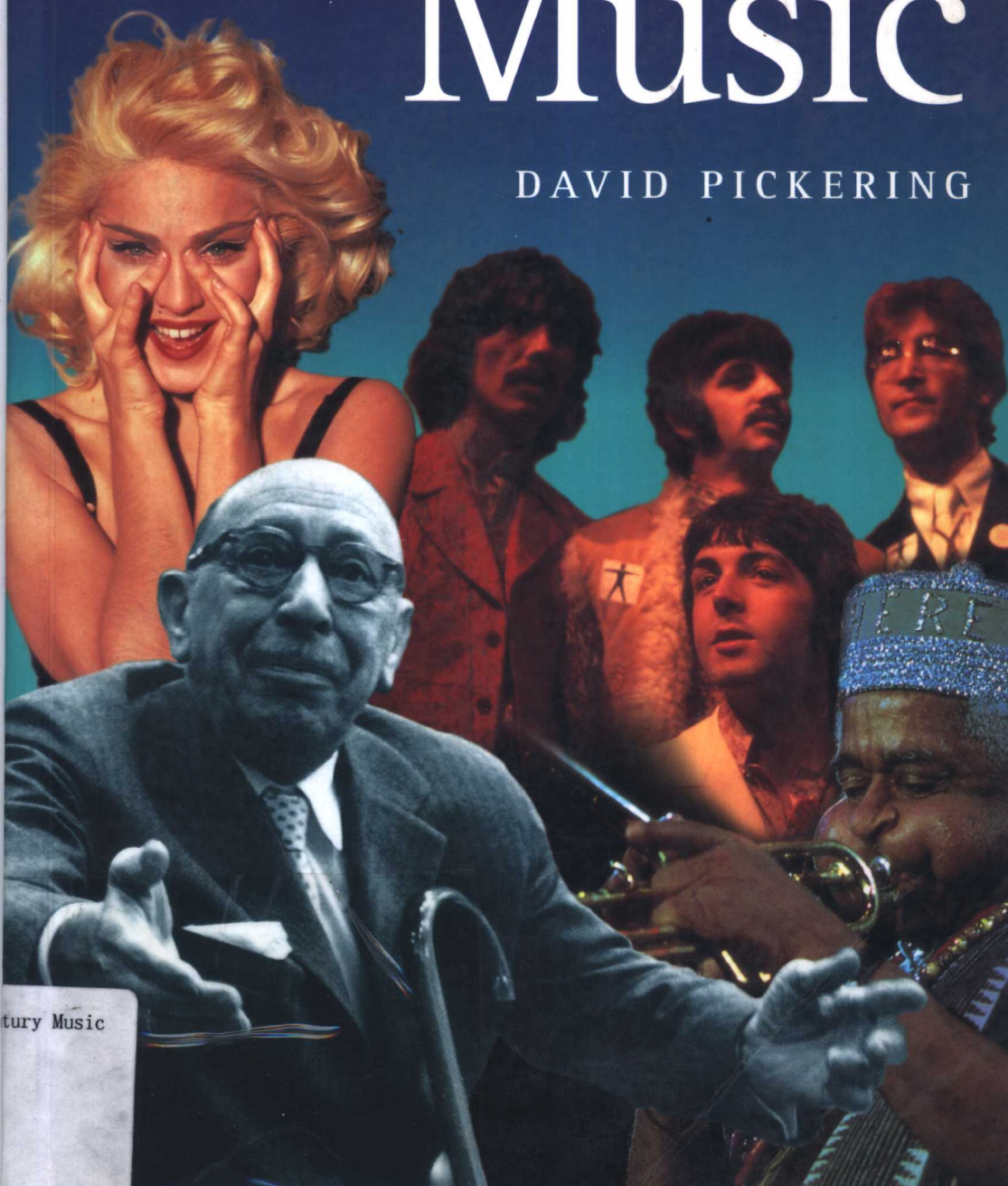


CASSELL COMPANION TO

20th-century Music

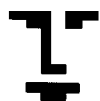
DAVID PICKERING



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Preface

This, as music journalists have been announcing for some time now, is the age of the 'crossover' in music, with artists and audiences alike enthusiastically exploring an unprecedented and even bewildering range of styles and traditions in the search for the ultimate musical experience. Bluesmen have formed collaborations with folk artists, jazzmen have forged relationships with classical composers and rock groups have flirted with everyone from ethnic musicians and country singers to symphony orchestras, choirs and brass bands. Their loyal devotees have similarly broken down barriers in order to sample the riches of superficially distinct musical genres and new radio stations have been established to cater for broader listener tastes. It is commonly acknowledged that the once-automatic assumption that someone who adores Pavarotti or Louis Armstrong is necessarily debarred from appreciating Van Morrison, Oasis or the Spice Girls no longer applies.

With this new diversity, evident from virtually every modern music-lover's collection of CDs, tapes, records or souvenir concert programmes and t-shirts, comes a need for a new kind of music reference book – one that will go some way towards responding to expanded interests in a wealth of musical forms and traditions. This volume, a revision and updating of *Brewer's Twentieth-century Music* (Cassell, 1994), recognizes this and attempts to bring together the many different strands of musical development in the current century, including within its scope modern classical music, film soundtracks, blues, jazz, rock and pop, and everything in between.

As well as offering the reader straightforward biographies and other factual information, the text has a strong anecdotal element and probes many of the odd nooks and crannies that have given the century's music its unique character. Thus, alongside entries giving the career details of famous composers, guitarists, songwriters and record labels will be found diverting coverage of such topics as Beatlemania, cellist's nipple, colour music, devil's music, football songs, gold discs, heavy metal, music hall, one-hit wonders, payola, serialism, Tin Pan Alley, Top of the Pops and Woodstock – among many more.

In many instances the text is punctuated with tales and quotations chosen for their pithy and often biting relevance, shedding light on the humour, tragedy and downright peculiarity of much twentieth-century musical activity. For some readers the book will prove invaluable both as a basic alphabetically-organized, fully cross-referenced, information source and also as a 'dictionary of last resort', a source of eclectic information that may not easily be found in more conventional manuals and companions. Others, hopefully, will find it a rich and thought-provoking fount of musical curiosities and legend.

My apologies go to anyone who finds a personal favourite of their own omitted due to the constraints of space, and my thanks to (among others) my family, Guy Bean, the late Alan Moyse, Andrew Pickering, Alistair Alcock and the editors and production staff at Cassell for their assistance.

David Pickering

A

A & M Records US recording company, founded in 1966 by Herb ALPERT and Jerry Moss. The company's headquarters are on the site of the Hollywood movie studios once used for the films of Charlie Chaplin. Now a multi-million dollar enterprise, the company, which was sold to PolyGram in 1989, was set up with funds of just \$500.

AACM Association for the Advancement of Creative Musicians. Influential JAZZ cooperative set up in Chicago in 1965 with the specific aim of nurturing talented Black musicians. It has its own school and recording facilities, and encourages artists to experiment with new sounds, rather than concentrating on technique alone, and to explore the boundaries of FREE JAZZ. Similar co-operatives were subsequently established in many other US cities.

Aaronson, Irving (1895–1963) US band-leader, pianist and composer, whose band was immensely popular in the 1920s and 1930s. When he was 11 years old, Aaronson played piano in the cinema and later led the Versatile Sextette, the Crusaders Dance Band and, finally, Irving Aaronson and his Commanders, appearing both in the USA and throughout Europe. His hits included 'The Song Angels Sing' and 'The Loveliest Night of the Year', which were both written for films. Members of his bands included Gene KRUPA and Artie SHAW.

Abba Swedish group, which enjoyed massive commercial success in the 1970s. Founded in 1973 and winner of the EUROVISION SONG CONTEST at the second attempt in 1974 (with 'Waterloo'), the group derived its name from the first letters of its four members' names: Agnetha Fältskog (1950–), Björn Ulvaeus (1945–), Benny Andersson (1946–) and Annifrid Lyngstad (1945–). Subsequent hits included the singles 'Mamma Mia' (1975), 'Dancing Queen' (1976), 'Knowing Me Knowing You' (1977) and 'The Winner Takes It All' (1980), all of which reached Number One in the UK.

By 1978 the group had become the most successful pop enterprise since the BEATLES and was earning more foreign currency for Sweden than any other domestic concern, surpassing even the car manufacturers Volvo. Abba's success in the UK was particularly remarkable considering the stars' less than perfect grasp of the language in which they sang (they learned the words of their early hits phonetically). Only one grammatical error has been noticed in the long series of Number Ones – in the lyrics of 'Fernando' (1976):

Since many years I haven't seen a rifle in your hand.

The group finally disbanded in 1983, by which time the marriages of the two couples had come to an end, but was revived in the shape of various TRIBUTE BANDS in the early 1990s.

Abbado, Claudio (1933–) Italian conductor, who established an international reputation in the 1960s. He made his first appearance in the UK in 1965, conducting the HALLÉ ORCHESTRA, and subsequently became director of music at LA SCALA, Milan (1968–86) and conductor of the VIENNA PHILHARMONIC (1986–91), of the LONDON SYMPHONY ORCHESTRA (1979–88) and of the BERLIN PHILHARMONIC (1989–). He is particularly acclaimed for his conducting of the works of Verdi and Rossini, among others.

Abbey Road The recording studio in St John's Wood, London NW8, which became the most famous studio in the world through its association with the BEATLES in the 1960s. Owned by EMI, 3 Abbey Road had been converted into a recording studio (by the Gramophone Company) in 1929, and even before the first Beatles session in 1962 it played host to many stars, including Sir Edward ELGAR, Gracie FIELDS and Glenn MILLER. The Beatles contributed 15 to the total of 74 Number One hits to emanate from the building (the studio had seven Number Ones in just 23 weeks in

1963). With George MARTIN producing almost all their work there, the Beatles continued to use Abbey Road for seven years, and they made the zebra crossing outside the building famous after they used a photograph of themselves on it for the SLEEVE of their *Abbey Road* album (1969). In later years PINK FLOYD and Kate BUSH also recorded there.

Is that the Fuzzy Wuzzies? Because we'd better close the door – in case they charge.
SIR JOHN BARBIROLLI, on seeing the Beatles at Abbey Road

ABC British NEW ROMANTIC pop group, which enjoyed major commercial success in the 1980s. Led by singer Martin Fry (1958–), guitarist Mark White (1961–) and saxophonist Stephen Singleton (1959–), ABC came together in 1981 after journalist Fry interviewed White and Singleton for a rock fanzine. The group's first hit, 'Tears are Not Enough' (1981), was followed by such best-sellers as the singles 'The Look of Love' (1982) and 'Poison Arrow' (1982) and the albums *The Lexicon of Love* (1982), *Alphabet City* (1987) and *Absolutely ABC* (1990). Lead singer Martin Fry also released a solo album after fighting a long battle against cancer.

Abercrombie, John (1944–) US JAZZ guitarist, who is considered one of the finest guitarists to emerge since the Second World War. He established his reputation with the band of Johnny 'Hammond' Smith in the 1960s and subsequently played with many other leading stars. As a member of Billy Cobham's JAZZ-ROCK band Spectrum, he reconstructed his playing style, then formed his own trios Timeless and Gateway and a quartet. Acclaimed works include his role in the recording of Charles MINGUS's *Epitaph*.

Abrahám, Paul (1892–1960) Hungarian composer, who was one of the last writers of traditional Viennese operettas. Abrahám's career blossomed in Germany in the early 1930s, and his most popular songs included the lively 'Mausi' ('Mousie'), 'Today I Feel So Happy' and 'My Golden Baby', which combined the traditions of Austro-Hungarian operetta with elements borrowed from RAGTIME and DIXIELAND JAZZ. The Nazis took exception to Abrahám's music, and he moved to Vienna and thence to France and the USA. He failed

to repeat his German successes, however, and was a patient in a mental hospital until 1956, when friends traced him and brought him back to Germany, where he eventually died in an asylum.

Abrahams, Maurice (Maurie Abrams; 1883–1931) US composer, born in Russia, who wrote many popular hits for leading vaudeville artists. Married to the vaudeville star Belle Baker, he ran his own publishing company and established himself as one of the most successful TIN PAN ALLEY composers with such hits as 'Hitchy-koo' (1912), 'He'd Have to Get Under, Get Out and Get Under' (1913) and 'The Twentieth Century Rag' (1914).

Academy of St Martin-in-the-Fields British chamber orchestra, based at the church of St Martin-in-the-Fields in London's Trafalgar Square, which is renowned for its performances of a wide range of established classics and modern works. Founded in 1959 by Sir Neville MARRINER, the orchestra's achievements were recognized by the Queen's Award for Export in 1993.

AC/DC Australian HEAVY METAL band, which emerged as one of the more influential HARD ROCK groups of the mid-1970s. Led by singer Scottish-born Bon Scott (1946–80) (originally chauffeur to the band) and guitarist Angus Young (1959–), AC/DC came together in Sydney in 1974 and rapidly earned a reputation as one of the most theatrical live acts of the era. The band's stage show was enhanced by Young's adoption of a mock schoolboy costume complete with cap and short trousers (his sister's idea). Its hit albums included *Highway to Hell* (1979), the last album on which Scott appeared before his death. Englishman Brian Johnson (1947–), former lead singer of the rock band Geordie, took Scott's place as lead vocalist, and the band retained its status as one of the most successful heavy metal outfits with such albums as *The Razor's Edge* (1980), *For Those About to Rock* (1981), *Blow Up Your Video* (1988) and *Ballbreaker* (1995).

Imitators of the band included a Swedish rock band that adopted the name AB/CB; it released one strong album and then disbanded, fearing legal action from its more famous Australian counterparts. Another fan claimed the music of AC/DC had inspired him to even more dubious acts;

this was the notorious Los Angeles serial killer Richard Ramirez, who said he had been influenced by the band's 1985 album *Fly on the Wall*.

The expression AC/DC (borrowed from the terminology of electricity) is widely used of bisexuals or of those homosexuals who take both passive and active roles in a sexual encounter. *See also* MONSTERS OF ROCK.

acid house Popular music genre, which developed in the UK in the late 1980s. Acid house, or simply house, was typically loud, driving, synthesized and repetitive dance music of a type suitable for playing in clubs and at acid-house parties; enthusiasts also adopted their own distinctive styles in fashion and related paraphernalia. The style first emerged in the USA, where it was known as Chicago House, and was then married with the EURO-DISCO style by three British disc jockeys working in Ibiza – Paul Oakenfold, Danny Rampling and Nicky Holloway. The three brought the new acid-house style (so-called, it is suggested, in reference to the US slang phrase 'acid burn', meaning SAMPLING) to the UK, where it quickly caught on, musicians building new songs on out-takes from established classics.

House music soon became associated with the taking of hallucinogenic drugs (especially Ecstasy), which were frequently available at clubs and parties where the music was played. The holding of acid-house parties at unlicensed premises, such as warehouses and derelict buildings, and the involvement of drug dealers quickly led to confrontation with the police and to demands from the press for action to be taken to prevent the holding of such parties or 'raves'. In the USA the style developed into what was dubbed the TECHNO style.

acid rock rock genre of the late 1960s, which was associated with the taking of LSD and other hallucinogenic, 'mind-expanding' drugs. A product of the hippie movement that prospered in San Francisco and other major US cities, the genre threw up such bands as JEFFERSON AIRPLANE and the GRATEFUL DEAD, which explored the possibilities of distorted and sometimes improvised ELECTRONIC ROCK (often accompanied by weird and disorientating visual effects) in creating sounds that mirrored the 'spaced-out' experiences of their audiences.

action music Genre of modern classical music, in which physical gestures are intended to be as significant as the music itself. John CAGE was among the composers to write such pieces, which included several items composed in the 1950s for the pianist David Tudor.

Acuff, Roy (1903–93) US COUNTRY singer-songwriter, who led some of the most popular country bands over a 30-year playing career and became one of NASHVILLE's foremost spokesmen. Having abandoned early ambitions to become a baseball player, Acuff established a reputation as a country singer and became one of the leading stars on the GRAND OLE OPRY. He stuck to an overtly emotional and relatively unsophisticated traditional country style as leader of the Smoky Mountain Boys and made many classic recordings, among them 'Wabash Cannonball', 'Tennessee Waltz', 'Mule Skinner's Blues', 'Will the Circle be Unbroken' (with the NITTY GRITTY DIRT BAND), 'Freight Train Blues' and 'Great Speckled Bird'. Odd moments in his career have included a televised lesson on playing with a yo-yo, delivered for the benefit of President Richard Nixon. His activities were reduced after a car crash in 1965; he was elected to the COUNTRY MUSIC HALL OF FAME in 1962 (the first star to be thus honoured while still alive). With songwriter Fred ROSE, Acuff founded a highly influential country music publishing company in 1943.

To hell with Roosevelt, to hell with Babe Ruth, to hell with Roy Acuff!

Taunt shouted by Japanese soldiers at their US enemies on Okinawa during the Second World War

Adam and the Ants British pop group, which enjoyed repeated chart success in the early 1980s. The band, led by singer Adam Ant (Stuart Goddard; 1954–), achieved stardom in 1981 with the Number One hit single 'Stand and Deliver', a raunchy, colourful song about highwaymen, which was ideally suited to the theatrical, pseudo-romantic image the group had adopted, complete with bizarre make-up and quasi-historical costumes (an image that was largely the invention of Goddard, a former art student, in collaboration with punk record producer Malcolm McLaren). The accompanying album *Kings of the Wild Frontier* was equally suc-

cessful, blending elements of punk with the rolling drum rhythms (called the 'Burundi beat') of African tribal music.

Adam and the Ants rapidly acquired the status of TEENY-BOP idols, and the media began to talk of 'Antmania'. Two more UK Number Ones – 'Prince Charming' and 'Goody Two Shoes' – followed in the next 12 months or so before the group's success faltered, later singles being credited to Adam Ant alone. Goddard later concentrated on acting, although Antmania underwent a revival in the 1990s and Adam Ant's single 'Room at the Top', from *Manners and Physique*, reached the Top 20 in 1990. Another album, *Wonderful*, was released in 1995.

Adama, Salvatore (1943–) Belgian composer and singer, born in Sicily, who emerged as a popular star in the 1960s. His many hit songs have included 'Vous permettez, Monsieur?', his first great success, 'Les filles du bord de mer', 'La nuit' and 'Ah, les belles dames'.

Adams, Bryan (1959–) Canadian rock star, of British descent, who established an international following in the late 1980s. Such rock albums as *Cuts Like a Knife* (1983) and *Reckless* (1984) attracted attention and produced several hit singles, although it was the 1991 single 'Everything I Do, I Do It For You', the theme tune for the film *Robin Hood, Prince of Thieves*, that proved his biggest success. The song remained at Number One in the UK for 15 weeks, longer than any other song had managed since 1953. Earlier releases were sometimes less well received; when his first album flopped, Adams threatened to release his second LP under the title *Bryan Adams Hasn't Heard of You, Either*. Both *Waking Up the Neighbours* (1991) and *So Far So Good* (1994) topped the UK charts.

Adams, Cliff (1923–) British conductor and arranger, who became nationally known as leader of the Cliff Adams Singers, stars of the long-running BBC radio programme *Sing Something Simple*. Trained as a chorister, pianist and organist, Adams formed the Stargazers vocal group in 1949 and the Cliff Adams Singers in 1954. He also wrote the music for a number of television advertisements and the musical *Liza of Lambeth* (1976).

Adams, John (1947–) US composer, who

emerged as a significant figure in the MINIMALIST movement in the 1970s. Having studied at Harvard under Roger Sessions and others, he established his reputation with a series of works exploring minimalist technique, one of the most notable of which was *Shaker Loops* (1979).

Adams, Pepper (Park Adams; 1930–86) US JAZZ saxophonist, composer and arranger, nicknamed the Knife for his incisive playing, who was acknowledged as the leading baritone saxophonist of post-war BOP. After serving in the Korean War, Adams developed his jazz career, playing with such stars as Stan KENTON, Dizzy GILLESPIE and Benny GOODMAN, and he rapidly established a reputation for his passionate but disciplined style. His career was cut short by his relatively early death from cancer. He often explained that the only reason he took up the baritone saxophone in the first place was that he was offered one at a price he could afford.

Adamson, Harold (1906–80) US lyricist, who worked with many of the most celebrated JAZZ composers and contributed songs to many successful Broadway and Hollywood musicals between the 1930s and the 1950s. Collaborating with the likes of Hoagy CARMICHAEL and Duke ELLINGTON, he provided the lyrics for such standards as 'Time on my Hands', 'You're as Pretty as a Picture', 'Manhattan Serenade', 'It's a Most Unusual Day' and 'My Resistance is Low'. Films on which he worked as lyricist included *Kid Millions* (1935), *That Certain Age* (1938) and *Gentlemen Prefer Blondes* (1953).

Adderley, 'Cannonball' (Julian Edwin Adderley; 1928–75) US JAZZ alto saxophonist, who was considered one of the most distinguished of Charlie PARKER's successors. A pioneer of the genre known as soul jazz, Adderley established his reputation after moving to New York in the late 1950s. Among his collaborators were such distinguished names as Miles DAVIS, Art BLAKEY and John COLTRANE. Such hits as 'This Here' (1958), 'Mercy, Mercy, Mercy' (1967) and 'Country Preacher' (1970) were major chart successes, reflecting the strong influence of BLUES and GOSPEL singing. He also recorded the SOUNDTRACK for the Clint Eastwood thriller *Play Misty for Me* (1971). Friends at school originally

dubbed him Cannibal in reference to his huge appetite.

Addinsell, Richard (1904–77) British composer, who was particularly celebrated for his film **SOUNDTRACKS**. Having written music for the theatre, he wrote his first soundtracks in the mid-1930s and also provided music for such classics as *Fire Over England* (1937), *Goodbye, Mr Chips* (1939), *Gaslight* (1939), *Blithe Spirit* (1945) and *The Prince and the Showgirl* (1957). His most famous single work, however, remains the so-called *Warsaw Concerto* featured in the 1941 film *Dangerous Moonlight*. His most successful contributions to the theatre included his collaborations on a series of revues starring Joyce Grenfell.

Addison, John (Mervin) (1920–) British composer, who is best known for his music for the theatre and the cinema. Having decided against a military career, he studied several instruments and in 1950 was appointed professor of composition at the Royal College of Music in London. He was appointed musical director for the Boulting Brothers in 1949 and rapidly established himself as one of the most accomplished writers of film music, his **SOUNDTRACKS** including those for *The Guinea Pig* (1948), *Private's Progress* (1956), *Reach for the Sky* (1956), *Lucky Jim* (1957), *Look Back in Anger* (1959), *The Entertainer* (1960), *A Taste of Honey* (1961), *The Loneliness of the Long Distance Runner* (1962), *Tom Jones* (1963), *The Charge of the Light Brigade* (1968), *Sleuth* (1972) and *A Bridge Too Far* (1977). He also wrote the acclaimed revue *Cranks* (1955) and scores for **MUSICALS**.

Ade, King Sunny (Sunday Adeniyi; 1946–) Nigerian singer-songwriter and guitarist, nicknamed the Minister of Enjoyment, who emerged as one of the foremost exponents of juju music in the 1960s and became the first African star to be signed to a major UK label (ISLAND). His football song 'Challenge Cup' (1967) was a huge hit, and he consolidated his reputation with many more, modernizing the sound of his band and becoming one of the first African musicians to take up the steel guitar. He has toured widely, singing songs relevant to Nigeria's social problems and releasing numerous albums. He formed a new band, Golden Mercury, in the mid-1980s.

Adler, Larry (Lawrence Cecil Adler;

1914–) US harmonica player and composer, who earned an international reputation as the master of the harmonica. Until Adler adopted it the harmonica was regarded as little more than a toy, but when he won a talent competition at the age of 13 playing a Beethoven minuet on the instrument he was serving notice of his intention to elevate the humble harmonica's status. As well as playing much 'light' popular music by his own hand, he also performed works written especially for him by such composers as Malcolm ARNOLD, Darius MILHAUD and Ralph VAUGHAN WILLIAMS. Perhaps his best-known piece is the theme and incidental music of the 1953 film *Genevieve*. Adler experienced problems in the late 1940s when he was one of the stars accused by the US authorities of communist sympathies, as a result of which he moved to the UK.

Adler, Lou (1935–) US pop impresario and songwriter, who was among the most successful managers of the 1960s and early 1970s. Having written 'Wonderful World' with Sam COOKE and Herb ALPERT among other hits in the 1950s, Adler exercised considerable influence over US **BUBBLEGUM** MUSIC and pop as manager for such stars as Carole KING and the MAMAS AND THE PAPAS and as founder of his own successful labels. He was one of the organizers of the 1967 **MONTEREY POP FESTIVAL**.

Adler, Richard (1923–) US composer and lyricist, whose most successful songs were written in collaboration with the singer Jerry Ross (1926–55). Adler and Ross met in 1950, and together they wrote for both the theatre and for radio, their most successful songs including 'Rags to Riches', which sold a million copies in 1953. They also enjoyed huge success with the scores they wrote for the **MUSICALS** *The Pajama Game* (1954), which spawned such hits as 'Steam Hit', and *Damn Yankees* (1955). Ross died in 1955, and Adler's solo effort, the musical *Kwamina* (1961), was a failure, persuading him to concentrate henceforth on music for commercials and his work as an arts administrator.

adult-oriented rock ROCK music genre of the 1970s and 1980s, which catered for the changing tastes of the youth of the 1960s. Adult-oriented rock (or AOR) was harmonious, technically proficient but unchallenging as a force for social change in

comparison with the socially committed music of such predecessors as the ROLLING STONES and Bob DYLAN. Typical purveyors of the genre, which had enormous appeal to record companies nervous of controversy and anxious to appeal to a more mature, more affluent audience, included FLEETWOOD MAC, Mike OLDFIELD, JOURNEY and FOREIGNER.

They are extremely successful – but a single record like 'Louie Louie' by the Kingsmen probably had more influence on the development of rock than Journey's entire output.

PETE FRAME

Aeolian Quartet British string quartet, which is renowned for its performances of the music of Haydn. The quartet was founded in 1927 and was originally named the Stratton String Quartet after its first leader, George Stratton (1897–1954). Emanuel Hurwitz (1919–) became leader after Stratton.

Aerosmith US rock band, which earned an international reputation for fusing RHYTHM-AND-BLUES and ROCK'N'ROLL with a basic HEAVY METAL style. Founded in Boston, Massachusetts, in 1970, the band was led by vocalist Steven Tyler (1948–) and guitarist Joe Perry (1950–), who were dubbed the Toxic Twins because of their notorious indulgence in drink and drugs. A number of critics compared them with the ROLLING STONES, who enjoyed a not dissimilar reputation for energetic music and controversial off-stage lives. The band's most successful albums included *Toys in the Attic* (1975) and *Rocks* (1976). The album track 'Dream On' (1973) became a best-seller when released as a single in 1976. The band went into decline after Perry temporarily left (1979–85) but revived with a hit single, 'Walk This Way' (1986), and the albums *Permanent Vacation* (1987), *Pump* (1989) and *Get a Grip* (1993).

Afro-Cuban JAZZ style of the 1940s and 1950s in which various Latin-American elements were incorporated. Exponents of the style included Dizzy GILLESPIE and Stan KENTON as well as a number of leading Cuban musicians and others who had developed parallel forms of Afro-Cuban music as far back as the nineteenth century.

Afro-rock Genre of rock music from Africa,

which exerted a profound influence on western rock in the 1980s, when interest was being shown in the music traditions of the Third World. Afro-rock emerged as a distinct style in the 1960s, when several states won independence and indigenous cultural traditions enjoyed a revival. Mixing the instruments of western JAZZ and rock with African drums and other percussion instruments, musicians from several African countries established their own unique styles, which blended such influences as the Cuban SALSA and CALYPSO with rock, jazz and traditional FOLK MUSIC. Among the most important pioneers were Fela KUTI in Nigeria, saxophonist Manu Dibango in Cameroon and Alpha Blondy and the Bambaya Jazz National Band in Guinea, where the government offered official support. Other stars to emerge have included Mory Kanté, Salif Keita, Touré Kunda, Youssou n'Dour, Mamadou Konte, King Sunny ADE and South Africa's Johnny Clegg. Leading African artists were invited to tour western countries and won recording contracts that brought them an international audience as well as finding new enthusiasts among such established western artists as Paul SIMON and the POLICE, who were quick to absorb their influence. Important sub-genres of Afro-rock include HIGH LIFE and JUJU, both of which enjoyed something of a vogue beyond Africa in the 1970s, although the dominant African pop style remains 'soukous'.

Afro-rock is a term frequently used in contemporary African music. Manu Dibango, Osibisa, Fela Anikulapo-Kuti and Victor Uwaifor are internationally famous in this new brand of African soul music.

LAZ NNANYELU EKWUEME, *The Times*, 1977

Ager, Milton (1893–1979) US composer, who wrote many hit songs both on his own and in partnership with Jack Yellen (1892–1958). Early successes included the Al JOLSON song 'Everything is Peaches down in Georgia' (1918); among other hits were 'I'm the Last of the Red-hot Mommas' (1929), 'Ain't She Sweet?' (1927) and 'Happy Days are Here Again' (1930), which was adopted as a campaign song for Franklin D. Roosevelt's New Deal.

aggregate A group of notes that are played together (though not as part of a conventional chord). John CAGE used the term while composing for the PREPARED PIANO, which is,

for example, capable of playing more than one note when a key is pressed, and went on to write pieces incorporating such aggregates.

agitpop POP music that is recognized as being a vehicle for the propounding of some highly political message. Notable exponents of such music (named after the Russian *agitprop* – agitation propaganda) have included the Jamaican REGGAE artist Bob MARLEY, and Billy BRAGG, who was a champion of the political left in Thatcherite Britain in the 1980s.

A-Ha Norwegian pop group, which achieved TEENY-BOP idol status in the mid-1980s. Reversing the almost legendary failure of Norwegian groups to have any impact on European pop music (notably in the EURO-VISION SONG CONTEST), A-Ha became the first Scandinavian band since ABBA to reach the top of the charts in both the UK and the USA. Pal Waaktar (1961–), Magne 'Mags' Foruholmen (1962–) and Morten Harket (1959–) became popular icons with such hits as 'Take on Me' (1985), which got to Number One in the USA and to Number Two in the UK, and prospered on their photogenic good looks. 'Take on Me' had actually been released once before but had sold only 300 copies; the addition of a 100,000 partly animated video to go with it ensured its success. 'The Sun Always Shines on TV' reached Number One in the UK in 1986, while such albums as *Scoundrel Days* (1986), *Stay on These Roads* (1988), *East of the Sun* (1990) and *Memorial Beach* (1993) also sold well. A-Ha contributed the theme to the James Bond movie *The Living Daylights* (1987).

Ahlert, Fred E. (1892–1953) US composer, who wrote a series of hits for such singers as Bing CROSBY and Fats WALLER in the 1920s and 1930s. His first song was published in 1914, and he composed such TIN PAN ALLEY standards as 'I'd Love to Fall Asleep and Wake up in My Mammy's Arms' (1920), his first big hit, 'I'll Get By' (1928) and 'I'm Gonna Sit Right Down and Write Myself a Letter' (1935).

air force songs Although the air force was essentially a twentieth-century development, a strong tradition of airmen's songs, paralleling those of the army and the navy, has already arisen. As in the other wings of

the forces, the songs are generally adaptations of popular hits given relevant, often bawdy, lyrics. The first air force song is thought to have been 'The Bold Aviator' (or 'The Dying Airman') by C.H. Ward-Jackson, which began life as 'The Tarpaulin Jacket':

Take the cylinders out of my kidneys,
The connecting rod out of my brain,
From the small of my back take the
crankshaft
And assemble the engine again.

Other RAF hits included 'We Are Fred Karno's Air Corps' (from the hymn 'The Church's One Foundation'), while the Royal Naval Air Service adopted 'Bless 'em All', which, with somewhat more suitable words, became a popular hit during the First World War. Subsequent hits included 'He Had to Go and Prang 'er in the Hangar' (based on 'She Had to Go and Lose it at the Astor'), which was devised by 609 Squadron in the Second World War, and 'We are McIndoe's Army. We are his Guinea Pigs' (a reference to the celebrated plastic surgeon who treated many badly burned RAF personnel). A remark by a US pilot as he struggled to land his damaged aircraft 'on a wing and a prayer' inspired the song 'Comin' in on a Wing and a Prayer' in 1943, the success of which turned the remark into a catchphrase common to all the Allied air forces.

A number of composers have dedicated music to the air forces of their countries, among them Kenneth J. ALFORD, who dedicated his march 'Cavalry of the Clouds' to the Royal Flying Corps.

We're making a beeline for Berlin,
Blindfolded, we'll soon find the way.
We're making a beeline for Berlin,
Though no one will ask us to stay.
It's true that we've not been invited –
We just want to spring a surprise.
We bet poor old Fritz
Will have forty-nine fits
When we start laying eggs in the sky.
When we start laying eggs in the sky.
Second World War RAF bomber crews' song,
to the tune of 'My Bonnie Lies Over the
Ocean'

air guitar The wholly imaginary guitar wielded by legions of HEAVY METAL fans as they rock with their favourite bands during a concert. Imitating the movements and playing style of their 'AXE heroes', some exponents of the air guitar go so far as to

bring along their own cardboard cut-out guitars. *See also* HEADBANGER.

Air Supply Australian SOFT ROCK group, which enjoyed major international success as Australia's top band in the late 1970s and 1980s. Singer Russell Hitchcock (1949–), guitarist Graham Russell (1950–), keyboards player Frank Elser-Smith (1948–91), guitarist David Moyse (1957–), bassist David Green (1949–), drummer Ralph Cooper (1951–) and, later, guitarist Rex Goh (1951–) established their reputation with such hits as 'Love and Other Bruises' (1976) and 'All Out of Love' (1980). Other hit singles have included 'The One That You Love' (1981), 'Making Love Out of Nothing At All' (1983) and 'Just As I Am' (1986). Recent albums include *News from Nowhere* (1993).

AIRO Acoustical Investigation and Research Organization. A system of electrical amplification that is deployed in sophisticated modern auditoria with the purpose of achieving a more 'authentic' sound (in other words, making an orchestra sound more like an orchestra). The need for such systems has become greater since home audiences have become accustomed to the 'perfect' sound delivered by advanced COMPACT DISC systems. For some, the GRAMOPHONE record and the CD have profoundly upset listening habits, since cognoscenti at a concert now automatically seek the same detailed, clinical playing they hear at home. This induces artists to play in a concert as though for a record; AIRO enhances this effect.

The gramophone record sets standards of perfection, mechanical not musical, which the concert hall seldom confirms. ... Those who consider undisturbed technical neatness the prerequisite of a moving musical experience no longer know how to listen to music.

ALFRED BRENDL

Aitken, Laurel (1928–) Cuban-born singer, who first established an international reputation as an exponent of SKA in Jamaica in the 1950s. Aitken became a star in Jamaica with such hits as 'Boogie Rock' and 'Little Sheila' but eventually moved to the UK, where he experimented in a variety of styles. His numerous ska and REGGAE hits, many with his band the Full

Circle, have included 'Deliverance Will Come', 'Skinhead Train', the bawdy 'Pussy Price' and 'Rudy Got Married', which was a hit during the TWO-TONE craze of the early 1980s.

Akst, Harry (1894–1963) US composer, who wrote several hit songs for Broadway and Hollywood between the wars. Trained to play the piano by his father, a professional musician, Akst was performing in public by the time he was 10 years old, and he planned a career in serious music. To raise the money to study classical music in Germany he worked as a song-plugger in a music shop, but became interested in popular music and changed his plans. He served as a soldier in the First World War and later collaborated with such leading figures as Irving BERLIN, his own hits including 'Laddie Boy' (1918), 'Baby Face' (1926), 'Am I Blue?' (1929) and 'Stand Up and Cheer' (1934).

Alabama US COUNTRY-ROCK band, which enjoyed huge commercial success with both country and pop fans in the 1970s and 1980s. The band – the cousins, guitar-playing Jeffrey Alan Cook (1949–) and Randy Yeull Owen (1949–) and bassist Teddy Wayne Gentry (1952–), together with drummer Mark Joel Herndon (1955–) – had no fewer than 18 Number Ones in a row in the early 1980s. Its most successful releases have included 'I Want to be With You' (1977), 'Why Lady Why' (1981), 'Love in the First Degree' (1982), 'The Closer You Get' (1983) and 'She and I' (1986). Albums include *Mountain Music* (1982), *The Touch* (1986) and *Cheap Seats* (1993).

Albany, Joe (Joseph Albani; 1924–88) US JAZZ pianist, who was much admired for his collaborations with some of the most respected jazz musicians of his era and was one of the pioneers of BOP. Influenced by Art TATUM and Teddy WILSON, he worked with Charlie PARKER – with whom he eventually quarrelled – and subsequently teamed up with Lester YOUNG, Stan GETZ and Charles MINGUS. Addiction to drugs disrupted his progress in the 1950s and 1960s, although he made something of a come-back in the 1970s.

Albert the Great *See* Albert CHEVALIER.

Albion Band, the British FOLK-ROCK band,

which became one of the most enduring and popular of all folk-rock outfits formed in the early 1970s. The band was founded in 1971 and has gone through a long series of line-ups, key members including mentor and bassist Ashley Hutchings (1945–), guitarists Martin CATHY (1940–) and Richard THOMPSON and drummer Dave Mattocks (1948–). The band established its reputation building on traditional songs of English rather than Celtic origins and had major commercial success with such albums as *No Roses* (1971), *Morris On* (1972), *The Battle of the Field* (1976), *The Prospect Before Us* (1977), *Rise Up Like the Sun* (1978), *Under the Rose* (1986), *Stella Maria* (1987) and *Give Me a Saddle, I'll Trade You a Car* (1989).

album titles Titles for rock, pop and jazz albums have ranged from the pedestrian to the pretentious, enigmatic, absurd and downright bizarre. Among the more unusual have been:

- Surrealistic Pillow* (Jefferson Airplane; 1967)
- Ogden's Nut Gone Flake* (Small Faces; 1968)
- The Doughnut in Granny's Greenhouse* (Bonzo Dog Doo Dah Band; 1968)
- Golden BISquits* (Three Dog Night; 1971)
- Catch Bull At Four* (Cat Stevens; 1972)
- Thick as a Brick* (Jethro Tull; 1972)
- Goat's Head Soup* (Rolling Stones; 1973)
- We All Had Doctors' Papers* (Max Boyce; 1975)
- Never Mind the Bollocks* (Sex Pistols; 1977)
- New Boots and Panties!!* (Ian Dury; 1977)
- Scary Monsters and Super Creeps* (David Bowie; 1980)
- No Sleep Til Hammersmith* (Motörhead; 1981)
- Dirty Deeds Done Dirt Cheap* (AC/DC; 1981)
- Learning to Crawl* (Pretenders; 1984)
- Slippery When Wet* (Bon Jovi; 1985)
- Look What the Cat Dragged In* (Poison; 1986)
- Open Up and Say Ahh* (Poison; 1988)
- Shooting Rubberbands at the Stars* (Brickell; 1988)
- Hormonally Yours* (Shakespeare's Sister; 1992)

The US rock band AMERICA named six albums with words beginning with the letter H – *Homecoming* (1972), *Hat Trick* (1973), *Hearts* (1975), *Hits* (1975), *Hide-away* (1976) and *Harbour* (1977) – while

STYX named an album 7-7-77 because it was due to be released on 7 July 1977. On somewhat similar lines, presumably lacking inspiration at the time, the KINKS guitarist Dave Davies released a solo album in 1980 under the title *AFL 3603* (its record company catalogue number).

Many albums are named after the strongest track on them – but this has led to the odd anomaly. The DOORS album *Waiting for the Sun* (1968) is just one example of an LP that, when finally released, lacked the song after which it had been named, the track in question having been deleted at the last moment.

When a record company planned to sell a Tom PETTY and the Heartbreakers album at \$9.98 against Petty's wishes, Petty threatened to call the album *The \$8.98 Album*, quoting the price he thought was justified; the company quickly changed its mind and the album finally appeared as *Hard Promises* at the price Petty favoured.

Aldeburgh Festival Annual music festival held at the coastal town of Aldeburgh in Suffolk, UK. The festival was founded in 1948 by the composer Benjamin BRITTEN (a resident of the town) and various friends (including the tenor Peter PEARS) associated with the English Opera Group, for whom Britten wrote many works to be performed at Aldeburgh itself. Many of Britten's most important operas and other works were premiered at Aldeburgh, among them *A Midsummer Night's Dream* (1960) and *Death in Venice* (1973). Performances are also given at the Maltings at Snape nearby and at the church in Orford. A major setback in the history of the festival was the destruction by fire of the Maltings on the first night of the 1969 festival, although it was restored in time for the festival one year later.

Aldrich, Ronnie (1916–93) British conductor, arranger, saxophonist and pianist, who was leader of the popular SWING band the Squadronaires in the 1940s and 1950s. A serving member of the RAF, he guided the Squadronaires with great success. After leaving them, he worked with various radio orchestras and with his own band.

aleatorism The practice of employing an element of chance in the performance of a piece of music. The idea was raised to new

heights by such avant-garde composers as Charles IVES, Karlheinz STOCKHAUSEN and John CAGE, who preferred the term INDETERMINANCY. Extreme examples of aleatory music include Stockhausen's *Klavierstück XI* (1956), which invited performers to assemble fragments of music in any order; other composers allowed musicians to make their own decisions about how to approach certain passages and sometimes presented them with deliberately unplayable instructions in the hope that they would then be obliged to find their own solutions. In some cases no notation was supplied to the musicians at all. Cage himself used the *I Ching* – the ancient Chinese system of divination by numbers – as a guide for his *Music of Changes* (1951). Interest in the genre faded somewhat after the 1960s.

Composing ... is simply a series of musical decisions, the most basic being the decision to make decisions.

LARRY AUSTIN, in *American Composers*, 1982

Alexander, Arthur (1940–93) US RHYTHM-AND-BLUES singer-songwriter, who in the early 1960s released a number of classic hits that were later covered by many other top bands. Having started out as a gospel singer, Alexander had success on both sides of the Atlantic with such hits as 'You Better Move On', 'Anna' and 'Go Home, Girl'.

Alf See Alison MOYET.

Alford, Harry (1883–1939) US composer, who wrote many popular marches, including several for the bands associated with leading American football clubs. His best-known tunes included 'Purple Carnival' and 'Glory of the Gridiron'.

Alford, Kenneth J. (Major Frederick Joseph Ricketts; 1881–1945) British composer and bandmaster, who wrote some of the best-known military marches of modern times. He joined the band of the Royal Irish Regiment as a boy and rose to be bandmaster of the 2nd Battalion, the Argyll and Sutherland Highlanders, for which he wrote the classic march 'The Thin Red Line' (1909). He wrote his most celebrated march, 'Colonel Bogey', in 1913 and later such similar pieces as 'Cavalry of the Clouds' (dedicated to the Royal Flying Corps), 'The Great Little Army' (of the

British Expeditionary Force in the First World War) and 'H.M. Jollies', which was written for the band of the Royal Marines, which he took over in 1928. Further marches followed in the Second World War before his death.

'Colonel Bogey' became one of the most widely heard anthems of both world wars, often with the addition of bawdy lyrics. Alford supposedly had the idea for the tune while walking across a golf course. When he did not respond to cries of 'Fore!' a player (alleged to have been a colonel) tried to attract his attention by whistling two loud notes at him, and these two notes (C and A) became the starting point for the classic march, which was named in honour of the whistling colonel (a 'bogey' in golf being a hole scored in par – that is, with the number of shots stipulated for a 'scratch' player). The tune was memorably employed in the SOUNDTRACK of the classic movie *Bridge Over the River Kwai* (1957).

Of the many versions of the march that were sung by the forces, the best known traded under the title 'Hitler has Only Got One Ball':

Hitler has only got one ball,
Goering has two but very small,
Himmler has something similar,
But poor old Goebbels
Has no balls at all.

This ribald version was lastingly popular and is still heard on the lips of British rugby players and others.

Allegri Quartet British string quartet, which is famous for its impassioned performances of many new British works, as well as many established classics. The quartet, all respected soloists, premiered two new works by Benjamin BRITTEN among others.

Allen, Henry 'Red' (1908–67) US JAZZ trumpeter, singer and composer, who was considered by some the equal of Louis ARMSTRONG. The son of a celebrated brass band trumpeter, Allen joined his father's band and played with, among others, King OLIVER, Fate Marable (1890–1947), Luis RUSSELL, Fletcher HENDERSON and Armstrong himself. He also led his own bands and toured widely until shortly before his death from cancer. His style ranged widely from the traditional BLUES roots of jazz as it was played in New Orleans to BOP, MAINSTREAM and even AVANT-GARDE jazz.

Allen, Thomas (1944–) British baritone, who has won recognition as one of the leading singers of his generation. Having made his first appearance in 1969 in the part of Figaro in Mozart's *The Marriage of Figaro*, he has since consolidated his reputation in a wide range of opera roles, being especially famed for his performances as the Don in *Don Giovanni*, as well as winning acclaim for his interpretations of songs by Ralph VAUGHAN WILLIAMS and others.

Allison, Mose (1927–) US pianist, trumpeter and singer, who, although White, emerged as a popular jazz-blues star in the late 1950s. He first attracted attention playing with the band of Stan GETZ (1956–57) and with Gerry MULLIGAN. He went on to form his own trio and to exert a strong influence on the development of RHYTHM-AND-BLUES in the 1960s (his admirers including Georgie FAME, Pete Townshend (see the WHO) and John MAYALL). His hits included 'Back Country Suite' (1957) and 'Parchman Farm' (1958).

Allman Brothers US rock group of the early 1970s. Led by Duane Allman (1946–71) on guitar and Gregg Allman (1947–), nicknamed Skydog, on keyboards, vocals and guitar, the band came together in 1969 and toured extensively, building up a massive following as purveyors of SOUTHERN ROCK. The double album *At Fillmore East* (1971) was a big hit, but the group's future was put in doubt when first Duane Allman and then bassist Berry Oakley (1948–72) were killed in separate motorcycle accidents. The band continued in business, however, with guitarist Richard 'Dickie' Betts (1943–) playing a bigger role until 1976 and saw their album *Brothers and Sisters* (1972) spend five weeks at Number One in the USA – although critics agreed that their early work was the most important. Eric CLAPTON, who was deeply moved by Duane Allman's death (Allman had played lead guitar on 'Layla' for him), gave a classic version of the Allman Brothers' hit 'Statesboro Blues' at his funeral. There were occasional reunions of the remaining members of the group throughout the 1980s. Recent recordings include *Where It All Begins* (1994). Greg Allman was twice married to singer CHER, divorcing her in 1977 and again in 1978.

Almanac Singers Celebrated FOLK group, which was formed in 1940 by Pete SEEGER, Lee Hays and Millard Lampell (with Woody GUTHRIE joining a year later). The group did much to revive the US folk tradition, while addressing their songs, which included such numbers as 'The Ballad of Harry Bridges' and 'Reuben James', to current social and political issues (such as the question of US involvement in the Second World War and the duties of the unions). They broke up in 1942 as the various members concentrated on their solo careers.

Almeida, Laurindo (1917–) Brazilian guitarist, who played a crucial role in popularizing the BOSSA NOVA in the USA in the 1950s. The son of a concert pianist, Almeida played for Stan KENTON and others before embarking on a successful solo career in which he attempted to fuse classical and Latin elements with JAZZ. Among his most influential releases were the albums *Viva Bossa Nova* (1962) and *Guitar from Ipanema* (1964). He also contributed music to such films as *A Song Is Born* (1948) and *The Old Man and the Sea* (1958).

Almond, (Peter) Marc (1956–) British pop singer-songwriter, who established himself as a prominent NEW WAVE artist as leader of SOFT CELL, alongside SYNTHESIZER player Dave Ball (1959–). Almond made an entertainingly camp frontman, and such singles as the chart-topping 'Tainted Love' (1981) and 'Torch' (1982) put Soft Cell among the leading bands of the day. Splitting from Ball in 1984, Almond worked with several other bands and released such solo albums as *Vermin in Ermine* (1984), *Stories of Johnny* (1985), *Mother Fist and Her Five Daughters* (1987), *Jacques* (1990) and *Fantastic Star* (1996). His single 'The Lover Spurned' was reputed to have cost as much as the average album.

Alpert, Herb (1937–) US bandleader, trumpeter, singer and composer, who achieved fame with the 'Tijuana brass' sound. Prior to establishing his reputation, Alpert worked in a variety of musical capacities, appearing as an extra in such films as Cecil B. de Mille's 1956 epic *The Ten Commandments* (in which he beat a drum as Moses descended from the mountain) and in the 1959 Bing CROSBY vehicle

Say One For Me (in which he played the trumpet in a night club band). In 1960 he won fame as one of the writers of Sam COOKE's hit 'Wonderful World', following which he conceived the idea of the Tijuana sound while watching a bullfight in Tijuana, Mexico. In Alpert's hands the traditional Tijuana style was combined with elements taken from ROCK and JAZZ and backed by the noise of the crowd. His single 'The Lonely Bull' was a major hit in 1962; subsequent successes included 'Spanish Flea' (1965), 'Zorba the Greek' (1966), 'This Guy's in Love with You' (1968) and the disco-influenced 'Rise' (1979). Most of his records were released on the A & M record label of which he was a co-founder in 1962.

Altamont See the ROLLING STONES.

Alter, Louis (1902–80) US composer, who wrote many hit songs for the cinema. Having worked as a cinema pianist and as accompanist to Beatrice Lillie (1898–1989) and other stage stars, he started writing for a series of Broadway revues before returning to the cinema in 1929. His hits included the film songs 'Love Ain't Nothin' but the Blues', 'Isn't Love the Grandest Thing', 'Twilight on the Trail' and 'Rainbow on the River' and such instrumentals as 'Manhattan Serenade'.

Alwyn, William (1905–85) British composer, who is remembered chiefly for his music for many famous films. A student of, and later a teacher at, London's Royal Academy of Music, he contributed soundtracks for such films as *Fires Were Started* (1942), *The True Glory* (1945), *The Fallen Idol* (1948), *Carve Her Name With Pride* (1958) and *The Running Man* (1963). His other compositions included concertos for the harp, symphonies, string quartets and piano music.

Amadeus Quartet British string quartet, which was considered one of the finest quartets anywhere in the world for many years. It members were Norbert Brainin and Sigmund Nissel (violins), Peter Schidlöf (viola) and Martin Lovett (cello), and the quartet was renowned above all for its performances of Mozart and Schubert. It also excelled in the performance of modern British works, which included Benjamin BRITTEN's third string quartet (written especially for them). The

quartet, which gave its first public performance in 1948, was disbanded on the death of Peter Schidlöf in 1987.

Ambrose (Albert Ambrose; 1897–1971) British bandleader and violinist, who led a highly acclaimed dance band at London's Mayfair Hotel for many years. Ambrose divided his early career between the UK and the USA, finally settling at the Mayfair Hotel in 1927 and making his band one of the most admired in the country. Stars associated with his band included Ted HEATH, George SHEARING and singer Vera LYNN. Among his hits were 'Love Locked Out' (1934), 'I'm on a See-saw' (1935) and 'I'm in a Dancing Mood' (1936); his signature tune was 'When Day is Done'. He switched his attention to theatre management in the mid-1950s.

ambulatory music A genre of contemporary classical music, understandably rare, which calls upon one or more of the players to walk across the platform during the piece in order to play with different players, sharing their desk. The idea is to create different perspectives of sound and, at the very least, to add extra interest by turning a mere performance into a 'happening'.

In Thea MUSGRAVE's clarinet concerto, for example, the soloist has just such an ambulatory part. Gervase de PEYER played it at the first performance in 1969 at the ROYAL FESTIVAL HALL, managing to walk from section to section without knocking over any music stands or being injured by the bows of the violinists. When he finally returned to the other clarinettists, however, he was chastened to find, instead of his music waiting for him, a succinct note telling him precisely what he could do with himself.

Amen Corner British pop group (from Wales) of the late 1960s, which enjoyed considerable chart success. Led by vocalist Andy Fairweather Low (1948–), the group was formed in 1966 and established its reputation with such singles as 'Gin House Blues' (1967), 'Bend Me Shape Me' (1968) and '(If Paradise Is) Half As Nice' (1969), which reached Number One in the UK. The band broke up but re-formed under the title Fairweather and enjoyed a further hit with 'Natural Sinner' before breaking up once more as the various members concentrated on solo careers or SESSION work.

America US pop group, which was formed in