia for what is missing, rather than for what is included. This inevitability is as frustrating as it is impractical. We are aware that critics and readers alike will seek out that elusive missing entry, and don't worry, it will be found. I can bet a 500-word review on it. Critics are paid to find fault and would be failing in their duty if they did not. What nobody noticed, however, were the two

spoof entries I inserted in the last edition, and indeed have added another for this. At the time of going to press we had 46,727 entries on our database. I know there are more to be done, but it does irritate that, while we are doing our best to catch up, some hack will spot an omission.

Chart Positions And Record Sales

The aim of this book is not to document chart positions and record sales. Many are discussed in passing but are ultimately left to the main books available. The reference books we have used were those formerly edited by Gambaccini, Rice and Rice (*British Hit Singles* and *British Hit Albums*) for the UK. Joel Whitburn's (*Top Pop Singles*, *Top Pop Albums*, *Top Country Albums*, *Top Country Singles*, *R&B Singles* and *Pop Memories*) for the USA are published by Record Research and are indispensable. While the *British Hit Singles* now uses the BMRB chart, their charts from 1952 to 1960 were taken from the *New Musical Express* and from 1960 to 1968 were gleaned from the *Record Retailer*. While we have adhered to this publication in the main, we feel that the *New Musical Express* and *Melody Maker* charts were accepted more than the dreary *Record Retailer*, as the latter published its chart before the weekly sales were recorded. If we were to have stuck religiously to the *Record Retailer*, then the Beatles would have only had one record entering the chart at number 1. Come off it! We can't have that, as it is generally known that most of their records reached number 1 on the week of release in the UK, and this was reflected in the main weekly music papers. This aberration fortunately does not occur in the USA, thanks to the longevity and accuracy of *Billboard* and Joel Whitburn's brilliant efforts.

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

Size Of Entry

Our original intention in the first edition was to write between 150 and 3000 words per entry. Major artists such as the Byrds and Billie Holiday are given more space than comparatively new acts such as Kula Shaker, Will Smith and Pearl Jam. The latter have already demonstrated good reason for their entry to be expanded. Over 75% of the entries have been enlarged. It is not merely the importance of the artist in terms of commercial success that determines the size of the entry, it is also dependent on interest and/or any additional text that should be added to make the reader investigate further. In some other entries we have little to go on other than a few hit singles and a list of chart positions. This was picked up by one reviewer who played on it as though it was the entire thrust of the book. Sometimes we just cannot find anything on particular older artists, but would you rather we left out the entry altogether? Shame on you, Tim DeLisle, writing for the *Independent*. I am aware that there are occasional entries that merit more space, but in the absence of words and until I can find the 25th hour in the day I hope that quality rather than quantity prevails. The writer and musician Sid Griffin also mentioned in print about our hundreds of obscure entries on bands that nobody has heard of. If we applied a narrower choice then one of his bands, the Coal Porters, would surely have missed the barge.

As for errors, well I wish I could stand up in recent Presidential style and claim 'this book has no factual or typographical errors whatsoever'. We searched for Paul Du Noyer's accusation that Jimmy Witherspoon's name was spelt wrongly, but so far have not been able to find it. This book will no doubt continue to have typos and factos. No newspaper, magazine or book that I have ever read has been typo-free. In defence of myself and my team; we manage seven million words pretty well, but are always prepared to correct, change or reappraise if we have got it wrong. The good thing about doing a reference book for the rock and pop world is that I never need to be pompous or professorial. It's only rock 'n' roll, after all.

Critical Opinion

Our continuing criterion is to strike a balance between being highly opinionated and dead boring. We have attempted to express the generally accepted opinion and have not set out to be controversial. In some cases, we hoped our entries on certain lesser-known artists would lead to a favourable reappraisal of their work, and that wider critical acclaim would result in their catalogues of recordings being reissued; for example, our past crusades for jazz trumpeter Don Ellis, R&B catalyst Graham Bond, Moby Grape, Gene Clark and the uncompromising Roy Harper have all paid off. Maybe the time has come around to look at the work of jazz arranger/musician Oliver Nelson, the immense

talent of Andy Partridge, the voice of Matt Monro and the back catalogue of Georgie Fame, instead of just his hits, or the aching brilliance of Tim Hardin. We had a healthy debate as to the merits of thousands of recordings, and while everything is subjective we have genuinely tried to be fair. Since the publication of the first edition I have made a point of enthusing when merited and damning when something is generally accepted as being absolute rubbish.

Selection Of Entries

Nobody else but me should get the blame and in the unlikely event of everybody being happy, then I will naturally soak up the praise. Any selection will not suit everybody, somebody's favourite has to be omitted.

This 3rd edition contains over 18,500 entries; I can live happily with that. If you must comment, chastise me gently; I get a one in ten mailbag from the clumsy 'come off it, how can you possibly miss out blah blah blah' type. And those who know me well, realize how much it hurts to have made a genuine gaffe.

I am aware that there are areas of specialized music where we should be stronger. However, in monitoring hundreds of favourable reviews we have received over the past seven years, I know that the areas in which we are strong are the ones that our readers favour. There is no intended arrogance in saying; that is why this book is so successful.

Colin Larkin, August 1998

ACKNOWLEDGEMENTS

The seeds of this work were unconsciously sown in the summer of 1953 when I wandered, for what seemed like hours, around a caravan holiday site on the east coast of England. I was followed pied-piper fashion by up to half a dozen more three-year-old ragamuffins, weaving in and out of overgrown grass paths of endless mobile holiday homes. I was singing Guy Mitchell's 'She Wears Red Feathers' over and over again, not just a few times, but hundreds of times. The other children learned the song quickly and joined in using kazoos, plastic mouth organs, whistles, cricket stumps and tin buckets. Guy Mitchell was clearly the start of this obsession. I have no idea why I took to him so well, and yet his music lasted until I discovered rock 'n' roll. In the life of a small child that's a very long time.

I spent much of my first six years living on a travelling fairground. My parents badly needed money and weekends and public holidays were spent away from home living in another mobile home, this time a beautiful polished chrome trailer. At night I slept on the top floor of a converted double-decker bus that was also used as a tyre store. While my parents worked from noon to midnight, I would wander from song to song through a technicolour Wurlitzer juke-box of image and sound. All rides had their own turntable and boxes of 78s, together with a heavenly sounding, ripped Tannoy speaker. Each ride from the Dodgems to the Waltzer played its own music and although the style of music was basically the same, no ride ever seemed to play the same record at the same time. As I roamed alone with nothing but a toffee apple, a loud, distorted Little Richard, Fats Domino or Lloyd Price would slowly give way to a passive Doris Day, who could become Dinah Washington and 'Wheel Of Fortune' a few yards later. Imagine turning a radio dial and finding just about every station playing a fantastic song simultaneously. Walking through the stalls and rides was like a giant radio with no dial to tune. This was all in brilliant colour and added to the smell of fried onions and candy floss. I was unaware at the time just how hip these show people were. They were playing the underground music of the time, as most of the black American R&B stars were not played on the BBC Light Programme. The fairground certainly taught me to love and appreciate most pop, R&B and rock 'n' roll, and when I returned home to the quiet calm of my older brother's bedroom, my musical horizon would be

further widened as I would be fed a different diet of Frank Sinatra, Ella Fitzgerald, *Oklahoma!* and *Carousel*.

The magnetism of pop music often made me cry and shudder with joy. A few years later there was the excitement of waiting until near midnight for the weekly Top 20 broadcast, hidden under bedclothes with a tinny, cheap Hong Kong-manufactured transistor radio. I prayed that when the irritatingly regular, fade in/fade out of Radio Luxembourg came, as it did every two minutes or so, it would not be during that song. Please, oh please, let it not be during that song. The song was 'Cathy's Clown'. I cried uncontrollably with the exhilaration of hearing it after such a long wait, fighting off sleep for hours, and at the sheer happiness in discovering that something in life could be so good.

One critic a few years ago strongly insinuated in his review that I did not like music. I wish that klutz knew how wrong he was. Since I was three, my life has been driven by the reassurance that whatever happens, there will always be music to get me through and keep me going. Popular music has made us all cry, shiver, whoop, laugh, dance, scream and blush. That is its prime duty.

Acknowledgements for any book are the tedious bit at the front that most readers wisely ignore. The only people to read them from my experience, other than loved ones, are those expecting to find their name appearing in some shape or form, or ex-partners looking to see who the love of his life is at the moment. Over the course of three editions of this Encyclopedia and another 40 spin-off books, I corresponded with and thanked an army of people. A project of this kind indirectly involves a glut of names. A monster of a list has to follow.

In 1989 Johnny Rogan was the first person to hear my proposal and agree to be involved. His great attention to detail shaped the original editorial style-sheet, and he was instrumental in approaching some early contributors. Incredibly, we shared the same favourite pop song of all time ('Mr Tambourine Man' by the Byrds). Various circumstances lessened his involvement after the 1st Edition. He has since become the UK's best investigative music biographer, and he remains a good friend and adviser. My Bob Dylan news and gossip came from John Bauldie (*the* Dylanologist and Bolton Wanderers supporter). He tragically died in a helicopter crash, and it is now impossible to listen to Dylan

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Colin Larkin, September 1998

POPULAR MUSIC: AN INTRODUCTION

Unfavourable comparisons between 'serious' music and popular music are not new. For many years pop suffered from an inferiority complex based upon class. The American Negroes were exploited as musicians; they were generally felt to be better than whites, presumably because of their 'sense of rhythm'. They were in demand with respectable military bands and got to wear smart uniforms. Pseudo-slave music was the main origin of American popular music and white Americans eventually became fascinated by it. Ultimately, they would steal it. Prior to 1900, 'blackening up' was widely practised. This was generally done by middle-class white Americans, painting their faces black and singing Negro spirituals, work songs, 'coon' ragtime and blues songs. The idea of making a popular show out of the Negro's plight became quite jolly and acceptable. Major black performers such as Ma Rainey and Bessie Smith also came out of the minstrel's background. To the middle classes these entertainers were barely one cut above the slave. Simultaneously, millions of underprivileged black people were singing to themselves and their friends, without contrivance.

Scott Joplin, whose father had been born into slavery, introduced African-American music and it was coined 'ragtime'. He transcribed rags into musical notation. His work would only appear on piano rolls and nobody else ever had such a monopoly of one genre. This piano and drum based music became phenomenally popular throughout America at the turn of the century. It was further developed by Joe 'King' Oliver and The Original Dixieland Jazz Band, who spread the word of jazz throughout Europe during World War I by entertaining the troops. At the same time the Spanish influence was prevalent in New Orleans and it was here that jazz is alleged to have been 'invented'. The importance of this popular dance music for the masses was that it broke down barriers. Jazz and ragtime were not music for the parlour or the concert hall. It was music to stand up to, to gyrate to, to dance, jitterbug, bop. It was music to shake off inhibitions, to help you forget your poverty for a short time. For a few cents and in a few hours you could get roaring drunk, laugh, cry and fall in and out of love. It was also music that invited sex.

At the end of the 19th century Tin Pan Alley was born in the USA. This was originally West 28th Street, an innocuous block between Broadway and 6th Avenue on Manhattan Island, where dozens of music publishers

had small offices. Tin Pan Alley later became known as the successful music publishing business of the American popular song. As Music Halls prospered, Vaudeville developed and songwriters realised they could make real money, so the 'pop music business' boomed as soon as it was born. Over the next two decades the heart of Tin Pan Alley moved to 42nd Street and then filled up the legendary Brill Building. The majority of music coming out of the alley was white homogenized pop. Often brilliant but very clean and polished.

During the 20s, jazz and blues were popularly associated with brothels, alcohol, failure, poverty and illiteracy (in the 40s, drugs would be added to this grim list). On a positive note, it also portrayed immense fun, care-free abandon, a joy of living and unpretentious talent.

The great female blues singers of the time evoked sex and booze. They seemed to be expected to be overweight and have loud or rasping voices. Strangely enough most of them did. The important female vocalists from this era were Bessie Smith, Ma Rainey and Ida Cox. The blues boom of the early 20s opened the door for dozens of aspiring female blues singers. Record companies were keen to sign up anybody who sang and was black. This was an uncannily similar situation to that of the 50s skiffle boom in London, when any skinny young man with a quiff, a tea-chest bass or a washboard was signed. A similar situation also happened in Liverpool in 1963, when every beat group could obtain a contract, even the few that could not play. The city was invaded by cigar-smoking entrepreneurs, eager and desperate. Having already missed the Beatles, they had to be content with what was left (not inconsiderable, by any means). Cheque books were also open in San Francisco in 1967/68, and this time around musical ability was often overlooked. The prerequisite seemed to be how you looked and whether you took the right drugs.

Bessie Smith's 'Down Hearted Blues' sold an astonishing 750,000 copies in less than six months. This in turn brought black music into the homes of the whites, who were usually the owners of a phonograph.

The invention of the Gramophone and flat disc in 1897 by Emile Berliner was much more user-friendly than the cumbersome old Phonograph that Thomas Edison created 20 years earlier. That somebody like Bessie Smith, who would be classed as a 'minor genre' artist in