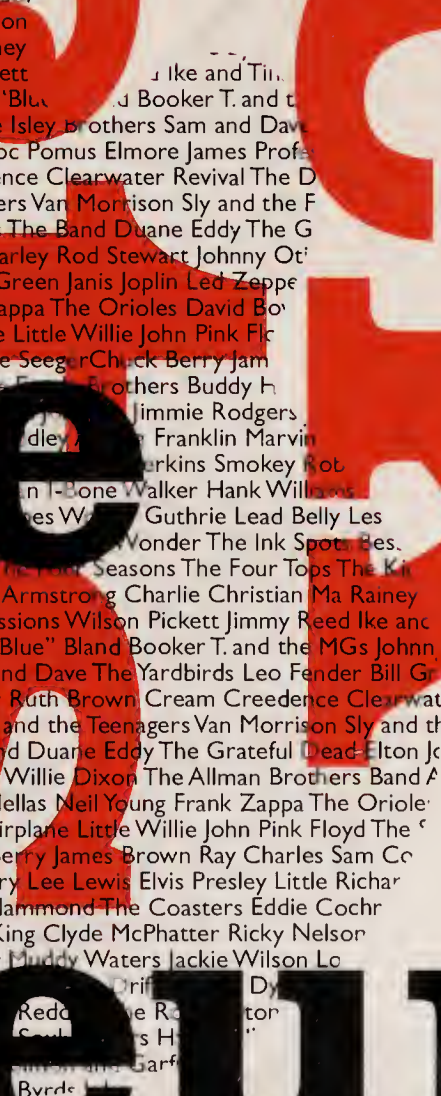


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**Rock  
Facts**

**Rock  
and  
Roll  
Hall  
of  
Fame  
and  
Museum**

Of  
The  
Famous  
Museum

# For All People Books

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# Opening Act

After nearly a decade of planning, the Rock and Roll Hall of Fame and Museum opened its doors in September 1995. The Museum grew out of the Rock and Roll Hall of Fame Foundation, which was established in 1983 by members of the music industry to honor and recognize the artists, composers, producers and others who helped make rock and roll the most popular and influential art form of the second half of the twentieth century. Designed by renowned architect I. M. Pei and located

on the shore of Lake Erie in downtown Cleveland, the Museum features an extensive collection of historic artifacts, ranging from rhythm & blues great Louis Jordan's saxophone to blues giant Muddy Waters's Fender Telecaster guitar to John Lennon's Sgt. Pepper uniform. By combining those artifacts with the latest technology—films, video walls, interactive computers—the Museum tells the story of rock and roll, from its roots in the blues, country, jazz and folk, through its birth in the fifties, its explosion in the sixties, and on to the present. From the start, it was our goal that the Museum not only pay tribute to the mega-stars of the sixties and seventies. Rather, we thought it crucial that we document the lesser-known artists who played key roles in the evolution of the music and, on the other end of the spectrum, that we deal with the music of today. To that end, the Museum visitor can see exhibits on a wide range of artists. The Everly Brothers and Elvis, Janis Joplin and the Supremes, U2 and Soundgarden are all represented in the Museum's exhibits. So are the Coasters and Ruth Brown, Grace Slick and the Rolling Stones, Run-D.M.C. and Nine Inch Nails. As we reach the end of this century, rock and roll has truly become a universal language, and the term rock and roll no longer describes just a style of music. Indeed, rock and roll encompasses everything from doo-wop to heavy metal, from rhythm & blues to rap. Beyond that, though, rock and roll also refers to an attitude, a feeling, a style, a way of life, and the Rock and Roll Hall of Fame and Museum's mission is to preserve both the history of the music, as well as that spirit.

“I like rock and roll, man; I don’t like much else. There is nothing conceptually better than [the Rolling Stones], has ever improved on ‘Whole

What's the music that inspired me to play music.  
Rock and roll. No group, be it Beatles, Dylan,  
"Gotta Shakin'" for my money."—John Lennon

What's  
rock

**“Rock and roll motivates.**

**It’s the big, gigantic motivator.”**

**—Bruce Springsteen**

**“Rock and roll music has got to**

**have that bounce; it’s got to  
have that thing to make you  
swing.”—Pete Townshend**

**“It’s** Rock and roll is fun, it’s full of energy, it’s full of laughter. It’s naughty.”—Tina Turner

**“Mystery and mischief are the two most important ingredients in rock and roll.”—Bono**

**nothin’ about rhythm and blues.**

“I mean when  
rock and roll was  
thing, and we were  
conscious that we were  
a new era. To  
almost A.D. and  
was Year One,  
world was black  
and then suddenly  
living color.”—

I was fifteen,  
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Keith Richards

u wake up in the morning, run down to the record store,

me over. You sing it all day. You go down to the bar, you're

e the band at night, you know? I can do that."—Mick Jagger

**“Rhythm  
is someth  
you either  
or don’t h  
but when  
have it, y  
it all over  
Elvis Pre**

**“Rock and roll is simply an  
attitude. You don’t have to play  
the greatest guitar.”—Johnny  
Thunders**

**“You’re not gonna beat rock and  
roll music, and if you do, I want  
to hear it.”—Jerry Lee Lewis**

“You’re talking about music that was bred from Africa to the black church, the gospel, which turned into blues and jazz and country music. And if it cross-pollinates, that’s the way it ought to be. That’s the way it started.”—Quincy Jones

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“Rock and roll to me is communication. I don’t just mean communication of ideas, but communication of feelings.... It’s not necessarily that your idea is smart, but that it’s your idea.”

–The Edge “When you’re singing and playing rock and roll, you’re on the leading edge of yourself. You’re trying to vibrate, trying to make something happen. It’s like there’s something alive and exposed.” –Neil Young “It’s a threat, really. I think that’s really the key of it.” –Suzanne Vega “It’s the music that kept us all intact....

kept us from going crazy.” –Lou Reed “Pure rock and roll is when the past no longer exists and the

future doesn't exist. It's like a flowing moment

in the present when the band and the audience become as one and you occupy a moment completely and fully.” —Joe Strummer “I was at the perfect age, puberty, when rock and roll hit me. It couldn't have been a more perfect sucker punch.” —Robbie Robertson “Anyone who tells you they didn't get into rock and roll to get laid is lying.” —Graham Nash “Rock and roll was something that's hardcore, rough and wild and sweaty and wet and just loose.” —Patti Labelle “Let's face it, rock and roll is bigger than all of us.” —Alan Freed

# The Sounds of Silence: Before There Was Rock

America in the early fifties was a study in contrasts. Economic growth had opened new vistas of security and leisure time, all accompanied by a drab soundtrack of bloodless music. On the surface, with its tidy suburban lawns, Ozzie-and-Harriet media images and McCarthy-ish vigilance, the country was the picture of stability and order. A peek just below this veneer, however, revealed a bubbling brew of racial injustice, incipient adolescent rebellion and social unrest. Soon, rock and roll would sound that insurgent cry, but in the meantime, the dulcet—or just plain dull—sounds of Eddie Fisher, Patti Page and others of their rose-colored ilk filled the air. Where black society was grooving to the golden age of rhythm & blues, white America was still knee-deep in narcoleptic pop vocalists, Percy Faith schmaltz and—when it needed real subversive kicks—slightly naughty novelty hits like “Come On-A My House.” In glorious flower everywhere were such indigenous regional musics as the blues, gospel, and country & western, but their sounds went unheard by the vast majority of Americans. Popular music of the time was drained of color and overt expressiveness, as if too much emotion and power might topple the house of cards. Teenagers, flush with a forceful presence previously unknown in our nation’s history, were left without a voice. With the airwaves saturated by the warbling of relentlessly chipper female vocalists and the steady-as-you-go pipings of male singers whose roots lay firmly in the swing era, it’s little wonder sensation-starved teenagers desperately searched their radio bands for obscure stations that played the brave new music that spoke the true language of the city streets. Rock and roll was out there. . . . It just had to be found.

The background of the image is an abstract composition of bold, organic shapes in red and black. The red shapes are layered and vary in opacity, creating a sense of depth. The black shapes are more solid and often form the negative space around the red elements. The overall effect is a high-contrast, graphic design that complements the list of names.

**Robert Johnson**  
**Jimmie Rodgers**  
**Jimmy Yancey**  
**Louis Jordan**  
**T-Bone Walker**  
**Hank Williams**  
**Woody Guthrie**  
**Lead Belly**  
**Les Paul**  
**The Ink Spots**  
**Bessie Smith**  
**The Soul Stirrers**  
**Louis Armstrong**  
**Charlie Christian**  
**Ma Rainey**  
**Howlin' Wolf**  
**Elmore James**  
**Professor Longhair**  
**Dinah Washington**  
**Willie Dixon**  
**The Orioles**  
**Pete Seeger**



People Get Ready: The Roots

The story of rock and roll is fundamentally no different from the story of American culture itself. Assimilation—the melding together of different ethnic, racial and regional strands—is central to the music that has come to define our country. Rock and roll speaks to so many Americans because it is extracted from so many different segments of American society and culture. It cuts across stylistic boundaries and social divisions. There would be no rock and roll without the roots music of African-American culture. Blues, gospel, rhythm & blues and jazz are rock and roll's essential foundations. The rhythms, song forms, instrumental expressiveness and vocal styles of rock and roll can almost all be found in these African-American musical genres. African slaves brought their rhythms to America. For these native Africans, rhythm was much more than just a musical element. It was also a language, a spiritual tool, a bedrock of society. African rhythm had a complexity and resonance that was lacking in the European-based music of the American colonists. The slaves also brought with them the call-and-response vocal traditions of their homeland, as well as African percussion and string instruments that resembled the banjo

“Black people—they drew out of their community this music and jazz and blues; and all those elements combined whites were attracted to it, it began to be known as rock

and the fiddle. The music of the African slaves had a dynamic, rhythmic charge and an expressive vocal feel that quickly seeped into prevailing American traditions and transformed them. And vice-versa. Slaves learned and modified the Southern folk songs they heard, and much as African-Americans slowly took on the religious rituals of colonial America, so they incorporated certain European-based song forms into their own music. Gospel music—the music of the black church—was, and still is, alive with the resounding rhythms and vocal exhortations of its African heritage. The electric spirit of rock and roll can be traced back to the joyous celebrations of the church. As Little Richard recalls, “You let loose! That piano was talkin’, the drums was walkin’. Oh, everybody was gone. You know, people shouting all over the place. And if you didn’t understand what it was, you thought you was in a rock and roll concert. That’s the way black gospel was when I was a boy.” The blues arose around the turn of the century, capturing the sorrows and triumphs of African-American life in the South. By the thirties the blues had developed distinct stylistic strains as personified by two of its greatest artists, vocalist Bessie

powerful, emotional, majestic thing called black gospel played a part in forming rhythm & blues, and later, as the rock and roll.”—Johnny Otis (1994 Hall of Fame Inductee)

Lead Belly



Smith and guitarist, vocalist and composer Robert Johnson, both of whom would die tragic deaths before the decade ended. Smith was an urban star whose magnificent voice was accompanied by pianos and horns on sophisticated recordings that stuck more strictly to a defined blues form. Johnson, on the other hand, was from deep in the Mississippi Delta, where he learned to accompany his achingly emotional voice and haunted lyrics with complex, irregular guitar patterns. Smith's influence can be heard in the early rhythm & blues stars of the forties and fifties just as distinctly as it can be heard in the music of Janis Joplin, who cited Smith as her greatest inspiration. Similarly, Robert Johnson's spirit can be profoundly felt in the electric blues-based style of music from its beginnings in the forties through the blues-rock explosion of the sixties to some of today's hard rock and heavy metal. The great migration of Southern African-Americans to urban centers in the North in the forties instigated the growth of the tough-minded, electrified form known as Chicago blues. The key artist of that style was Muddy Waters, a Mississippi Delta native who had known Johnson and absorbed the country blues tradition. Up north, bluesmen had begun using amplified instruments in order to be heard in the noisy bars and house parties where they played. By the early fifties Waters was leading the grittiest electric blues band in town, fueled by his authoritative vocals and stinging slide guitar and Little Walter's harmonica. Compare Waters's music of the time with the Rolling Stones' early records, and the stylistic connections

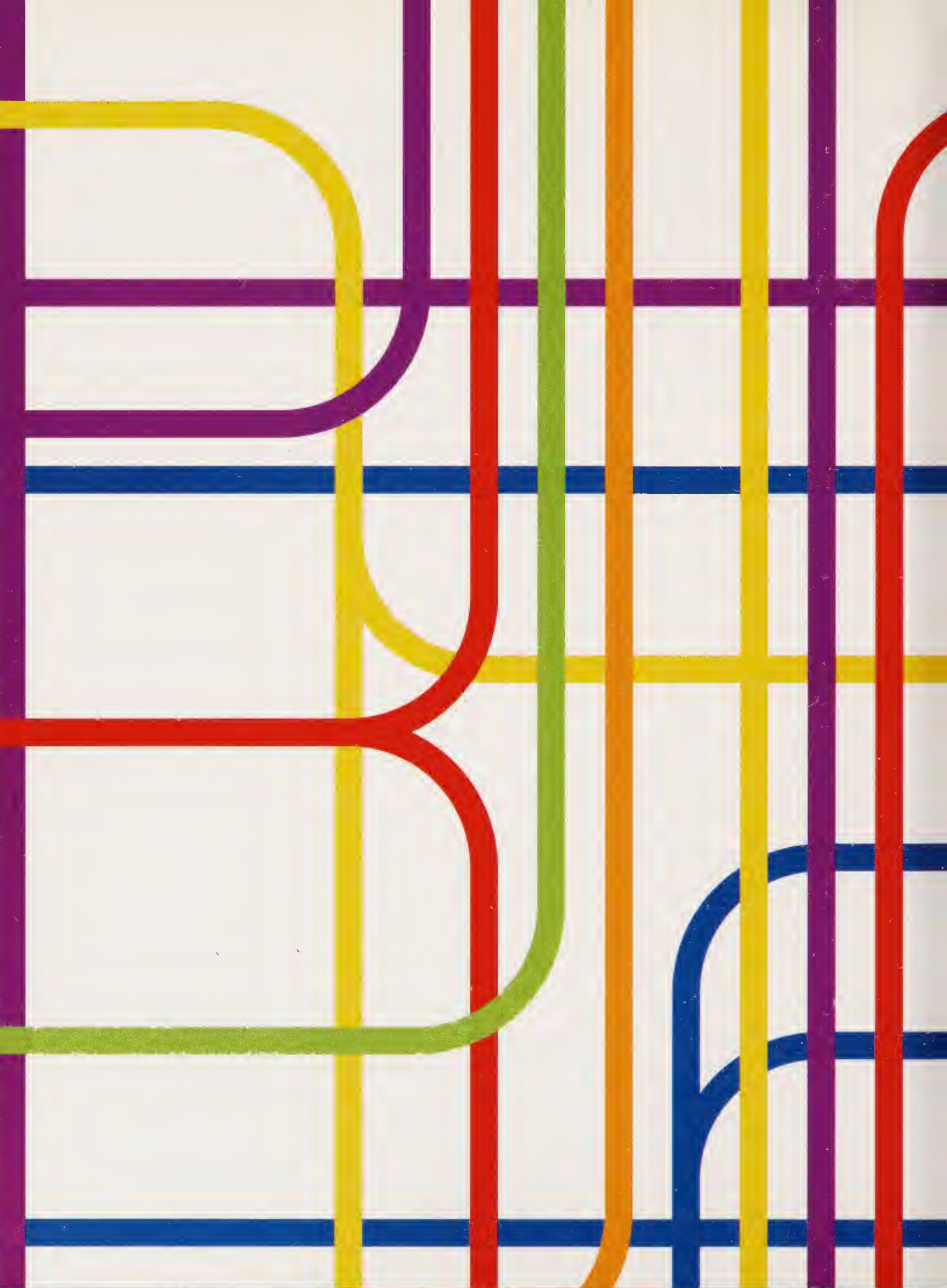


**Hank Williams**



**Bessie Smith**

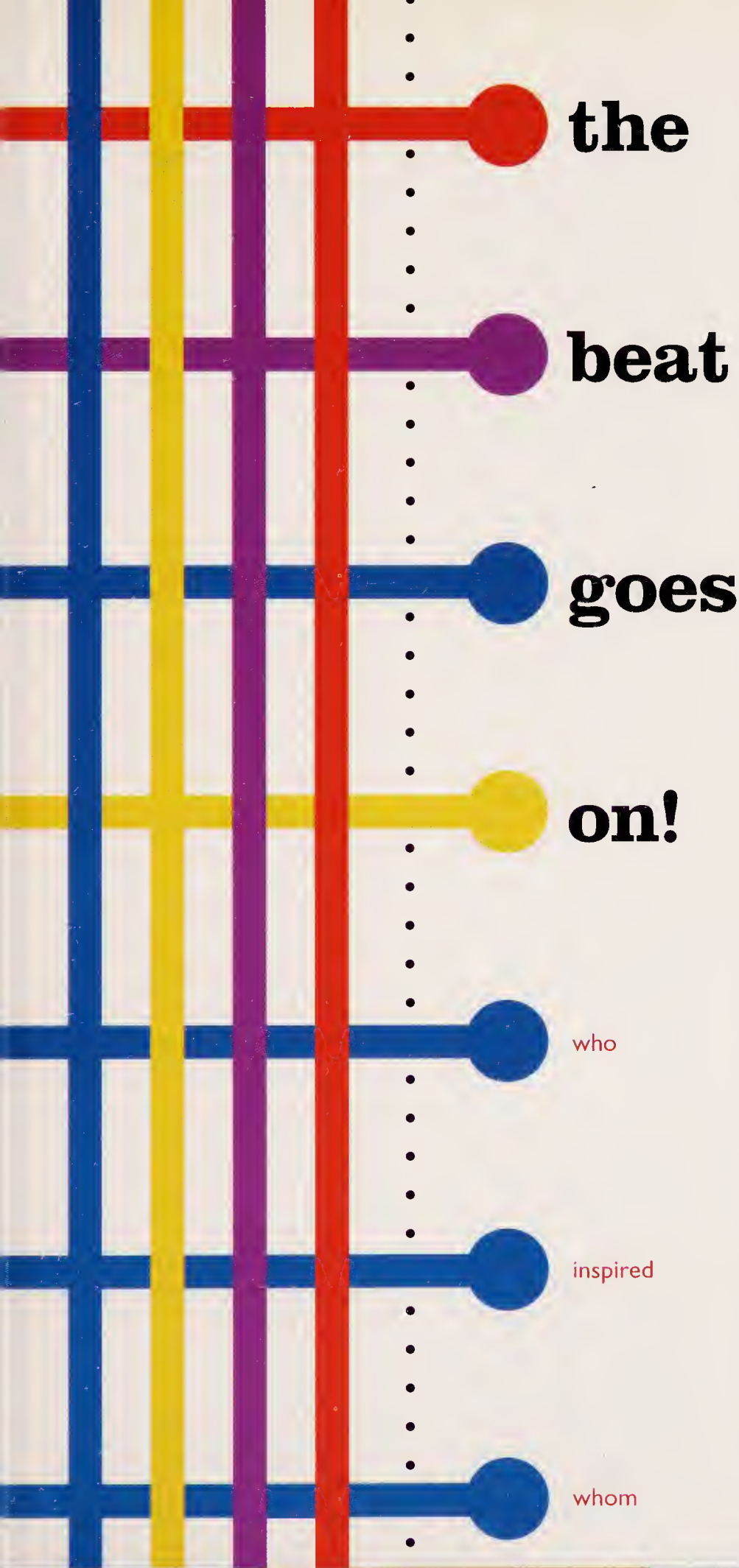
become obvious. Rhythm & blues, the immensely popular music of black America in the forties and early fifties, married the vocal styling and song forms of the blues to the swinging beat of big-band jazz and the rhythmic propulsion of boogie-woogie music. The king of R&B during its late forties heyday was saxophonist, vocalist and band leader Louis Jordan, whose infectious, riotously funny and just plain rocking recordings are direct precursors to rock and roll. Finally, with the inclusion of country music, a new sound began to come together. As white singers and musicians picked up on the blues, African-American players tuned in to country. The country influences heard in the styles of the two fathers of rock and roll—Elvis Presley and Chuck Berry—are proof of this rich, and necessary, cross-pollination. Between its earliest beginnings and its later forms, rock and roll owes a debt to countless other musicians and styles. The rural folk songs of Lead Belly, the R&B vocalizing of the Orioles, the West Coast “jump” style of Wynonie Harris and Roy Brown, the western swing of Bob Wills, the gritty blues of Elmore James, the country epics of Hank Williams, the guitar styling of T-Bone Walker and B.B. King, the rolling New Orleans sound of Fats Domino; these and a host of other artists and styles all played an integral part in the making of rock and roll. To paraphrase Willie Dixon, the poet laureate and lifelong champion of the blues: Without the roots there are no fruits. When it comes to rock and roll, truer words have never been spoken.



**Rhythm & Blues**

**Rockabilly**

**British Invasion**



**the  
beat  
goes  
on!**

who

inspired

whom

No great music, particularly rock and roll, was created in a vacuum. The music of the past exists to be plundered by contemporary artists. Remolded and reshaped, new sounds arise from old. For as it was put by film director Jean-Luc Godard—not quite a rocker, but a genuine rebel nonetheless—it's not what you take, it's where you take it to.

## Rhythm & Blues

The great R&B pioneers drew on the music they grew up with in the thirties and forties. Titans of the three major pre-rock and roll musical genres: jazz (Louis Armstrong, Billie Holiday, Fats Waller, Count Basie), blues (Bessie Smith, T-Bone Walker) and gospel (Marion Williams) affected younger artists who went on to devise the new music of the fifties. R&B acts often influenced each other in profound ways. Hank Ballard, the composer of the dance classic "The Twist," admits that the melody for that song was based on an earlier Drifters' tune, "What'cha Gonna Do?" while Little Richard claims that his trademark phrasing of "Lucille-uh" was actually taken from Ruth Brown's high-pitched "Mama-uh" as heard on her hit "Mama, He Treats Your Daughter Mean."

## Rockabilly

The Southern rockabilly artists were heavily influenced by country music. It's no surprise that giants like Hank Williams and the Louvin Brothers are cited here, as are earlier country pioneers, such as Bill Monroe, the father of bluegrass, and Jimmie Rodgers, "The Singing Brakeman," who mixed blues with rural folk music. Artists like Elvis Presley may have been announcing a new era of popular music, but they still had a strong sense of tradition. On his early Sun recordings Presley acknowledged his roots by cutting Monroe's "Blue Moon of Kentucky."

And Monroe appreciated it: "I told him if it helped him get his start and give him the style of music he wanted to do, I was for him one-hundred percent. It was all right."

## British Invasion

The mid-sixties British Invasion artists were obsessed with American music of all genres. It's impossible not to hear the impassioned Chicago blues of Muddy Waters in the Rolling Stones, the grit of John Lee Hooker in the tough rock of the Animals, or the softer harmonies of the Everly Brothers in the melodious Hollies. The rough funk of R&B left its mark, too. "The first record I remember was 'Green Onions' by Booker T. and the MGs," said Pete Townshend. "It was their guitarist, Steve Cropper, who really turned me on to aggressive guitar playing." The kids from the U.K. also loved rockabilly; just ask Carl Perkins—the Beatles recorded his "Honey Don't," "Everybody's Trying to Be My Baby," and "Match Box."

## Soul

Soul sprung from rhythm & blues and gospel. Little wonder then that such R&B monarchs as James Brown, Clyde McPhatter, Little Willie John and Charles Brown and gospel greats like Clara Ward and Professor Alex Bradford are sprinkled throughout as major influences. "I loved that man's voice to death," said James Brown of his early idol, Little Willie John. "I heard everything I loved in Willie John."

Listen to any of Brown's recordings and Little Willie's spirit can still be heard. Just scratch the surface of a soul record, and its roots pour forth. The key is passion. Soul is nothing if not music from the gut and the heart. Vocalists like Ray Charles and Marvin Gaye sing the truth just as their musical parents taught them how.

## Folk Rock

The literate nature of folk rock accounts for the importance of Bob Dylan and the Beatles as its presiding influences. Dylan's emphatic poetry and the Beatles' energy and spirit fostered a wellspring of inspiration for bands as sophisticated as the Byrds as well as more pop-oriented groups like the Turtles. The Byrds' first hit was an electrified reworking of Dylan's "Mr. Tambourine Man," while the Turtles went Top Ten with Dylan's "It Ain't Me, Babe." At times, the connections between artists are distant to the listener, but very real to the songwriter. Take the case of the Lovin' Spoonful and their 1965 hit "Daydream." Composer John Sebastian claims that in writing "Daydream," he was directly influenced by the steady rhythms of the Supremes' hit "Baby Love," while also admitting that the two songs sound nothing alike!

## Psychedelic

Some say that psychedelic music is just the blues played with the amplifiers on 11. It is undeniable that the blues

formed the backbone of so much of the hard-rocking sounds of the mid- to late sixties, accounting for the presence of Robert Johnson, Muddy Waters, Bessie Smith and others as important influences. But in the eclectic spirit of the times, various unexpected source music would creep in. The boozy, debauched revelry of Bertolt Brecht's and Kurt Weill's "Three Penny Opera" must have spoken to the anarchic spirit of the Doors' Jim Morrison. The rousing rendition of Brecht's and Weill's "Alabama Song" from the Doors' debut album could convince you that there was obviously a lot in common between the streetlife of twenties' Berlin and sixties' Los Angeles.

### Singer/Songwriters

The naked emotion and soul-searching introspection that characterize the singer/songwriter movement of the sixties and seventies has significant precedents in the work of two rural artists: Hank Williams and Woody Guthrie. In contrast to the middle-class, college-educated backgrounds of the latter-day balladeers, Williams and Guthrie were offspring of the Depression and lived hard-traveling lifestyles. Bob Dylan and Neil Young responded to the integrity and outspoken nature of Williams's and Guthrie's songs. Dylan was hit by the power of Guthrie as a young man in the Midwest: "Either in Minneapolis or St. Paul, I heard Woody Guthrie. And

when I heard Woody Guthrie, that was it, it was all over."

### Hard Rock

Sometimes influences seem to come out of left field. It's obvious that Aerosmith did their share of listening to the Rolling Stones and that Metallica love Black Sabbath. But explain the admiration that Axl Rose of Guns n' Roses has for Elton John, or the esteem that Jimmy Page of Led Zeppelin holds for British folk guitarist Bert Jansch. Close listening often reveals that within the heart of a hard rock band lies a reflective, romantic soul. When Rose sings a piano-based ballad, Elton's right alongside him; when Page launches into an acoustic, folk-tinged tune, Jansch's presence is felt. And the same goes for the frivolous side of hard rock. The offhanded asides that became former Van Halen vocalist David Lee Roth's trademark are indebted to Fats Waller, who way back in the thirties was tossing out suggestive lines that would shame Roth.

### Punk and New Wave

When a contemporary band acknowledges its influences, it can often result in reviving interest in that band or artist. With the punk and new wave movement of the late seventies and eighties, the names of earlier, overlooked bands began to be bandied about, arousing interest and renewed admiration. The Velvet Underground, the Stooges, the

New York Dolls and Mott the Hoople were, for the most part, rock footnotes. All of a sudden they were being championed by bands such as the Sex Pistols, who looked to the earlier bands as models of unadulterated energy, aggression and left-of-center inventiveness. The renewed attention showered on the Velvet Underground transformed them into rock icons; Iggy Pop, leader of the Stooges, has a thriving career, and a Mott the Hoople reunion tour is probably right around the corner.

### Alternative

There are times when a band's decisive influence can be one of their contemporaries rather than a figure from the past. Nirvana was already an established band with an album under their belt when they went into the studio to record *Nevermind*. Songwriter Kurt Cobain had been doing some hard listening to a Boston-based band of the time called the Pixies, whose use of dynamics and altered pop-song form particularly impressed him. Cobain used the Pixies as a model in writing "Smells like Teen Spirit," the tune that broke the band into superstardom. "I was basically trying to rip off the Pixies. I have to admit it," Cobain said. "When I heard the Pixies for the first time, I connected with that band so heavily I should have been in that band—or at least in a Pixies cover band."

# Artists

# Influences

Dinah Washington

Louis Jordan

Fats Domino

Big Joe Turner

Little Richard

Chuck Berry

Hank Ballard

Elvis Presley

Carl Perkins

Jerry Lee Lewis

Buddy Holly

Eddie Cochran

Everly Brothers

Louis Armstrong

Count Basie

Blue Sky Boys

Roy Brown

Ruth Brown

Arthur "Big Boy" Crudup

Bo Diddley

The Drifters

Billie Holiday

Louis Jordan

Professor Longhair

Louvin Brothers

Amos Milburn

Bill Monroe

Moon Mulican

Elvis Presley

Little Richard

Jimmie Rodgers

Bessie Smith

Fats Waller

T-Bone Walker

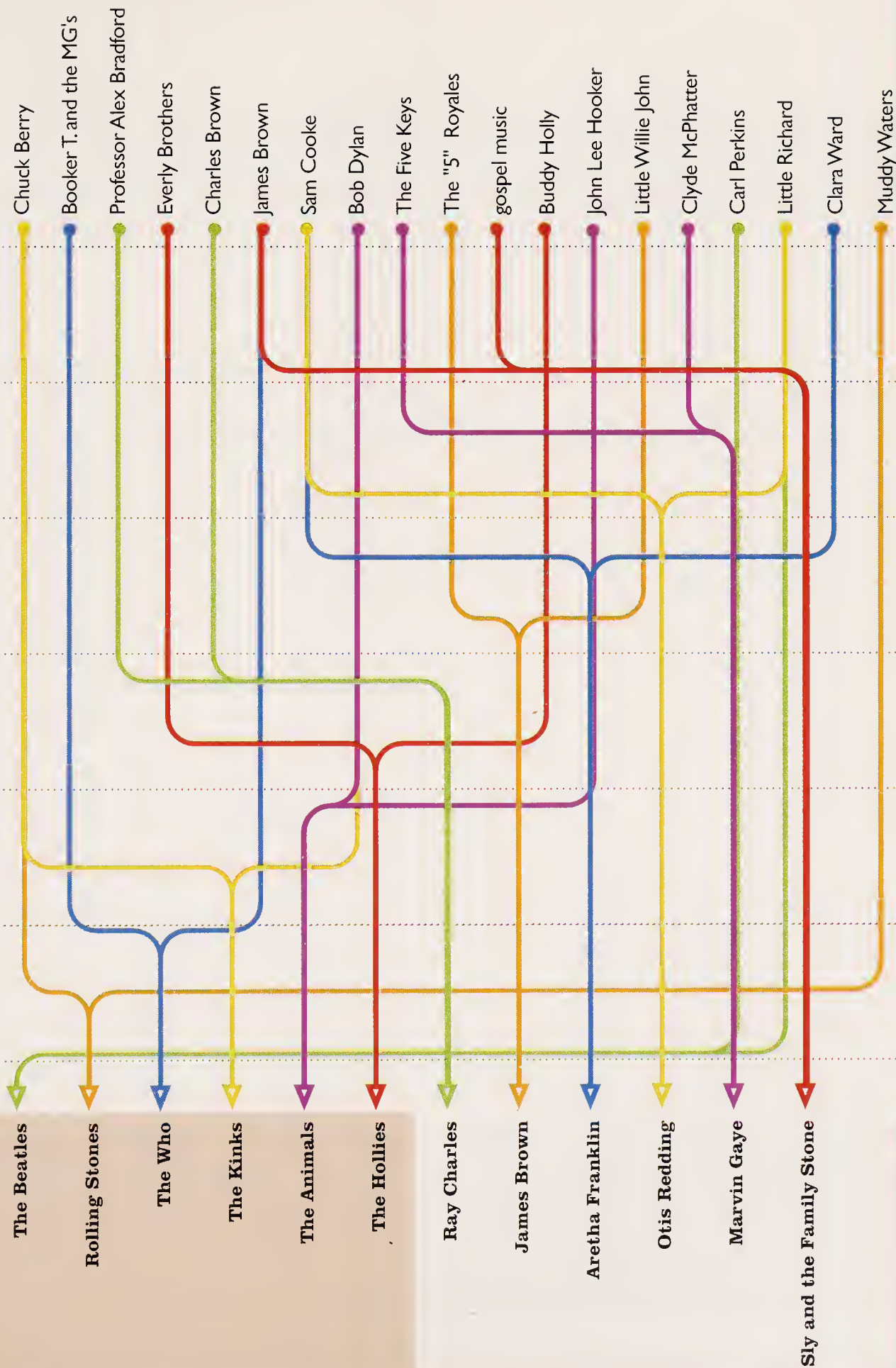
Ethel Waters

Hank Williams

Marion Williams

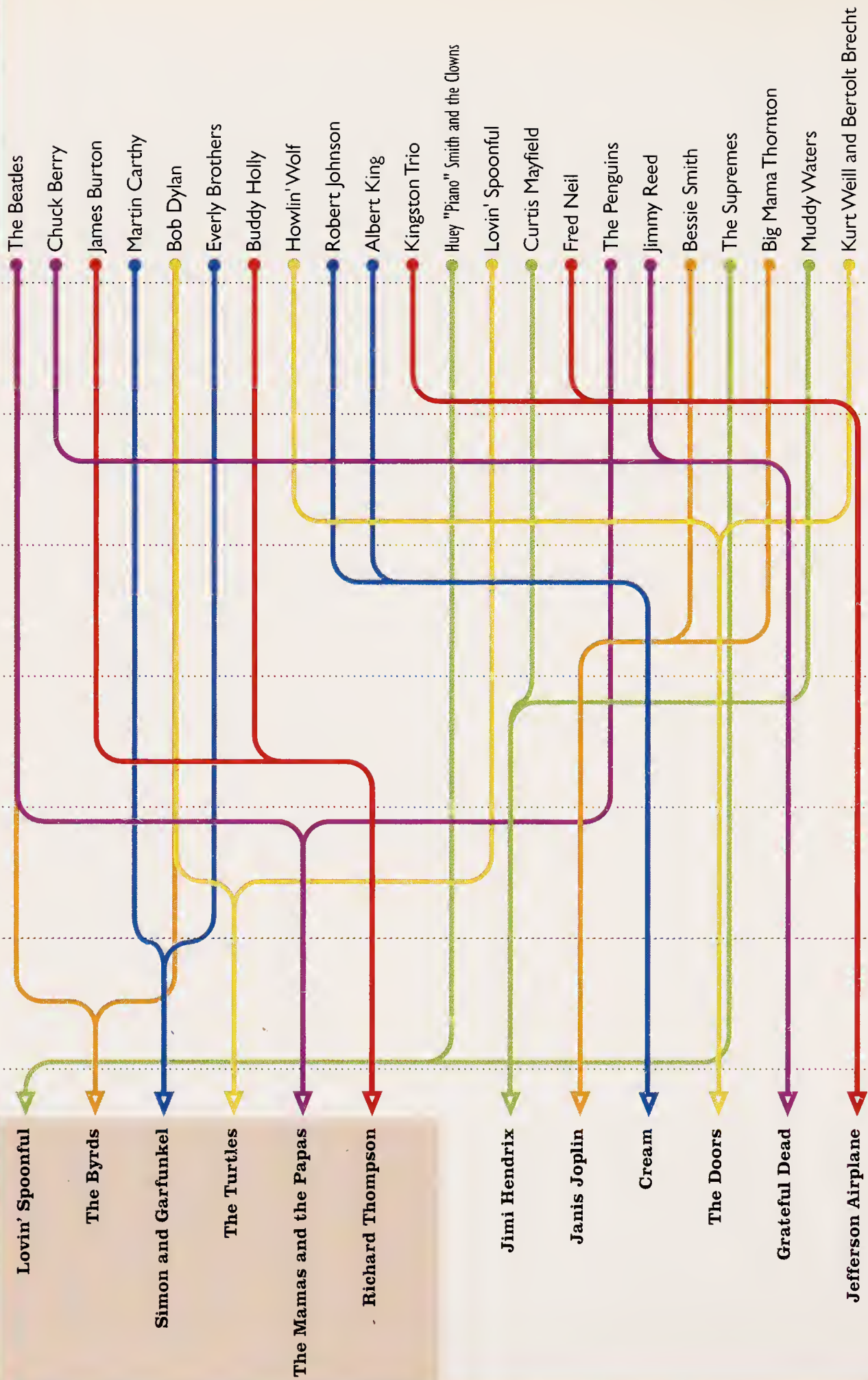
Rhythm & Blues

Rockabilly



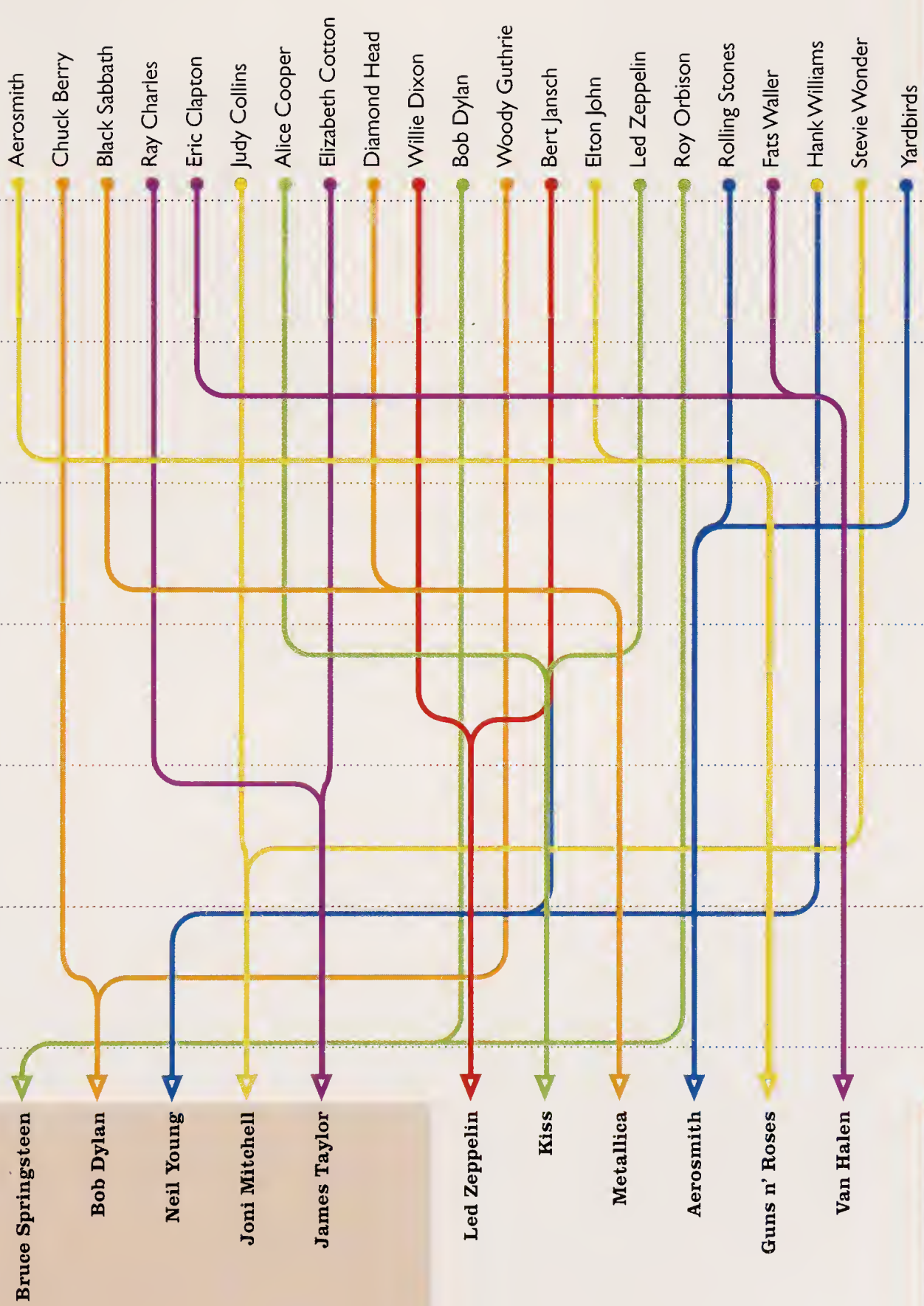
# Influences

## Artists



Folk Rock

Psychedelic



Singer/Songwriter

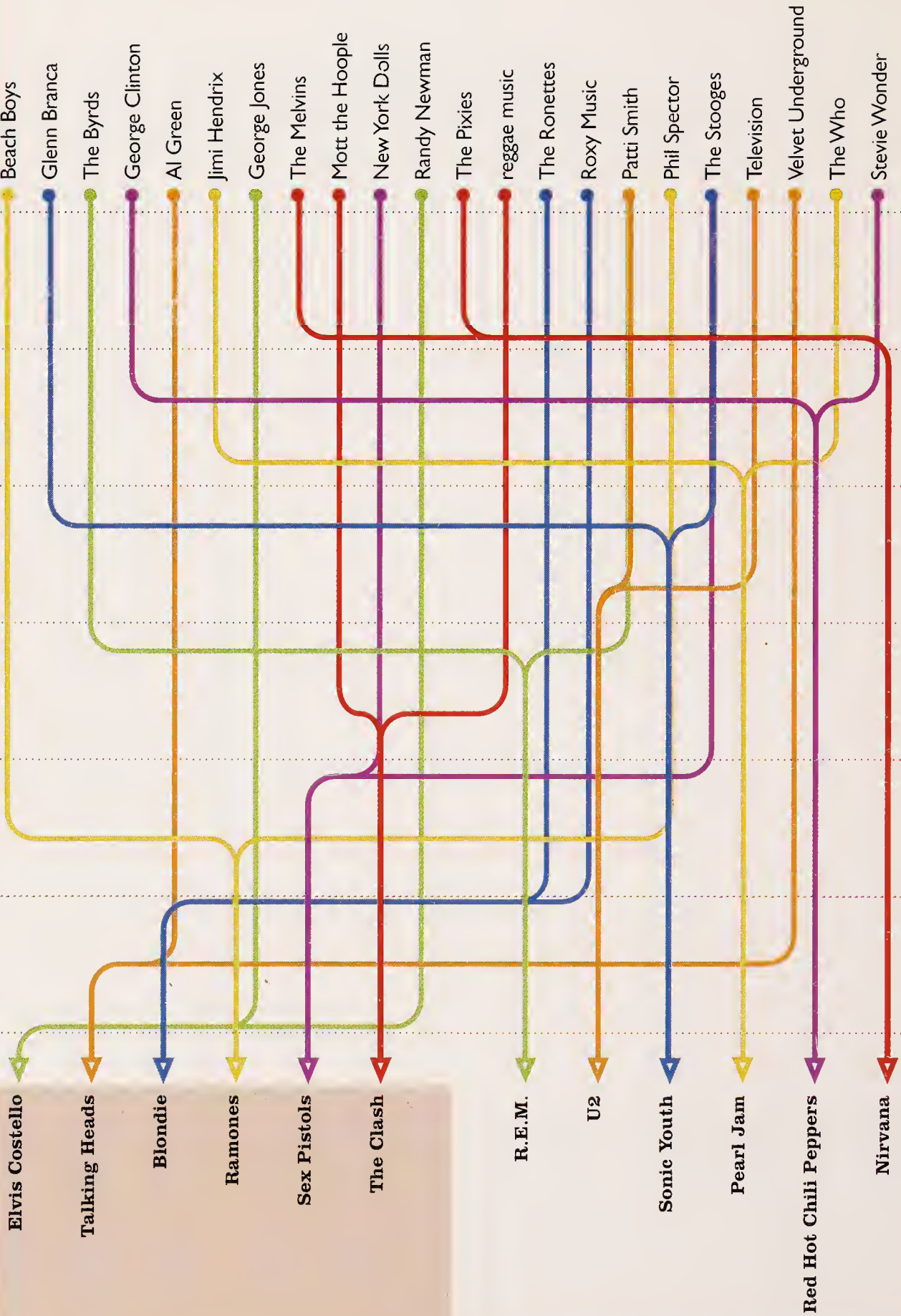
Hard Rock

Artists

Influences

# Artists

# Influences





Rock and Roll Archaeology: Ten Treasures

# 1970

**Boots:** Belonged to Patti Smith, singer/poet  
Description: c. 1970, combat-style, black boots,  
8 in. tall x 3½ in. x 10½ in.  
Worn during the tours of the late seventies  
Rock and Roll Hall of Fame and Museum.  
Gift of Beverly Smith

Patti Smith has one of the most impressive extra-musical resumes in rock history. A published poetess and former rock critic, Smith also collaborated on a play with Sam Shepard. She knew the right collaborators to work with once she became a star as well: her biggest hit, 1978's "Because the Night," was a joint effort with Bruce Springsteen.





# 1959

**Report card:** Belonged to Keith Moon, drummer for the Who  
**Description:** Issued by Alperton Secondary School for Boys, 1959. C average with A minus in music Rock and Roll Hall of Fame and Museum.  
 Gift of Kit Moon

Although he was showing promise in music, school may not have been the highest priority for Keith Moon. By the time he was seventeen, Moon was a working member of the Who, pounding—and regularly destroying—his drums with manic intensity. Rock's premier madman, Moon once drove a car into a hotel swimming pool during a 1967 tour the Who shared with Herman's Hermits.

MIDDLESEX EDUCATION COMMITTEE

ALPERTON SECONDARY SCHOOL FOR BOYS

REPORT FOR *Summer* TERM, 1959

Name of Pupil *Keith Moon* Form *2<sup>a</sup>*

ASSESSMENTS: A—Excellent B—Good C—Fair D—Weak E—Very Weak

| SUBJECT            | MARKS: |      | COMMENT                                                                                 | INITIALS  |
|--------------------|--------|------|-----------------------------------------------------------------------------------------|-----------|
|                    | YEAR   | TERM |                                                                                         |           |
| ENGLISH            | 42%    | B-   | Began to work more seriously some time ago. His effort continues. "Good!"               | <i>AM</i> |
| ENGLISH LITERATURE |        |      |                                                                                         |           |
| FRENCH             | 62%    | C+   | He can do good work, but is apt to let his mind wander. <i>CH</i>                       |           |
| GEOGRAPHY          | 40%    | C+   | Lively, original but sometimes slack & careless.                                        |           |
| HISTORY            | 11%    | C+   | Not enough solid matter below the bright surface.                                       |           |
| MATHEMATICS        | 11%    | C+   | John and Rosemary marks 62%. But the two exam marks show that little has been retained. | <i>AM</i> |
| SCIENCE            | 56%    | C    | Superficially interested - lacks concentration.                                         | <i>AM</i> |
| TECHNICAL DRAWING  |        |      |                                                                                         |           |
| METALWORK          |        | C    | Finds it an effort physically fit in his. <i>AM</i>                                     |           |
| WOODWORK           |        | C-   | Works in wood. Finished two bowls. <i>AM</i>                                            |           |
| ART                | 71%    | D    | Hopeless, although he shows some particular loose with courage and tactics. <i>AM</i>   |           |
| MUSIC              | 77%    | A-   | 2nd in exam. He shows considerable ability.                                             | <i>AM</i> |
| PHYSICAL EDUCATION |        | C+   | Works well at times, but is still inclined to play the fool.                            | <i>AM</i> |

Attendance: *339/400*

General Remarks: *Behaviour good. He is more sensible in his manner. His personality assures him of some standing with the rest of the boys in the form. Academically he is in the lower half.*

Form Master: *W. Johnson* Headmaster: *W. Johnson*

NEXT TERM BEGINS: *Tuesday 8<sup>th</sup> September*

Mr & Mrs Moon  
 134, Chaplin Road  
 Wembley  
 Middx.

# 1970s

**Stage outfit:** Belonged to Bootsy Collins, bassist for Parliament-Funkadelic

**Description:** fully-fringed shirt and pants  
Rock and Roll Hall of Fame and Museum.  
Gift of Bootsy Collins

Bassist and vocalist Bootsy Collins came to the P-Funk universe from a stint with the greatest R&B finishing school there was: James Brown's band. With George Clinton's P-Funk conglomerations and his own Bootsy's Rubber Band, Collins became a hero to a new generation of musicians. Collins is even celebrated by name in the Tom Tom Club's 1982 hit, "Genius of Love."

Flamboyant costumes and elaborate props combined with attitude to distinguish P-Funk's "one nation under a groove."





# 1950<sup>s</sup>

**Saxophone:** Belonged to Louis Jordan, R&B saxophonist, vocalist and band leader  
**Description:** 25<sup>3</sup>/<sub>8</sub> in. x 8<sup>1</sup>/<sub>2</sub> in. x 4<sup>3</sup>/<sub>4</sub> in. deep  
Rock and Roll Hall of Fame and Museum.  
Gift of Martha Jordan

Louis Jordan, one of the fathers of rock and roll, had deep roots in the swing era of the thirties. Jordan first attracted attention in drummer Chick Webb's big band, playing alto saxophone and singing, alongside famed vocalist Ella Fitzgerald. Jordan was a major influence on three of the most important figures in the formation of rock and roll: Chuck Berry, Ray Charles and B. B. King. Jordan's influence continues to be felt today. His vintage hits, with their jumping beat and clever lyrics, were the inspiration for the Broadway musical *Five Guys Named Moe*.



# 1948

**Guitar:** Belonged to Elmore James, blues guitarist extraordinaire.

Description: c. 1948 National, 42 in. x 15 1/2 in. x 4 1/2 in.  
Rock and Roll Hall of Fame and Museum.  
Gift of Bobby Robinson

Elmore James's songs helped form a repertoire for the sixties blues-rock movement, among them: "Dust My Broom," "The Sky Is Crying," "Done Somebody Wrong," "I Can't Hold Out" and "It Hurts Me Too."

James's stinging guitar work and anguished vocals influenced such major rock figures as Jimi Hendrix, Eric Clapton, Duane Allman and Jeff Beck.



circa

# 1968

**Jacket:** Belonged to Jimi Hendrix, psychedelic/blues guitarist

**Description:** velvet patchwork, 20 in. across shoulders, 23 1/2 in. long

Rock and Roll Hall of Fame and Museum.

Gift of James Alan Hendrix

Jimi Hendrix's unique sartorial style pulled together a variety of influences reflecting the guitarist's personal background and professional experiences.

Hendrix's flamboyant garb mixed the funky flash of the R&B players with whom he worked in the early sixties, the psychedelic Carnaby Street fashions, which coincided with his commercial breakthrough in the mid-sixties, and Native American attire, an acknowledgment of Hendrix's mixed ethnic roots.



# 1966

**Lyric sheet:** "Purple Haze," 1966

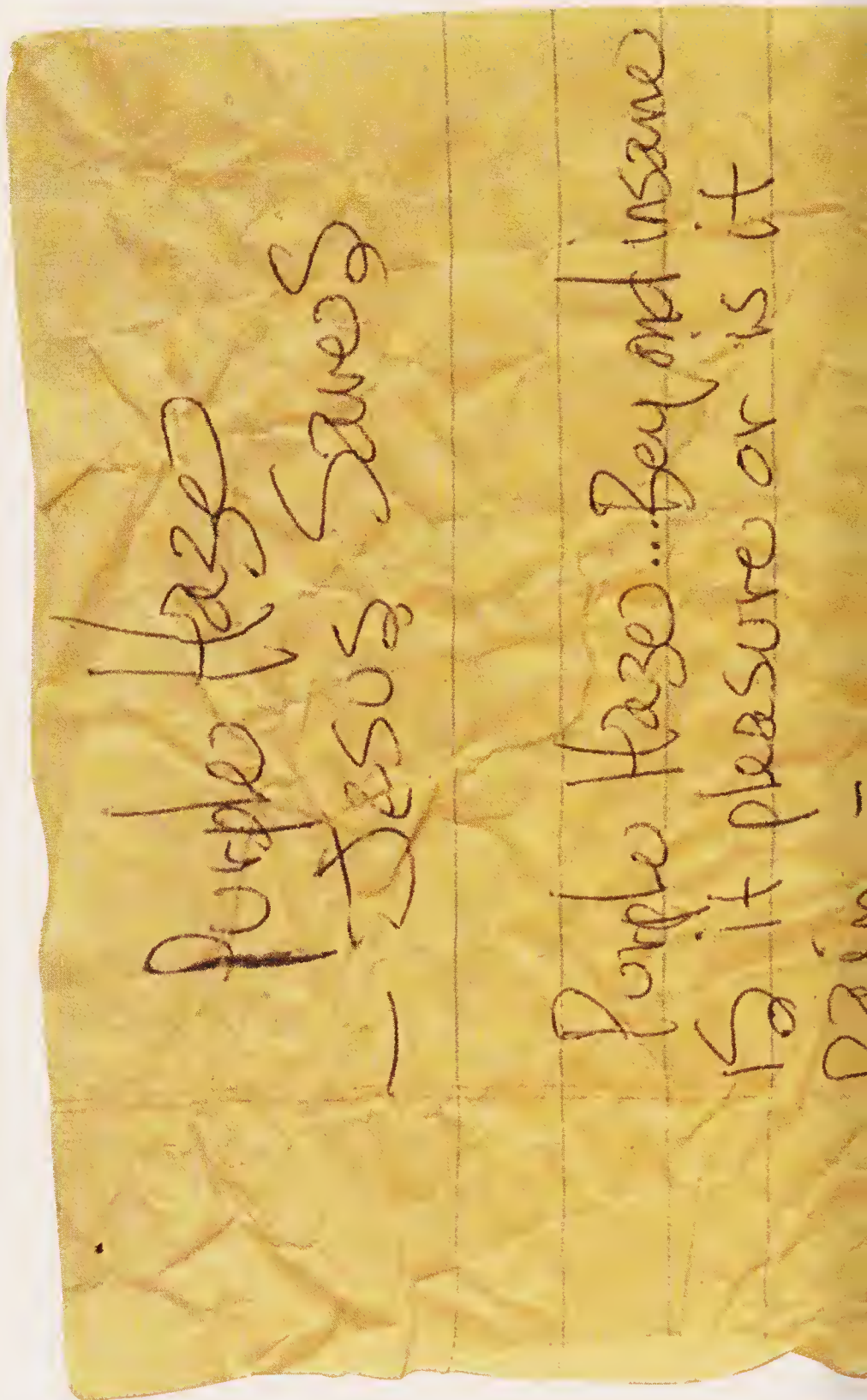
Written by Jimi Hendrix for the album *Are You Experienced?* 1967

Originally titled "Purple Haze, Jesus Saves."

Description: 8 in. x 5 in. Written by Hendrix in the dressing room of the Upper Cut Club in London. This is the first known draft of the song. These lyrics were thrown away by Hendrix and retrieved from the trash by a friend.

Rock and Roll Hall of Fame and Museum. Gift of the Rock and Roll Hall of Fame Foundation

Jimi Hendrix had to leave America to make it big in America. Discovered by Animals' bassist Chas Chandler, Hendrix was brought to England in 1966 to groom his act. With the addition of drummer Mitch Mitchell and bassist Noel Redding, the Jimi Hendrix Experience was formed; hits in the U.K., like "Hey Joe," soon followed. Hendrix's first U.S. appearance after the formation of his band was his celebrated performance at the Monterey Pop Festival in June 1967. In that same summer, Hendrix captivated America with his "Purple Haze" single and its "scuse me while I kiss the sky" refrain.



looking up ~~at~~ at the  
bed... See my Body painted  
Blue and red -

I see fetos unbarns  
~~Why is ~~every body~~~~  
pointing at the Time ---

Rush through space...  
My Hair is Blowing in their minds.  
~~People~~ through the Haze

I see 1000 crosses  
Scratched in the

# 1959

circa

**Jacket:** Belonged to Carl Gardner of the Coasters  
**Description:** black tuxedo jacket with gold sequins, 18½ in. across shoulders, 18¾ in. across chest, 27 in. arm length, 33¾ in. long  
 Rock and Roll Hall of Fame and Museum.  
 Gift of Carl Gardner

The Coasters were a California-based vocal group who originally started out as the Robins. The clown princes of rock and roll will always be associated with Jerry Leiber and Mike Stoller, the writing and producing team that gave them such amusing, unforgettable fifties hits as "Yakety Yak," "Charlie Brown" and "Poison Ivy," titles that are emblazoned on Gardner's jacket.



# 1975

**Guitar:** Belonged to David Byrne of Talking Heads

**Description:** 1975 12-string Angelica 42<sup>3</sup>/<sub>4</sub> in. x 16 in. x 4<sup>3</sup>/<sub>8</sub> in.—2 in. width at top of neck

Rock and Roll Hall of Fame and Museum.

Gift of Tina Weymouth and Chris Frantz

Talking Heads had its genesis at the Rhode Island School of Design, where David Byrne, Tina Weymouth and Chris Franz first met. Before

hooking up with Jerry Harrison, the Talking Heads originally played as a trio. Keyboardist/guitarist Harrison already had his proto-New Wave credentials in order: he had been a member of the legendary band Jonathan Richman and the Modern Lovers.

Much of the group's early popular appeal was linked to its fun-loving, quirky, sometimes neurotic lyrics and to its exacting instrumentals, including Byrne's simple, refined guitar phrasing.



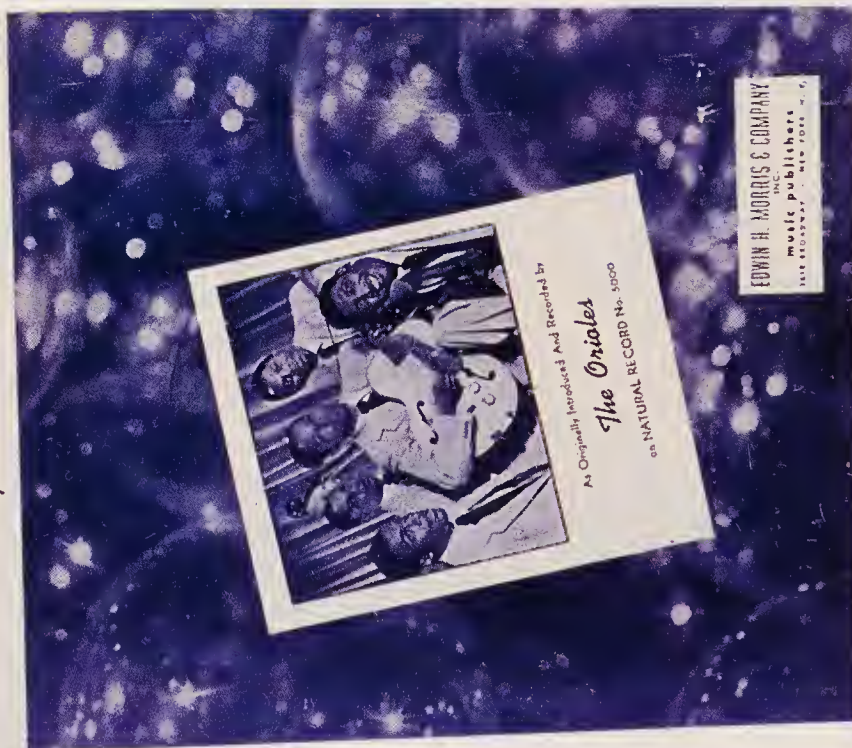
# 1948

Sheet music and 78 rpm record: "It's Too Soon to Know," 1948, written by Deborah Chessler for the Orioles

Description: Commercial sheet music, 12 in. x 9 in., and Natural 78 rpm record. Rock and Roll Hall of Fame and Museum. Gift of Deborah Chessler in memory of her mother

## IT'S TOO SOON TO KNOW

By Deborah Chessler



"It's Too Soon To Know" is considered by many noted pop-music historians to be the **first rock and roll song**. It was composed by a young Deborah Chessler, who went on to manage the Orioles, one of the most important of the early R&B vocal bands.





**Rockin'**

**Rhythm & Blues**

**All**

**Rap**

**Over**

**Grunge**

**The**

**Psychedelic**

**World:**

**Punk**

**The**

**Rockabilly**

**Scenes**

**Motown**

35 36 37 38 39

**New Orle**

Rhythm & Blues

**New York**

Rap

**Seattle**

Grunge

**San Francisco**

Psychedelic

**London/N**

Punk

**Memphis**

Rockabilly

**Detroit**

Motown

40

41

42

43

44

ns

hythm & es

1945

January: Cosimo Matassa opens J&M Studio. All the best New Orleans rhythm & blues records of the next 25 years, including Fats Domino's, are made under his tutelage.

1948

June: Roy Brown debuts on the charts with the rhythm & blues classic "Good Rockin' Tonight."

1949

**Rap**  
December: Fats Domino cuts "The Fat Man," with Dave Bartholomew producing.

Professor Longhair is recorded for the first time. His four-song session yields the anthem "Mardi Gras in New Orleans."

1948

October: Memphis station WDIA changes to an all-black format. By the following summer, it will become the first radio station in the U.S. staffed entirely by black disc jockeys, and in a few years, it will be the most powerful station in Memphis.

**Psychedelic**

Winter: "Daddy-O-Dewey" Phillips takes over the "Red Hot and Blue" show on WHBQ, programming a mix of hillbilly, blues and pop music.

1949

July: Nashville's Bullet Records releases the first record by Memphis-based Riley "B. B." King, host of a popular show on WDIA.

**Rockabilly**

**Motown**

isco

YC

45

46

47

48

49



## Rhythm & Blues

### Rap

1952  
May: "Lawdy  
Miss Clawdy," a  
huge New  
Orleans-flavored  
R&B hit by  
Lloyd Price,  
with Domino  
guesting on  
piano, hits  
Number One.

1954  
February:  
Guitar Slim's  
seminal R&B  
song, "The  
Things That I  
Used To Do,"  
becomes a  
national hit.

1950  
January: Sam C.  
Phillips opens  
Memphis  
Recording  
Service at 706  
Union Avenue,  
the site of a  
former radiator  
repair shop. He  
begins recording  
several local  
blues artists, including B. B.  
King, Howlin' Wolf and James  
Cotton.

1951  
March: Phillips  
records "Rocket  
88" with singer  
Jackie Brenston  
and Ike Turner's  
band. The record  
is released by  
the Chess label  
and is an R&B  
smash.

1954  
July: Sun  
releases "That's  
All Right" and  
"Blue Moon of  
Kentucky" by  
Elvis Presley,  
backed by  
guitarist Scotty  
Moore and  
bassist Bill  
Black. Dewey  
Phillips debuts  
the record on  
"Red, Hot and  
Blue."

1955  
November:  
Despite  
Presley's  
growing  
popularity, his  
five Sun singles  
fail to make a  
dent on the  
national charts.  
Phillips sells his  
contract to RCA  
Records for  
\$35,000.

December: Carl  
Perkins records  
"Blue Suede  
Shoes" and  
"Honey Don't,"  
which Sun  
releases  
together as a  
single on  
January 1, 1956.  
It will become  
Sun's first  
million-seller.

### Punk

### Rockabilly

1952  
March: Phillips  
launches his  
own label, Sun  
Records.

1953  
March: WDIA  
disc jockey  
Rufus Thomas'  
"Bear Cat," an  
answer record  
to Big Mama  
Thornton's  
"Hound Dog,"  
becomes Sun's  
first national  
hit.

### Motown

# Detroit

# ns

1959  
February: Frankie Ford records "Sea Cruise," backed by famed New Orleans pianist Huey Smith, for the Louisiana-based Ace Records.

& Blues

1955  
September: Little Richard travels to New Orleans, where he records "Tutti Frutti" at the end of the session.

1956  
October: Shirley and Lee's "Let the Good Times Roll," a million-seller, peaks at Number 20 on the charts.

1959  
"Come to Me," by Marv Johnson, is the debut release on the Tamla label. Founded by Berry Gordy, Tamla is the first of several labels under the umbrella of his Motown Records Corporation.

1959  
December: Hi Records scores its first big hit, "Smokie, Part 2," by the Bill Black Combo. In the next decade, the label will become influential in the development of soul music, with a roster of artists including Al Green.

Grunge

1957  
August: Huey "Piano" Smith and the Clowns' single "Rockin' Pneumonia and the Boogie Woogie Flu," a syncopated rock and roll classic, debuts on the charts.

1957  
March: Sun releases "Whole Lotta Shakin' Goin' On," by Jerry Lee Lewis.

November: "Great Balls of Fire" hits Number One. Near the end of the year, Jerry Lee Lewis marries his 13-year-old cousin, Myra Gale Brown.

"Bad Girl," by the Miracles, is the first single released on the Motown label. The name is a contraction of "Motor Town," a reference to Detroit's status as the center of the auto industry.

Psychedelic

Winter: Inspired by the success of Sun, Quinton Claunch, Bill Cantrell and Ray Harris form Hi Records. Joe Cuoghi, owner of Memphis' Poplar Tunes record store, becomes the label's president.

Berry Gordy moves all of Motown's recording and administrative operations into a two-story house at 2648 West Grand Boulevard, which he christens "Hitsville."

Punk

Rockabilly

1958  
May: While on tour in England, Jerry Lee Lewis is attacked by the press, who are outraged by his marriage. The furor carries back to the U.S., where he is blacklisted from radio playlists and numerous bookings are canceled.

1956  
April: Roy Orbison's first Sun single, "Ooby Dooby," is released.

May: Sun releases Johnny Cash's "I Walk the Line," which hits Number Two on the country chart and Number 19 on the pop chart.

**Rhythm & Blues**

**Rap**

**Grunge**

**Psychedelic**

**Punk**

**Rockabilly**

**Motown**

1961

May: Vocalist Ernie K-Doe's "Mother-in-Law," a million-selling novelty, hits Number One. The song was released by Minit Records, one of the most important independent labels in New Orleans.

1961

January: Motown signs the Primettes, a girl group just out of high school. They change their name to the Supremes.

February: "Shop Around," by the Miracles, is Motown's first national hit, reaching Number Two on the Billboard chart and topping Billboard's Hot R&B singles list for eight weeks.

December: "Please Mr. Postman," by the Marvelettes, becomes Motown's first Number One pop hit and second million-seller.

# ns

## Rhythm & Blues

**1964**  
New Orleans singer Tina Thomas cuts "Time Is On My Side," an R&B hit subsequently covered by the Rolling Stones.

## Rap

## Grunge

# ic ve

**1963**  
August: Motown's 12-year-old prodigy, Little Stevie Wonder, tops the pop charts with "Fingertips (Pt. II)." Recorded in concert, it is the first live single in history to reach Number One.

## Psychedelic

**1964**  
August: Martha and the Vandellas release "Dancing in the Street," one of the definitive anthems in rock and roll history and a highlight of Motown's early years.

## Punk

**1962**  
March: The Temptations, another vocal group signed to Motown, release their first single "Dream Come True" on the Gordy label.

## Rockabilly

## Motown

**1965**  
**May:** The Dixie Cups, a female vocal trio, top the national singles chart with "Chapel of Love." A year later they score another hit with "Iko Iko," based on a Creole chant.

**1965**  
**June:** "Back in My Arms Again" tops the **Billboard Hot 100** singles chart, making the Supremes the only American group to release five Number One hits in a row.

**Psyche**

**1965**  
**June:** The Red Dog Saloon opens for business in Virginia City, Nevada, and the San Francisco-based Charlatans are the house band.

**August:** The Matrix, a pizza parlor turned rock club, is opened by Marty Balin of Jefferson Airplane. The still-legal hallucinogen LSD is sold at the bar.

**Motown**

**1966**  
**July:** Soul singer Lee Dorsey scores the biggest record of his career when "Working In A Coal Mine," written by Allen Toussaint, hits Number Eight in both America and the U.K.

**December:** "Tell It Like It Is," featuring the vocals of Aaron Neville, rises to Number Two on the national charts.

**December:** Ken Kesey and his Merry Pranksters throw the first Acid Test—a chaotic party spiked with psychedelic drugs—in San Jose. The Grateful Dead, then known as the Warlocks, provide the music.

**1966**  
**October:** The Four Tops earn their second Number One single and the biggest hit of their career with "Reach Out, I'll Be There." It is one of many written and produced for them by the team of Brian Holland, Lamont Dozier, and Eddie Holland.

**October:** A Tribute to Dr. Strange, an evening of music, dance and light shows, is organized by pioneering promoters the Family Dog. Performing at the event are Jefferson Airplane, the Charlatans, and the Great Society.

**November:** Bill Graham presents his first show, a benefit for the San Francisco Mime Troupe.

**1966**  
**January:** The Psychedelic Shop opens in Haight-Ashbury, selling books, records, roach clips and other accouterments of the hippie lifestyle.

Ken Kesey plans, and Bill Graham supervises, the Trips Festival: three days of concerts, films, readings and lights.

**1967**  
**December:** "I Heard It Through the Grapevine," written by Marvin Gaye and recorded by Gladys Knight and the Pips, rises to Number Two. Exactly a year later, Gaye's own version will become the top song in the country.

**February:** Big Brother and the Holding Company and Jefferson Airplane headline the Tribal Stomp.

**October:** A new federal law makes possession of LSD illegal.

# ns

1967

January: The Human Be-In, subtitled A Gathering of the Tribes, is held in Golden Gate Park, drawing an estimated 20,000.

"Hello Hello" by Sopwith Camel becomes the first single by a San Francisco band to break the Top Forty.

April: The Gray Line tour company announces the Hippie Hop, a bus trip through Haight-Ashbury for curious tourists.

June: The Monterey Pop Festival provides worldwide exposure for the San Francisco bands.

August: Beatle George Harrison and his wife, Patti, stroll the streets of Haight-Ashbury, bringing more international attention to the scene.

1968

Summer: A young singing group, the Jackson Five, auditions for Berry Gordy at the Motown offices. Fronted by nine-year-old Michael Jackson, they are signed on the spot.

December: Motown records occupy the three top spots on Billboard's Hot 100, an unprecedented feat.

1968

July: Bill Graham takes over the Carousel, a club jointly owned by Jefferson Airplane and the Grateful Dead, and rechristens it Fillmore West.

1969

December: A free concert organized by the Rolling Stones turns ugly at Altamont Speedway, outside San Francisco. Sets are disrupted by violence from Hell's Angels. Marty Balin is knocked unconscious and a concertgoer is stabbed to death.

Rock & Blues

Rap

Grunge

Psychedelic

Punk

Hardcore

Motown

1970

**Rh** May: Diana Ross leaves the **& Blues** Supremes to go solo.

July: Edwin Starr's "War," composed by Motown songwriter and producer Norman Whitfield, becomes a major hit and provocative anti-war anthem.

**Gr** October: With the success of "I'll Be There," the Jackson Five become the only group in history whose first four records went to Number One. "I'll Be There" is also the biggest-selling Motown single to date.

**Psychedelic**

1975

November: Patti Smith's landmark debut album, **Horses**, is released. Beat poetry and garage rock meet in this early blueprint for punk rock and new wave.

1975

Jamaican Kool DJ Herc hosts parties and shows at Havallo, a club in the Bronx, talking to the crowd while repeatedly playing rhythmic, instrumental sections of records (called "breaks").

1976

January: The first issue of **Punk** magazine is published in New York. Lou Reed is on the cover; the Ramones are featured inside.

1976

April: The first Ramones album, entitled **Ramones**, is released. Recorded for only \$6,000, it contains fourteen songs, none over two minutes.

July: The Ramones perform at the Roundhouse in London. They are approached by future members of the Clash, the Pretenders, the Damned and the Sex Pistols and asked how to form a band.

July: **Sniffin' Glue**, the first British punk fanzine, hits the streets. It is photocopied, featuring hand-drawn graphics and articles written "For Punks."

August: Stiff Records, the most significant independent label of the era, releases its first single: "So It Goes/Heart of the City," by Nick Lowe.

**Punk**

1971

May: Marvin Gaye releases **What's Going On**, a thematic, self-produced masterwork whose songs tackle such subjects as Vietnam, social conditions, and the environment.

**Rockabilly**

70 on

70

71

72

73

74

1977

January: Patti Smith falls offstage while performing in Tampa, Florida, breaking her neck. During her recuperation, she writes a book of poetry and readies her breakthrough third album, *Easter*.

1977

February: Talking Heads' first single, "Love Goes to Building On Fire/New Feeling," is released on Sire Records. The group's debut album, *Talking Heads '77*, is issued in July.

March: The Clash sign with CBS for £100,000 advance and record their milestone first album, *The Clash*, in two weekends.

November: *Never Mind the Bollocks, Here's the Sex Pistols* is released in the U.S. Ten years later, it is certified gold (500,000 copies sold).

October: Seattle *Rocket*, a monthly paper documenting the music scene, begins publication.

Subterranean Pop, a xeroxed fanzine devoted to underground American music, publishes its first issue.

1979

1979

Three seminal rap singles are released: "King of Time III (Personality Jock)" by the Fatback Band, "Rapper's Delight" by the Sugarhill Gang, and "Christmas Rappin'" by Kurtis Blow.

Rap

1978

The Bronx club *Disco Fever* becomes known as "hip-hop's first home."

1979

February: Sid Vicious, the Sex Pistols' bassist, is found dead of a heroin overdose in a Manhattan apartment. At the time he was facing a second-degree murder charge for the fatal knifing of his girlfriend, Nancy Spungen.

1979  
April:

"Heart of Glass," by Blondie, becomes the first new wave hit to reach Number One in America. The group tops the singles chart three more times in the next two years.

Gl

edelic

1978  
January: The Sex Pistols perform a tumultuous final concert at San Francisco's Winterland Ballroom. They break up soon after.

Rockabilly

1976

October: The Sex Pistols sign to EMI Records, receiving a £40,000 advance. They record their first single, "Anarchy in the U.K.," two days later.

Motor

November: "I Belong to the) Blank Generation," by Richard Hell and the Voidoids, is released on Ork Records. "Blank Generation" defines the punks much as "Beat Generation" described an earlier movement of dropouts and literati.

December: The Sex Pistols shock a nation when they are goaded into cursing on a TV talk show. The Headlines: "The Filth and the Fury!" "The Foul Mouthed Yobs," "The Punks—Rotten and Proud of It!" The group is dropped by EMI.

## Rhythm & Blues

## Rap

**1980**  
**January:** London Calling, by the Clash, is released. Critics hail it as the best album of the eighties.

## Psychedelic

**1981**  
**March:** "Rapture," a single by Blondie that acknowledges rap and mentions Grandmaster Flash and Fab 5 Freddy by name, hits Number One.

**April:** "The Adventures of Grandmaster Flash on the Wheels of Steel," by Grandmaster Flash and the Furious Five, introduces the techniques of "break-mixing" and "sampling" on vinyl.

## Rockabilly

## Motown

**1983**  
**March:** Run-D.M.C. emerge as pioneers of rap's "new school" with the release of "It's Like That/Sucker MCs," hailed as the first b-boy (bad boy) single in rap.

**1982**  
**April:** Afrika Bambaataa and Soulsonic Force release "Planet Rock," which draws heavily on the electronic music of such an unlikely source as Kraftwerk.

**July:** "The Message," a landmark rap about life on the streets, by Grandmaster Flash and the Furious Five, is released.

**1984**  
**December:** Run-D.M.C. become the first rappers to earn a gold album for their self-titled debut. They go on to earn rap's first platinum album (1985's The King of Rock) and first multiplatinum album (1986's Raising Hell).

**1985**  
**October:** The first rap movie, Krush Groove, is released. It stars the Fat Boys, Kurtis Blow and others.

1987

March: License to Ill, by the Beastie Boys, a trio of white punk-rockers-turned-rappers from Queens, becomes the first hip-hop album to hit Number One on the pop chart.

August: Boogie Down Productions, featuring rapper KRS-One, releases Criminal. Minded, an album that serves as the blueprint for the often violent and sexist gangsta rap.

1985

May: One of the first records released by an underground Seattle band, Green River's Come On Down, appears on Homestead Records.

1988

January: Nirvana cut a ten-song demo tape with producer/recordist Jack Endino, Seattle's "Godfather of Grunge," at Reciprocal Recording.

1989

October: Queen Latifah emerges as rap's foremost female icon with the release of her debut album, All Hail the Queen.

Rap

1986

July: Sub Pop 100, a vinyl sampler of the noise-band scene, is released. It includes songs by such Northwest bands as the Wipers and U-Men, as well as influential acts from outside the area like Big Black and Sonic Youth.

1987

June: Green River release their Dry As A Bone EP on the Sub Pop label. This seminal Seattle band includes future members of Pearl Jam and Mudhoney.

The Melvins, a trio whose anti-commercial, daring heavily influenced Nirvana, release Gluey Porch Treatments. It captures the darker, sludgier side of the Seattle scene.

October: Soundgarden debuts with Screaming Life, an early example of the grunge sound, released on Sub Pop.

1988

August: Mudhoney release "Touch Me, I'm Sick," the all-time classic grunge single.

November: Nirvana's first single, "Love Buzz/Big Cheese," appears on Sub Pop.

December: Sub Pop 200, a three-EP boxed set, documents the Seattle music scene at an early creative peak. Bands represented on the compilation include Soundgarden, Mudhoney, Beat Happening, Screaming Trees, and Nirvana.

Psychedelic

1989

March: Andrew Wood, singer of Mother Love Bone, dies of a drug overdose. A group of Seattle musicians, recording as Temple of the Dog, later cuts an album in tribute to Wood.

June: Bleach, the first Nirvana album, is released. The ten-song LP cost \$606.17 to make and was recorded in three nights.

Punk

1986

September: Rock meets rap in "Walk This Way," a collaboration between Run-DMC and Aerosmith.

December: Salt-N-Pepa, one of the first female rap groups, makes their debut with the album Hot, Cool & Vicious.

Motown

**Rhythm & Blues**

**Rap**

**Grunge**

**Psychedelic**

**Punk**

**Rockabilly**

**Motown**

1991  
April: **Facelift**, the debut album by Alice in Chains, enters the charts. The four-member Seattle band embodies grunge's stylistic cross between heavy metal and punk rock.

September: Nirvana release **Nevermind**, their major-label debut, and Pearl Jam issues **Ten**, their first album. Both eventually top the charts, establishing the Seattle sound as a major movement in rock and roll.

1992  
October: The "grunge look" is co-opted by the fashion industry. Models take to the runway in grunge attire, turning what had been dressing down out of necessity into a dubious fashion statement.

December: Nirvana's **Nevermind** hits Number One on Billboard's Top 200 Albums chart. It grosses \$50 million in sales.

1994  
April: Kurt Cobain, of Nirvana, commits suicide. **Live Through This**, the second album by Hole—fronted by Courtney Love, Cobain's wife—is released four days earlier.

December: Owners of Sub Pop sell a 49 percent share of the company to Warner Music Group for \$20 million.

90

91

92

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94





In the end, rock and roll comes down to the song. Image and style are important, but the legendary rock and rollers are remembered for their songs: **Chuck Berry** and “Johnny B. Goode,” **John Lennon** and “Imagine,” **Bob Dylan** and “Like a Rolling Stone,” **Bruce Springsteen** and “Born to Run.” A great performance of a great song is what makes the music magical. But what is a great rock and roll song and where does one come from? Do the lyrics come first, or the music? What happens in the recording studio? There are no set answers to those questions. **Pete Townshend** says that a song comes from “an inner thing.... It doesn’t come from space,” but **Keith Richards** maintains that “with songwriting, you’re more of a receiver... a medium.... I think songs are all around us.” Some artists, like **Jackson Browne** and **Paul Simon**, work diligently at their craft, drafting and re-drafting songs until they get them right, while others are able to knock out a classic in a matter of minutes. The same is true in the studio. Back in the mid-sixties, when the **Kinks** recorded “Dedicated Follower of Fashion” and **Aretha Franklin** recorded “I Never Loved a Man,” a song was cut in a few hours, at most. These days, artists can spend months in a studio, laying down numerous versions of a song, and overdubbing instruments and vocals, until the final version sounds almost nothing like the original. Every artist has his or her own way of working, and every song has its own story. There is no single formula. The stories that reveal the unique creative process of making a song are as varied as the artists themselves....

**Jackson Browne** began writing songs while still a teenager; one of his best-known, “These Days,” was composed when he was 16. By the time Browne released his first album in 1972, his songs had been recorded and performed by **Nitty Gritty Dirt Band**, **Nico**, **Tom Rush**, the **Byrds**, **Bonnie Raitt**, **Linda Ronstadt** and others. During the seventies, Browne established himself as a preeminent West Coast singer-songwriter, composing and performing deeply felt, intensely personal songs like “Late for the Sky,” “For a Dancer” and “The Pretender.” In the eighties, he broadened his scope and became one of rock’s most outspoken political voices. “**Sky Blue and Black**” was written for Browne’s 1993 album, *I’m Alive*. The song started with the title, which, Browne said, “means a sky is sometimes black and sometimes brilliant blue. . . . It also represents the extremes of a relationship.” Like many of his songs, “**Sky Blue and Black**” had a long gestation period. “The first verse came to me probably a year or two before I was willing to go on,” he said. Browne went into the studio to record the song before it was complete, and various parts of the final version were shaped by his backup singers and musicians. The music initially had been based on an idea he and longtime collaborator **David Lindley** had explored onstage literally years before; during the writing, the influence of Lindley’s violin gave way to a guitar part **Scott Thurston** was playing. In the end, Browne said, “The writing of a song is a **search**. It reflects a question in your life, and hopefully you have answered it by the time you have finished the song.”



Jackson Browne

The Kinks



Pete Townshend of the Who has said that Ray Davies “should be made poet laureate of England.” As lead singer and songwriter for the Kinks, Davies is responsible for numerous rock classics, ranging from raucous early hits like “You Really Got Me” and “All Day and All of the Night,” which laid the groundwork for power-chord-driven hard rock, to gorgeous ballads, like “Waterloo Sunset,” which one critic has proclaimed “the most beautiful song in the English language.” Davies wrote “Dedicated Follower of Fashion” in 1966, when his songwriting was undergoing a transition. Having decided to “stop writing for other people and start writing for myself,” he brought a more personal point of view to his material. In the case of “Dedicated Follower,” that manifested itself in the form of satire. Written after a dinner party, the song was intended as a put-down of the then-fashionable Carnaby Street–Swinging London scene. Oddly, it was misinterpreted and has come to be seen as something of a fashion anthem. The song was recorded quickly, and Davies attributes some of its unique sound to **happenstance**: the rusty strings on his acoustic guitar gave it a tinny tone; his brother, Dave, insisted on playing his new electric guitar; producer Shel Talmy had hired noted pianist Nicky Hopkins for the session, so Ray devised a part for him on the spot. The song was a Top Ten hit in England. In the U.S., it reached Number 36. Davies and the Kinks went on to record a series of concept albums in the late sixties and early seventies and have recorded numerous other hits, including “Victoria,” “Lola,” “Sleepwalker” and “Come Dancing.”

Aretha Franklin was only 24 when she signed with Atlantic Records in November 1966, but she had already been making records for much of her life, first as a child gospel singer, then as a pop singer of only modest success. Though Franklin lacked a strong sense of artistic direction, Atlantic's Jerry Wexler had a **strategy**: "My attitude was simply to get some great songs, some great players, put Aretha back on piano and let the lady wail." To accomplish his goal, Wexler took Franklin to Rick Hall's Fame Studios in Muscle Shoals, Alabama, where Atlantic had recorded numerous soul hits using such session greats as guitarist **Jimmy Johnson**, keyboardist **Spooner Oldham** and drummer **Roger Hawkins**. The session, with Franklin playing piano and singing, took place on January 24, 1967. The first song recorded that day was "I Never Loved a Man (The Way I Love You)." It took only a few hours. Franklin and the house band then went to work on "Do Right Woman." The song had been written by **Chips Moman** and **Dan Penn**, two Memphis-based musicians who had been invited to attend the session. By the end of the day, however, only the rhythm track had been successfully recorded—and by the next day, after a night of fighting between Hall and Aretha's husband-manager, **Ted White**, Franklin had left Muscle Shoals. **Wexler** wound up finishing the track with Franklin at Atlantic Studios in New York, adding her vocal and piano parts, as well as background vocals. The resulting record was a two-sided smash and set the stage for Franklin to become the Queen of Soul.

Aretha Franklin



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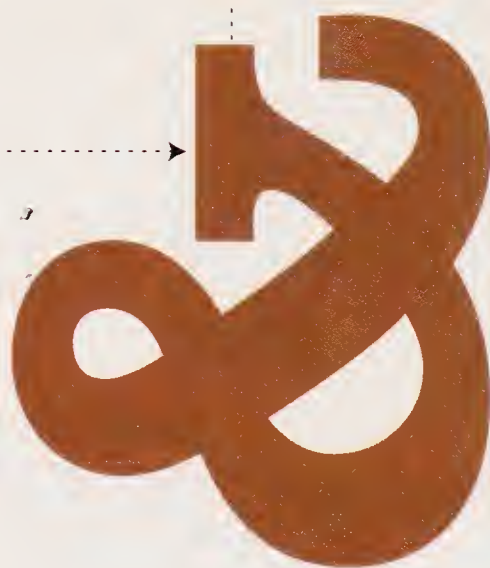
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**1955**

Elvis Presley adopts a street-savvy look and wears his hair greased back to reinforce a rebel image built upon his swiveling hips and cool-cat sneer.



**1956**

Little Richard appears in the movie Don't Knock the Rock sporting a towering pompadour and heavy makeup.



**1963**

The clean-cut West Coast surfer look—Pendleton shirts, khaki pants, and close-cropped peroxide-blond hair—is carried to the rest of the country by the Beach Boys and Jan and Dean.



**1961**

Hair length serves to draw a line between generations and lifestyles. An audience member at an early Rolling Stones concert yells, "Get your hair cut!" Mick Jagger replies: "What—and look like you?"

**1962**

The Beatles are given mop-top haircuts by Astrid Kirchherr, girlfriend of early Beatles bassist Stu Sutcliffe. Soon the group will completely abandon their greaser image, trading leather jackets for matching collarless jackets designed by London clothier D.A. Millings.



**1957**

With his bow ties and horn-rimmed glasses, Buddy Holly turns nerdiness into its own form of cool. Twenty years later, Elvis Costello would do the same thing.





**1964**

Bouffant hairdos and glittery sequined gowns define the chic uptown look of the Supremes, Martha and the Vandellas and other Motown soul divas.

**1965**

The mod scene explodes in England. These kids pursue a lifestyle defined by “a real smart suit, good shoes, good shirts [and] plenty of pills,” according to Pete Townshend of the Who, a band that grew out of the mod movement.

**1966**

A store called Granny Takes a Trip opens in London, selling psychedelic clothing to rock stars and trendsetters.

**1967**

The Beatles appear in a *Life* magazine photo spread attired in full psychedelic garb—a grab bag of antique clothes, Indian garb, military tunics, wire-rimmed granny glasses and eccentric accessories.

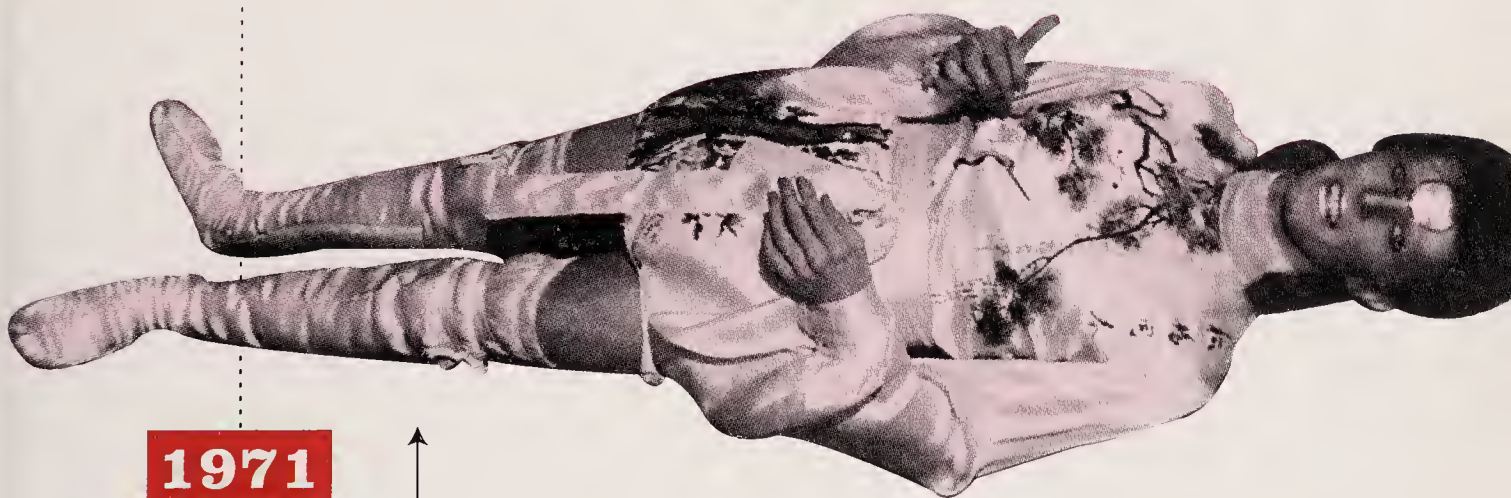


**1968**

Elvis Presley emerges on his celebrated TV comeback special in a black leather outfit, reasserting his sex appeal.

**1969**

West Coast rock bands like the Byrds, Creedence Clearwater Revival and the Grateful Dead dress down for the stage, attiring themselves as plainly as audience members. "We were all into blue jeans and flannel shirts," explained Chris Hillman of the Byrds.



**1971**

David Bowie wears women's dresses on his first trip to the United States, presaging a coming wave of androgyny and cross-dressing.

**1972**

The glitter-rock movement hits its stride as Roxy Music, the New York Dolls, T. Rex, and David Bowie and his Spiders from Mars adopt ostentatious, gender-bending stage outfits.

**1973**

With the emergence of Kiss, heavy-metal musicians begin turning away from jeans and t-shirts to a theatrical glam style for live performance.



**1974**

Designer-entrepreneurs Vivienne Westwood and Malcolm McLaren open a London clothing store called SEX, selling fetish wear and pornographic t-shirts to embryonic punk rockers. The Sex Pistols are eventually formed from the store's pool of regulars.



**1975**

Elton John calls L.A. designer Bob Mackie with a request: "I want some glamour, some flash." Mackie obliges, costuming the singer/pianist in ever-more outlandish creations that range from Donald Duck to the Statue of Liberty.

**1977**

Punk rock launches its own fashion trends as musicians and fans customize thrift-shop clothing with rips, safety pins and hand-lettered messages.

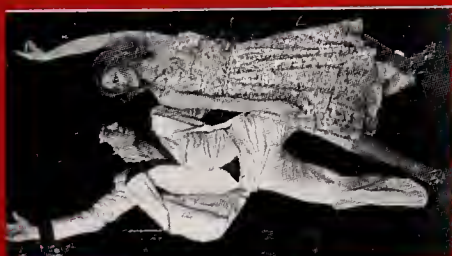


The Parliament-Funkadelic Mothership Connection tour scales new heights with its outrageous props and stage-wear. P-Funk leader George Clinton orchestrates the music while attired from head to toe in colorful wigs, platform shoes and all manner of Afro-cosmic costumes.

**1976**

**1977**

The film *Saturday Night Fever* becomes a national phenomenon. Disco music and dance-club attire—white suits, gauzy shirts with gull-wing collars—briefly enjoy broad mainstream popularity.



**1981**

The new romantics movement blossoms out of London, with groups like Spandau Ballet and Duran Duran placing fashion on an equal footing with music.

**1979**

Debbie Harry of Blondie sports a throwaway-chic look. Black clothes, red lipstick and garments fashioned from material found in dumpsters make up Harry's stage wardrobe, a camp study in trash-with-style.

**1984**

Prince ushers in the neo-psychedelic look with his film *Purple Rain*, recalling Jimi Hendrix's regal bearing with his flowing purple coat, frilly shirts and glittery bell bottoms.

**1981**

Bruce Springsteen's look on the cover of *Born in the U.S.A.* revives the image of the rock and roller as working-class hero. Springsteen's unpretentious uniform of red bandanna, white t-shirt and blue jeans becomes an American classic.

**1986**

Run-D.M.C. emerge on the rap scene with a no-nonsense look—Adidas shoes, Kangol hats and leather jackets—that is adapted straight from the streets to the stage.



**1992**

Bands such as Nirvana and Pearl Jam popularize the grunge look, an anti-fashion statement harking back to both dissident punks and disheveled hippies. Flannel shirts, baggy pants cut off below the knee, dyed hair or shaved heads, body-piercing and tattoos are the order of the day.

In the film *Desperately Seeking Susan*, Madonna perfects a look that endears her to a generation of young girls. Madonna's disheveled downtown chic derives from thrift-shop scavenger hunts and is completed with piles of inexpensive bracelets and jewelry.

**1986**

**1988**

At 50, Tina Turner is still thrilling audiences and pushing the fashion envelope with her daring short skirts, fishnet stockings and big, shaggy wigs.



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## One-Hit Wonders Honor Roll

**Title** **Year** **Band**

|                                      |      |                                |
|--------------------------------------|------|--------------------------------|
| 99 Luftballons                       | 1984 | Nena                           |
| Afternoon Delight                    | 1976 | Starland Vocal Band            |
| Alone                                | 1957 | The Shepherd Sisters           |
| America                              | 1974 | Bryon MacGregor                |
| An Open Letter to My Teenage Son     | 1967 | Victor Lundberg                |
| Angel Baby                           | 1961 | Rosie & the Originals          |
| Angel in Your Arms                   | 1977 | Hot                            |
| At My Front Door                     | 1955 | The El Dorados                 |
| Baby Blue                            | 1961 | The Echoes                     |
| Barefootin'                          | 1966 | Robert Parker                  |
| Be Thankful for What You've Got      | 1974 | William Devaughn               |
| The Birds and the Bees               | 1965 | Jewel Aikens                   |
| Black Betty                          | 1977 | Ram Jam                        |
| Black is Black                       | 1966 | The Bravos                     |
| Black Slacks                         | 1957 | Joe Bennett & the Sparkletones |
| Bobby's Girl                         | 1962 | Marcie Blane                   |
| Bongo Rock                           | 1959 | Preston Epps                   |
| Book of Love                         | 1958 | The Monotones                  |
| Born Too Late                        | 1958 | The Poni-Tails                 |
| The Boy from New York City           | 1965 | The Ad Libs                    |
| California Sun                       | 1964 | The Rivieras                   |
| Chevy Van                            | 1975 | Sammy Johns                    |
| Chick-A-Boom (Don't Ya Jes' Love It) | 1971 | Daddy Dewdrop                  |
| Chirpy Chirpy Cheep Cheep            | 1971 | Mac and Katie Kissoon          |
| Color Him Father                     | 1969 | The Winstons                   |
| Come on Down to My Boat              | 1967 | Every Mother's Son             |
| Come to Me                           | 1979 | France Joli                    |
| Confidential                         | 1956 | Sonny Knight                   |

**\*One-Hit Wonders** For as far back as rock and roll can remember, there have been artists associated with one song—and one song only. It may have been their debut recording, or it may have come after an entire career's worth of show-business perseverance. Each of these songs was a Top 20 hit, and not one of the artists who recorded them ever had another song in the Top 40. If, as Andy Warhol once predicted, everyone is to be famous for 15 minutes, then the one-hit wonders represent rock and roll's unique fulfillment of the prophecy.

Starland Vocal Band  
"Afternoon Delight"  
No. 1 July 1976

I was at a bar in D.C. that had these happy appetizers—spiced shrimp, hot brie with almonds—early yuppie food. They called them Afternoon Delights. I thought to myself, Now there's a great title for a song.

—Bill Danoff, leader

Phil Phillips  
"Sea of Love"

No. 2 August 1959

I was dating this girl who was always complaining I didn't love

| One-Hit Wonders Honor Roll        |      |                                 |
|-----------------------------------|------|---------------------------------|
| Title                             | Year | Band                            |
| Cool Jerk                         | 1966 | The Capitols                    |
| Dancin' in the Moonlight          | 1972 | King Harvest                    |
| Denise                            | 1963 | Randy & the Rainbows            |
| Der Kommisar                      | 1983 | After the Fire                  |
| Diamonds and Pearls               | 1960 | The Paradons                    |
| Ding Dong the Witch is Dead       | 1967 | The Fifth Estate                |
| Disco Duck                        | 1976 | Rick Dees & His Cast of Idiots  |
| Doctor's Orders                   | 1975 | Carol Douglas                   |
| Dominique                         | 1963 | The Singing Nun                 |
| Double Shot of My Baby's Love     | 1966 | The Swingin' Medallions         |
| Down the Aisle of Love            | 1958 | The Quintones                   |
| Earth Angel                       | 1955 | The Penguins                    |
| Eddie My Love                     | 1956 | The Teen Queens                 |
| Eighteen With a Bullet            | 1975 | Pete Wingfield                  |
| Emotion                           | 1978 | Samantha Sang                   |
| Endless Sleep                     | 1958 | Jody Reynolds                   |
| Eres Tu (Touch the Wind)          | 1974 | Moodades                        |
| Everybody's Got to Learn Sometime | 1980 | Korgis                          |
| Everyone's Gone to the Moon       | 1965 | Jonathan King                   |
| Farmer John                       | 1964 | The Premiers                    |
| Feelings                          | 1975 | Morris Albert                   |
| A Fifth of Beethoven              | 1976 | Walter Murphy                   |
| Fire                              | 1968 | The Crazy World of Arthur Brown |
| Float On                          | 1977 | The Floaters                    |
| Friday on My Mind                 | 1967 | The Easybeats                   |
| From a Jack to a King             | 1963 | Ned Miller                      |
| Funky Nassau                      | 1971 | Beginning of the End            |
| Funkytown                         | 1980 | Lipps, Inc.                     |
| Get a Job                         | 1958 | The Silhouettes                 |

1978: SAMANTHA SANG, "EMOTION" IN THE LATE SEVENTIES AND EARLY EIGHTIES, BARRY GIBB OF THE BEE GEES HELPED WRITE AND PRODUCE A NUMBER OF HITS FOR OTHER ARTISTS, INCLUDING YVONNE ELLMAN, BARBRA STREISAND, KENNY ROGERS, DOLLY PARTON, AND GIBB SIBLING ANDY. UNLIKE OTHER BENEFICIARIES, HOWEVER, SAMANTHA SANG HAD NEITHER PREVIOUS NOR SUBSEQUENT HITS AFTER HER BRUSH WITH THE GIBB, MAGIC TOUCH.

her. One day I began thinking of a scenario where I took her out on the beach. I would show her how much I cared by taking her to a sea of love. It took about twenty minutes to write it. The gas man came to read the meter and heard me singing it. He said, "That's a wonderful song; you should do something about it."  
-Phil Phillips

## The Elegants "Little Star"

No. 1 August 1958

The inspiration for "Little Star"? Sheer boredom. We'd been rehearsing all day and started to get silly, and after a while we started singing anything: poems, jingles, nursery rhymes.

We started doing "Twinkle Twinkle," and bingo—we stopped laughing. The next morning, Artie Venosa and I sat down and wrote the song.  
-Vito Picone, lead singer

## Joe Jeffrey Group "My Pledge of Love"

No. 14 July 1969

I moved to Cleveland in 1964. I put together a trio and we used to play at a place called Punch

## One-Hit Wonders Honor Roll

| Title                                    | Year | Band                         |
|------------------------------------------|------|------------------------------|
| Girl Watcher                             | 1968 | The O'Kaysions               |
| Goin' Down                               | 1982 | Greg Guidry                  |
| Green Tambourine                         | 1968 | The Lemon Pipers             |
| Happy, Happy Birthday, Baby              | 1957 | The Tune Weavers             |
| Have I the Right                         | 1964 | The Honeycombs               |
| Hot Smoke and Sassafras                  | 1969 | Bubble Puppy                 |
| House of the Rising Sun                  | 1970 | Frijid Pink                  |
| How Do You Do                            | 1972 | Mouth and MacNeal            |
| How Long                                 | 1975 | Ace                          |
| I Love the Nightlife (Disco 'Round)      | 1978 | Alicia Bridges               |
| I Love You                               | 1968 | People                       |
| I'd Like to Teach the World to Sing      | 1972 | The Hillside Singers         |
| I'm Available                            | 1957 | Margie Rayburn               |
| I'm Too Sexy                             | 1992 | Right Said Fred              |
| I've Had It                              | 1959 | The Bell Notes               |
| I've Never Been to Me                    | 1982 | Charlene                     |
| Image of a Girl                          | 1960 | The Safaris                  |
| In the Year 2525 (Exordium and Terminus) | 1969 | Zager & Evans                |
| Israelites                               | 1969 | Desmond Dekker & the Aces    |
| Judy in Disguise (With Glasses)          | 1968 | John Fred & His Playboy Band |
| Junk Food Junkie                         | 1976 | Larry Groce                  |
| Just Like Romeo and Juliet               | 1964 | The Reflections              |
| Just One Look                            | 1963 | Doris Troy                   |
| Just When I Needed You Most              | 1979 | Randy Vanwarmer              |
| Key Largo                                | 1982 | Bertie Higgins               |
| Killer Joe                               | 1963 | Rocky Fellers                |
| Kung Fu Fighting                         | 1974 | Carl Douglas                 |
| Let It All Hang Out                      | 1967 | The Hombres                  |
| Let Me In                                | 1962 | The Sensations               |

**1975: ACE, "HOW LONG"** THE BAND ACE MAY HAVE BEEN A BLIP ON THE CHARTS, BUT THEIR LEAD SINGER PAUL CARRACK WENT ON TO BIGGER AND BETTER THINGS: IN THE EIGHTIES HE BECAME THE KEYBOARDIST FOR SQUEEZE AND SANG LEAD ON THEIR CLASSIC "TEMPTED" IN THE NINETIES, HE WAS A VOCALIST FOR MIKE AND THE MECHANICS AND CAN BE HEARD ON THEIR HUGE HIT, "THE LIVING YEARS."

ever got off the shelf.

Months went by and it didn't seem like anything was going to happen. Then one day we were driving to Buffalo, New York, for a show and suddenly the song came on the radio. The deejay said it was 25 with a bullet. I'll tell you, it shook me up! I got out

**1963: DORIS TROY, "JUST ONE LOOK"** DORIS TROY WAS ONE OF THE LUCKY FEW (ALONG WITH JAMES TAYLOR) TO HAVE AN ALBUM RELEASED ON THE BEATLES' APPLE LABEL. SHE LATER BECAME THE INSPIRATION FOR THE POPULAR BLACK MUSICAL MAMMA, I WANT TO SING.

of the car and was screaming. My buddy said, "Hey man, that's us!" We were dancing on the side of the road; it was beautiful.

—Joe Jeffrey

Rosie and the Originals  
"Angel Baby"

No. 5 January 1961

| One-Hit Wonders Honor Roll     |      |                           |
|--------------------------------|------|---------------------------|
| Title                          | Year | Band                      |
| Liar, Liar                     | 1965 | The Castaways             |
| Lies                           | 1966 | The Knickerbockers        |
| Little Arrows                  | 1968 | Leapy Lee                 |
| A Little Bit of Soap           | 1961 | The Jarmels               |
| A Little Bit of Soul           | 1967 | Music Explosion           |
| Little Girl                    | 1966 | Syndicate of Sound        |
| Little Star                    | 1958 | The Elegants              |
| The Lord's Prayer              | 1974 | Sister Janet Mead         |
| Love Can Make You Happy        | 1969 | Mercy                     |
| Love Jones                     | 1972 | Brighter Side of Darkness |
| Magic                          | 1975 | Pilot                     |
| Mama Didn't Lie                | 1963 | Jan Bradley               |
| Maniac                         | 1983 | Michael Sembello          |
| Mickey                         | 1982 | Toni Basil                |
| A Million to One               | 1960 | Jimmy Charles             |
| Montego Bay                    | 1970 | Bobby Bloom               |
| Mother-in-Law                  | 1961 | Ernie K-Doe               |
| Motorcycle Mama                | 1972 | Sailcat                   |
| Mr. Custer                     | 1960 | Larry Verne               |
| Mr. Lee                        | 1957 | The Bobbettes             |
| Muleskinner Blues              | 1960 | The Fendermen             |
| My Maria                       | 1973 | B.W. Stephenson           |
| My Pledge of Love              | 1969 | The Joe Jeffrey Group     |
| Na Na Hey Hey Kiss Him Goodbye | 1969 | Steam                     |
| The Night Chicago Died         | 1974 | Paper Lace                |
| Nobody But Me                  | 1968 | Human Beinz               |
| Oh, Babe, What Would You Say   | 1972 | Hurricane Smith           |
| Oh Happy Day                   | 1969 | Edwin Hawkins Singers     |
| Oh Julie                       | 1958 | The Crescendos            |

We didn't know anything about making records. I had a cold, the band kept making mistakes, and to top it off, the horn player couldn't come because his mom made him stay home to clean the yard; so the bass player had to do the saxophone part.  
 -Rosie Hamlin, lead singer

The Bubble Puppy  
 "Hot Smoke and Sassafras"  
 No. 14 April 1969  
 We got our name from the Aldous Huxley novel, Brave New World. There's a futuristic chil-

1963: JAN BRADLEY, "MAMA DIDN'T LIE" JAN BRADLEY WAS ONLY NINETEEN WHEN HER SOLE HIT MADE THE CHARTS. "MAMA DIDN'T LIE" DIDN'T MAKE HER A LASTING STAR, BUT THE SONG LIVED ON IN THE SOUNDTRACK OF JOHN WATERS'S FILM HAIRSPRAY—HIS HOMAGE TO SIXTIES R&B.

dren's game in it called Centrifugal Bumble Puppy. One night, probably when we were on acid, that somehow became Bubble Puppy. Our favorite place to play was a club in Houston. We had this great piece of music—we jammed all the time—and were searching for some words. One night, we're watching The

1972: HURRICANE SMITH, "OH, BABE, WHAT WOULD YOU SAY" NORMAN "HURRICANE" SMITH WAS ORIGINALLY A NOTED SOUND-STUDIO ENGINEER BEFORE HIS CAMPY BRUSH WITH FAME. HE WORKED IN THE STUDIO WITH BOTH THE BEATLES AND PINK FLOYD.

# One-Hit Wonders Honor Roll

| Title                          | Year | Band                       |
|--------------------------------|------|----------------------------|
| One Summer Night               | 1958 | The Danleers               |
| Over the Mountain              | 1957 | Johnnie & Joe              |
| Pac-Man Fever                  | 1982 | Buckner & Garcia           |
| Party Lights                   | 1962 | Claudine Clark             |
| Pass the Dutchie               | 1983 | Musical Youth              |
| Penetration                    | 1964 | The Pyramids               |
| Pipeline                       | 1963 | The Chantays               |
| Play That Funky Music          | 1976 | Wild Cherry                |
| Playground in My Mind          | 1973 | Clint Holmes               |
| Pledging My Love               | 1955 | Johnny Ace                 |
| Pop Music                      | 1979 | M                          |
| Popcorn                        | 1972 | Hot Butter                 |
| Popsicles and Icicles          | 1965 | The Murmaids               |
| Priscilla                      | 1956 | Eddie Cooley & the Dimples |
| Psychotic Reaction             | 1966 | Count Five                 |
| Put Your Hand in the Hand      | 1971 | Ocean                      |
| Puttin' on the Ritz            | 1983 | Taco                       |
| Reach Out of the Darkness      | 1968 | Friend and Lover           |
| Reflections of My Life         | 1970 | Marmalade                  |
| Rhythm of the Rain             | 1963 | The Cascades               |
| Ring My Bell                   | 1979 | Anita Ward                 |
| Sally, Go 'Round the Roses     | 1963 | The Jaynetts               |
| Sea Cruise                     | 1959 | Frankie Ford               |
| Sea of Love                    | 1959 | Phil Phillips              |
| Smoky Places                   | 1962 | The Corsairs               |
| So Fine                        | 1959 | The Fiestas                |
| Sorry (I Ran All the Way Home) | 1959 | The Impalas                |
| Spirit in the Sky              | 1970 | Norman Greenbaum           |
| Sukiyaki                       | 1963 | Kyu Sakamoto               |

Beverly Hillbillies, and Granny goes, "Hot smoke and sassafras, Jethro!" That's all we needed. -David Fore, drummer

Friend and Lover  
"Reach out of the Darkness"  
No. 10 June 1968  
The inspiration for the song came after I went to a love-in in New York City. I wrote three separate pieces of music-just choruses and refrains, no verses-and I realized they somehow fit together.

Cathy (Conn) and I went to Verve Records and the man there said, "You have to give me a tape. I don't like to hear music in person. You're a couple of cute kids and I could make a mistake." I said, "Okay, turn your chair around and look out the window while we sing." It worked.

They had a selective service sit-in in San Francisco. Someone took a sound truck and started playing the song on the street, and it became an overnight hit.  
-Jim Post, friend

Lipps, Inc.  
"Funkytown"  
No. 1 May 1980  
I went to a promotion meeting. The black-music guy said, "We'll

never get it on black radio—too much synthesizer.” The pop guy said, “Too black, not pop enough.” The disco guy said, “Disco’s waning; it won’t make it.” One of the heads of the company, who weighed 350 pounds, got up and said, “This song is a smash hit, and if you don’t get it played, I’ll sit on all of you.” It went from 66 to 10 on the dance charts in one week.

—Steve Greenberg, songwriter and producer

## One-Hit Wonders Honor Roll

| Title                                   | Year | Band                  |
|-----------------------------------------|------|-----------------------|
| Susie Darlin’                           | 1958 | Robin Luke            |
| Talk Talk                               | 1967 | Music Machine         |
| Teen Angel                              | 1960 | Mark Dinning          |
| Telephone Man                           | 1977 | Meri Wilson           |
| Telstar                                 | 1962 | The Tornados          |
| Then You Can Tell Me Goodbye            | 1967 | The Casinos           |
| There’s a Moon Out Tonight              | 1961 | The Capris            |
| They’re Coming to Take Me Away, Ha-Haa! | 1966 | Napoleon XIV          |
| Thunder and Lightning                   | 1972 | Chi Coltrane          |
| Tie Me Kangaroo Down, Sport             | 1963 | Rolf Harris           |
| Timothy                                 | 1971 | The Buoys             |
| Tired of Toein’ the Line                | 1980 | Rocky Burnette        |
| Toast and Marmalade for Tea             | 1971 | Tin Tin               |
| Too Shy                                 | 1983 | Kajagoogoo            |
| Torture                                 | 1962 | Kris Jensen           |
| Tragedy                                 | 1959 | Thomas Wayne          |
| Turn the Beat Around                    | 1976 | Vickie Sue Robinson   |
| Uh! Oh!                                 | 1959 | The Nutty Squirrels   |
| Undercover Angel                        | 1977 | Alan O’Day            |
| Venus                                   | 1970 | Shocking Blue         |
| Volare                                  | 1958 | Domenico Modugno      |
| Walking on Sunshine                     | 1985 | Katrina & the Waves   |
| What Kind of Fool                       | 1963 | The Tams              |
| When We Get Married                     | 1962 | Ronnie & the Hi-Lites |
| Wonderful Summer                        | 1963 | Robin Ward            |
| You Cheated                             | 1958 | The Shields           |
| You Light Up My Life                    | 1977 | Debby Boone           |
| You Turn Me On                          | 1965 | Ian Whitcomb          |
| Your Wild Heart                         | 1957 | Joy Layne             |

**1966: NAPOLEON XIV, “THEY’RE COMING TO TAKE ME AWAY”** NAPOLEON XIV’S BRIEF MOMENT IN THE CHARTS WAS MADE EVEN BRIEFER AFTER HIS GLEEFULLY UN-PC ODE TO INSANITY WAS DEEMED OFFENSIVE TO THE MENTALLY ILL AND WAS QUICKLY BANNED THROUGHOUT THE COUNTRY. THE SINGLE’S FLIPSIDE WAS THE SAME SONG PLAYED BACKWARDS.

Joe Bennett and the Sparkletones  
“Black Slacks”

No. 17 October 1957

After “Black Slacks” hit, we were on Ed Sullivan—twice—and we went out to Las Vegas and played there, too. Elvis came to see us, and they brought him backstage after our set. The first thing he said was, “Where’d you get those jackets?” —Joe Bennett, lead guitar and vocalist

**1977: DEBBY BOONE, “YOU LIGHT UP MY LIFE”** DEBBY BOONE, PAT BOONE’S DAUGHTER, HAD ONLY ONE HIT, BUT IT WAS A BIG ONE. “YOU LIGHT UP MY LIFE” WAS NUMBER ONE FOR TEN CONSECUTIVE WEEKS AND HELPED WIN BOONE A GRAMMY FOR BEST NEW ARTIST.

**Legends**  
**of the**  
**Rock**  
**Airwaves**  
**and**  
**Rock**  
**Goes to**  
**the**  
**Movies**

My  
Back  
Pages  
the  
Call  
You  
It  
Music  
It

# My Back Pages

## Sixties

Prior to the mid-sixties, rock journalism, whether in daily newspapers or in magazines like *16* and *Hit Parade*, was oriented toward young teens. Their focus was on the length of a performer's hair, rather than the power of his music. The few exceptions, such as *Sing Out* and *Little Sandy Review*, were devoted mainly to folk music. But as rock and roll became more urgent, rebellious and political, a new generation of journalists began to

explore the music and its meanings, giving birth to publications such as San Francisco's *Mojo*, *Navigator*, Boston's *Crawdaddy* and Detroit's *Creem*.

Founded in 1967 by Jann Wenner, *Rolling Stone* became the first significant publication that understood the tremendous importance and impact of rock and roll on society. Featuring the work of such respected writers as Hunter S. Thompson, Tom Wolfe, Joe Eszterhas, Greil Marcus and Jon Landau and photographer Annie Leibovitz, the magazine broke new ground with its serious and critical

approach toward music, politics and culture. Suddenly, rock and roll was a serious subject, worthy of serious critical evaluation, and rock artists found themselves the subject of in-depth interviews, in which they offered their opinions not just on music, but on the state of world affairs. At about the same time, the underground political press, defined by publications like *The Los Angeles Free Press*, the *Fifth Estate* and the *Ann Arbor Argus*, grew out of a similar desire to offer an alternative to mainstream media.

## Seventies

As rock and roll evolved, so, too, did rock journalism. The early seventies brought glam-rock and glossy publications like *New York's Rock Scene*, which celebrated glam decadence and mirrored the music's flash. In the mid-seventies, punk began to explode, and with it came cheaply produced, do-it-yourself "zines"—among the most memorable and groundbreaking were *Sniffin' Glue*, *Punk* and *New York Rocker*.

## Eighties and Nineties

With the eighties and nineties came rap, heavy metal, and most important, MTV. Magazines such as *Rip*, *The Source*, *Spin*, and *Vibe* began to emerge, with a fresh graphic style that reiterated MTV's in-your-face approach to music, fashion, and sex.

Today, as alternative music has conquered the charts, once-underground publications like Cleveland's *Alternative Press* and San Diego's *Ray Gun* have moved into the mainstream, leaving critics and readers looking once again for a new music-press vanguard.



# THE GREAT KIDNAPING

# THE GREAT KIDNAPING



# THE GREAT KIDNAPING

STARRING AT THE WATERGATE  
THEATRE  
BUSTER KEATON  
CHARLIE CHAPLIN  
AND  
THE  
GREAT  
KIDNAPING



# Legends of the Airwaves

## Kid Leo

King of Cleveland  
Radio when station was  
national powerhouse  
WMMS Cleveland  
1970s-1980s

## Wolfman Jack

"live talk and wolf  
howls" and R&B  
XERF Mexico  
XERB Mexico

WNJR Newark, NJ  
WYOU Newport  
News, VA

KCII Shreveport, LA  
National syndication  
1960s-1980s

## Murray the K

Early Beatles jock  
WINS New York  
WOR New York  
WMCA New York  
1950s-1990s

## Redbeard

Dallas's best known  
rock jock  
WHMQ Findlay, OH  
KFQM Lincoln, NB  
WCCC Hartford, CT  
WZXR Memphis  
KTXQ Dallas  
1970s-1980s

## Jed the Fish

KROQ Los Angeles  
1970s-1990s

## Symphony Sid

Jazz trumpeter turned  
R&B deejay  
WBXX New York  
WHOM New York  
WMCA New York  
WABC New York  
WOR New York  
WBMS Boston  
1930s-1950s

## Rosko

On-air rapper and poet  
WNJR Union City, NJ  
WNEW-FM New York  
WOR-FM New York  
WBSL New York  
WKTU New York  
1960s-1980s

## DJ Red Alert

Hip-hop pioneer  
WHBI New York  
WRKS New York  
WQHT New York  
1980s-1990s

## Oedipus

New-music mold-breaker  
WTBS Boston  
WBCN Boston  
1970s-1980s

## Hoss Allen

Early R&B/gospel jock  
WHIN Gallatin, TN  
WLAC Nashville  
1940s-1990s

## Herb Oscar

**Anderson**  
Started every big-  
band/rock show with  
a hymn  
WHN New York  
WDGY New York  
WABC New York  
WMCA New York  
1950s-1960s

## Jack Armstrong

Rock radio's "fastest  
mouth in the west"  
WAYS Charlotte  
WIXY Cleveland  
WKYC Cleveland  
WKBW Buffalo  
WIFE Indianapolis  
KTLK Denver  
1960s-1980s

## Billy Bass

Pioneer of progressive  
Cleveland radio  
WIXY Cleveland  
WNCR Cleveland  
WMMS Cleveland  
1960s-1970s

## Paul Berlin

Spread the gospel of  
live rock and roll to  
Texas  
KNUZ Houston  
KQUE Houston  
1950s-1990s

## Rodney

**Bigenheimer**  
L.A.'s best-known  
new-music ground-  
breaker  
KROQ Los Angeles  
1970s-1990s

## Dick Biondi

One of rock radio's  
first bad boys  
WLS Chicago  
WJMK Chicago  
WKBW Buffalo

WHOT Youngstown, OH  
WCFL Chicago  
WSAI Cincinnati  
WBBM Chicago  
KRLA Los Angeles  
WNMB North  
Myrtle, SC  
1950s-1990s

## Jerry Blavat

Philly radio mainstay  
WPGR Philadelphia  
WHAT Philadelphia  
WSSJ Philadelphia  
1960s-1990s

## Martin Block

One of the country's  
first deejays  
WNEW New York  
WABC New York  
WOR New York  
KFWB Los Angeles  
1930s-1960s

## Porky Chedwick

R&B's "Daddio of the  
Radio"  
WAMO Pittsburgh  
1950s-1980s

## Dick Clark

Rock's most recog-  
nized voice and face  
WFIL Philadelphia  
1950s

## Tom Clay

WJBK Detroit  
WSAI Cincinnati  
KDAY Los Angeles  
KPPC Los Angeles  
KIQQ Los Angeles  
KZLA Los Angeles  
1950s-1970s

## Al "Jazzbeaux"

**Collins**  
WNEW New York  
KSFO San Francisco  
KFI Los Angeles  
WJAS Pittsburgh  
WIND Chicago  
1940s-1980s

## Frankie Crocker

WBLS New York  
WMCA New York  
1960s-1990s

## Steve Dahl

"Disco Demolition"  
early shock jock  
WLUP Chicago

WABX Detroit

WVWW Detroit  
WDAI Chicago  
WLS-AM Chicago  
WLUP-AM Chicago  
1970s-1990s

## Bobby Dale

One of the first Top 40  
deejays  
KDWB Minneapolis  
KFWB Los Angeles

KEWB Oakland

KRLA Los Angeles

KFRC San Francisco

KSFO San Francisco

KKCY San Francisco

1960s-1990s

## Yvonne Daniels

"The First Lady of  
Chicago Radio"  
WYNR Chicago  
WCFL Chicago  
WSDM Chicago  
WLS Chicago  
WVON Chicago  
WNUA Chicago  
1960s-1980s

## Rick Dees

King of L.A. pop and  
recorder of "Disco  
Duck"  
WMPS Memphis  
KHJ Los Angeles  
KIS Los Angeles  
1970s-1980s

- Doctor Demento**  
Favorite spinner of rock rarities  
KPPC Los Angeles  
National syndication  
1970s–1990s
- Tom Donahue**  
Father of FM progressive radio  
WINX Rockville, MD  
WTIP Charleston, SC  
WIBG Philadelphia  
KYA San Francisco  
KMPX San Francisco  
KSAN San Francisco  
1950s–1970s
- Rachel Donahue**  
KMPX San Francisco  
KSAN San Francisco  
KLIS Los Angeles  
KROQ Los Angeles  
KMET Los Angeles  
KWST Los Angeles  
MARS Los Angeles  
1960s–1990s
- Dale Dorman**  
Boston radio's "Uncle Dale"  
WOLF Syracuse  
WRKO Boston  
WXKS Boston  
1960s–1990s
- Lavada "Dr. Hepcat" Durst**  
One of Texas's first black deejays  
KVET Austin  
1940s–1960s
- Kenny Everett**  
Early controversial voice on London radio  
Radio London (Pirate)  
BBC Radio One London  
Capitol Radio London  
BBC Radio Two London  
Capitol Gold London  
1960s–1990s
- Max Floyd**  
KYYG Kansas City  
KLZ Denver  
1970s–1990s
- Alan Freed**  
Early godfather of rock and roll radio  
WAKR Akron, OH  
WJW Cleveland  
WINS New York  
WABC New York  
KDAY Los Angeles  
1940s–1960s
- Alan "Fluff" Freeman**  
Father of "Pick of the Pops"  
Radio Luxembourg  
BBC One London
- Capitol Radio London  
Capitol Gold London  
1950s–1990s
- Jack "The Rapper" Gibson**  
Helped start the first black-owned station  
WERD Atlanta  
WLOU Louisville  
WMBM Miami  
WCIN Cincinnati  
WABQ Cleveland  
1940s–1950s
- Charlie Gillett**  
London jock and music historian  
BBC Radio London  
Capitol Radio London  
GLR London  
1970s–1990s
- Arnie "Woo Woo" Ginsberg**  
WMEX Boston  
WBOS Boston  
WRKO Boston  
WXKS Boston  
1950s–1960s
- Hunter Hancock**  
Legendary spinner of beebop, swing, blues, and boogie  
KFVD Los Angeles  
KPOP Los Angeles  
KGBF Los Angeles
- KGJ Los Angeles  
1950s–1960s
- Harry Harrison**  
Veteran morning jock  
WMCA New York  
WABC New York  
WCBS New York  
1950s–1990s
- Terri Hemmert**  
Die-hard Beatles fan and prog rock deejay  
WXRT Chicago  
WGLD Chicago  
WCMF Rochester  
1960s–1990s
- Douglas "Jocko" Henderson**  
New York and Philly's early "rhythm talker"  
WDAS Philadelphia  
WSID Baltimore  
WLIB New York  
WADO New York  
WCBS New York  
1950s–1960s
- Dave Herman**  
New York's champion of rock radio  
WNEW New York  
WXRK New York  
WABC New York  
WMMR Philadelphia  
1960s–1990s
- Maurice "Hot Rod" Hulbert**  
WDIA Memphis  
WITH Baltimore  
WHAT Philadelphia  
WWRL New York  
WEBB Baltimore  
WWIN Baltimore  
1940s–1950s
- Dan Ingram**  
"The thinking man's deejay"  
WABC New York  
WCBS New York  
WNHC Hew Haven, CT  
WIL St. Louis  
KBOX Denver  
1960s–1990s
- Hal Jackson**  
WOOK Wash., D.C.  
WINX Wash., D.C.  
WSID Baltimore  
WANN Annapolis, MD  
WMCA New York  
WNJR New York  
WABC New York  
WLIB New York  
WBLS New York  
1940s–1990s
- Casey Kasem**  
Syndicated sensation and father of "America's Top 40"  
WJKB Detroit  
WJW Cleveland
- KEWB Oakland  
KRLA Los Angeles  
National Syndication  
1950s–1990s
- Russ "Weird Beard" Knight**  
Master of the high-energy radio show  
KLIF Dallas  
WXYZ Detroit  
WHK Cleveland  
KILT Houston  
KBOX Denver  
KLZ Denver  
WAKR Akron, OH  
WNEW-AM New York  
1960s–1980s
- Art Laboe**  
Veteran oldies spinner  
KXLA Los Angeles  
KPOP Los Angeles  
KPPC Los Angeles  
KRTH Los Angeles  
KRLA Los Angeles  
1950s–1990s
- Jim Ladd**  
Progressive FM innovator  
KMET Los Angeles  
KLOS Los Angeles  
KNAC Long Beach, CA  
KLSX Los Angeles  
1960s–1990s

- John "Records" Landecker**  
Classic rocker and master of call-in madness  
WJMK Chicago 1940s–1960s  
WLS Chicago  
WLUP Chicago  
WCKG Chicago  
CFTR Toronto  
WIBG Philadelphia 1970s–1990s
- Charles Laquidara**  
Pioneer of underground and free-form radio  
WBCN Boston  
KPPC Los Angeles 1960s–1990s
- Hy Lit**  
R&B jock—"on the scene with the record machine"  
WIBG Philadelphia  
WHAT Philadelphia  
WDAS Philadelphia  
WPGR Philadelphia  
WOGL Philadelphia  
WCAU Philadelphia 1950s–1990s
- George "Hound Dog" Lorenz**  
Early rock and roll pioneer  
WKBW Buffalo
- WBTA** Batavia, NY  
**WXRA** Buffalo  
**WJL** Niagara, NY  
**WSRS** Cleveland  
**WBLK** Buffalo 1940s–1960s  
**Larry Lujack**  
One of the Windy City's most loved deejays  
WLS Chicago  
WCFL Chicago  
KJR Seattle 1960s–1980s
- Ron Lundy**  
WHMM Memphis  
WDDT Greenville, MS  
WLCS Baton Rouge  
WIL St. Louis  
WABC New York  
WCBF-FM New York 1950s–1990s
- Dave Marsden**  
Early promoter of alternative rock format  
CKEY Toronto  
CHOM-FM Toronto  
CHUM Toronto  
CFNY Toronto 1960s–1980s
- Brian Matthew**  
Radio Luxembourg  
BBC Radio One London 1940s–1990s
- Sonny Melendrez**  
KTSA San Antonio  
KELP El Paso  
KINT El Paso  
KMPC Los Angeles  
KRLA Los Angeles  
KISS Los Angeles  
KFI Los Angeles  
KTFM San Antonio  
KSMG San Antonio 1960s–1990s
- "Humble Harve" Miller**  
One of the first to put "The Twist" on the air  
WIBG Philadelphia  
WHAT Philadelphia  
WMID Atlantic City  
KBLA Los Angeles  
KHJ Los Angeles  
K-EARTH Los Angeles  
KRLA Los Angeles 1960s–1990s
- Carol Miller**  
Standard-bearer of classic-rock radio  
WPLJ New York  
WQIV New York  
WNEW New York  
WMMR Philadelphia 1970s–1990s
- Bob Mitchell**  
Talk show host turned Top 40 jock  
WIBG Philadelphia
- WMEW** New York City  
**WPEN** Philadelphia  
**KYA** San Francisco  
**KHJ** Los Angeles 1950s–1960s  
**Magnificent Montague**  
KGFJ Los Angeles  
XERB Mexico  
XPRS Mexico 1960s  
Robert W. Morgan  
L.A.'s morning "Boss Jock"  
KRTH Los Angeles  
KHJ Los Angeles  
KMPC Los Angeles  
KEWB San Francisco 1960s–1990s
- Bruce "Cousin Brucie" Morrow**  
WABC New York  
WINS New York  
WNBC New York  
WCBS New York 1950s–1990s
- Scott Muni**  
Dubbed "The Professor" of cutting-edge music  
WAKR Akron, OH  
WABC New York  
WMCA New York  
WOR New York
- WNEW** New York 1950s–1990s  
**Pete "Mad Daddy" Myers**  
WVK Cleveland  
WJW Cleveland  
WNEW New York  
WINS New York 1950s–1960s
- Danny Neaverth**  
Buffalo's favorite jock for 35 years  
WBNY Buffalo  
WKBW Buffalo  
WHTT Buffalo 1960s–1990s
- Jay Nelson**  
WKBW Buffalo  
CHUM Toronto 1960s–1980s
- Joe "Rockin' Bird" Niagara**  
Long-lived classics/standards spinner  
WIBG Philadelphia  
WDAS Philadelphia  
WCAU Philadelphia  
WPEN Philadelphia 1940s–1990s
- Annie Nightingale**  
UK's first female deejay  
BBC Radio One London 1970s–1990s
- Gene Nobles**  
Early host of late-night "dance hours"  
WLAC Nashville 1940s–1970s
- Pat O'Day**  
KJR Seattle 1950s–1970s
- Mark Parenteau**  
WBCN Boston  
WABX Detroit 1960s–1990s
- Arthur Penhallow**  
"The Grand Poobah" of Detroit rock radio  
WRIF Detroit 1970s–1980s
- Dewey Phillips**  
WHBQ Memphis 1940s–1950s
- Jimmy Rabbitt**  
KLIF Dallas  
KCBQ San Diego  
KRLA Los Angeles  
KMET Los Angeles  
KHJ Los Angeles  
KROQ Los Angeles 1960s–1980s

- Johnny Rabbitt**  
KXOK St. Louis  
WIL St. Louis  
KSHE St. Louis  
KADI St. Louis  
WRTH St. Louis  
1960s–1990s
- B. Mitchell Reed**  
Made successful move  
from jazz to progres-  
sive rock  
WOR New York  
WINS New York  
WMCA New York  
KFWB Los Angeles  
KRLA Los Angeles  
KPPC Los Angeles  
KMET Los Angeles  
KLOS Los Angeles  
1950s–1980s
- Joey Reynolds**  
WKBW Buffalo  
WPOP Hartford, CT  
WDRC Hartford, CT  
WIXY Cleveland  
WXYZ Detroit  
WIBG Philadelphia  
KMPC Los Angeles  
KRTH Los Angeles  
WFIL Philadelphia  
WNBC New York  
WPLG Miami  
WIOD Miami  
1960s–1990s
- “John R.”  
Richbourg**  
Pioneering soul deejay  
WLAC Nashville  
1940s–1970s
- Red Robinson**  
Credited as first to put  
rock and roll on air in  
Canada  
CJOR Vancouver  
CKWX Vancouver  
CFUN Vancouver  
CKNW Vancouver  
CISL Vancouver  
KGW Portland  
1950s–1990s
- “Doctor” Don Rose**  
KFRC San Francisco  
WFIL Philadelphia  
WQXI Atlanta  
KWMT Fort Dodge, IA  
KOIL Omaha, NB  
KTSA San Antonio  
1960s–1980s
- Emperor Rosko**  
One of Europe’s best  
known deejays  
Radio Caroline London  
Radio Luxembourg  
Radio Swiss Geneva  
BBC London  
1960s–1970s
- Denny Sanders**  
Cleveland radio main-  
stay for eclectic rock  
WBCN Boston  
WTBS Cambridge  
WMMS Cleveland  
WMJJ Cleveland  
1960s–1990s
- Maxanne Sartori**  
WBCN Boston  
WNEW New York  
KOL-FM Seattle  
WBOS Boston  
KEZX Seattle  
KJET Seattle  
KZOK Seattle  
KMBY Monterey, CA  
1970s–1980s
- Zenas “Daddy”  
Sears**  
R&B deejay and rights  
activist  
WGST Atlanta  
WAOK Atlanta  
1940s–1960s
- Robin Seymour**  
Favorite pop jock of  
60s Detroit teens  
WKMH Detroit  
WKNR Detroit  
CKLW Detroit  
1940s–1960s
- Scott Shannon**  
First voice of the  
“Morning Zoo” format  
WABB Mobile, AL  
WMAK Nashville  
WPGC Wash., D.C.  
Q105 Tampa  
Z100 New York  
WPLJ New York  
WQXI Atlanta  
Pirate Radio,  
Los Angeles  
1970s–1990s
- Don Sherwood**  
KSFO San Francisco  
KROW San Francisco  
KCBS San Francisco  
1940s–1970s
- Dave “The Duke”  
Sholin**  
Frisco’s Top 40 expert  
KFRC San Francisco  
KLIV San Jose  
1970s–1990s
- Bonnie Simmons**  
Bay area’s voice for  
eclectic rock  
KSAN San Francisco  
KFOG San Francisco  
KOFY-FM San Francisco  
LIVE 105 San Francisco  
KPFA Berkeley  
KUSF San Francisco  
1970s–1990s
- “The Real” Don  
Steele**  
KHJ Los Angeles  
K-EARTH Los Angeles  
KRLA Los Angeles  
KIQQ Los Angeles  
KTNQ Los Angeles  
KCBS Los Angeles  
1960s–1990s
- Alison “The  
Nightbird” Steele**  
Female radio pioneer  
and prog rock specialist  
WNEW New York  
WXRK New York  
1960s–1990s
- Martha Jean  
“The Queen”  
Steinberg**  
WDIA Memphis  
WCHB Inkster, MI  
WJLB Detroit  
WQBH Detroit  
1950s–1990s
- Sly Stone**  
On-air expert on SF  
scene turned 60s  
music legend  
KSOL San Francisco  
KDIA Oakland  
1960s
- Georgie Woods**  
Philly hit-breaker and  
R&B promoter  
WDAS Philadelphia  
WHAT Philadelphia  
WERL New York  
WNWR Philadelphia  
1950s–1990s
- Dusty Street**  
Groundbreaker for  
early FM radio  
KMPX San Francisco  
KSAN San Francisco  
KSFX San Francisco  
KTIM San Rafael, CA  
KROQ Los Angeles  
KWST Los Angeles  
KLST Los Angeles  
1960s–1990s
- Rufus Thomas**  
“The Daddy of  
Memphis Soul”  
WDIA Memphis  
1950s–1990s
- Mary Turner**  
KMET Los Angeles  
KSAN San Francisco  
1970s–1990s
- Nat D. Williams**  
WDIA Memphis  
1940s–1970s

"The quality of music is poor; it really is. It brings out **the savage in people**."—disc jockey from Louisville, KY, 1953

"... poor music, badly recorded, with lyrics that are at best in poor taste and at worse obscene ... this trend in music (and **I apologize for calling it 'music'**) is affecting the ideas and lives of our children."—Bob Haymes, NY disc jockey, 1955

**Bob Haymes**

"The screaming is mostly that R&B is driving our young people to some unwholesome passion. We are being told that this is a **narcotic on wax** that is taking them from the path of righteousness to the highways of iniquity."—Ruth Cage, April

1955 issue of *Downbeat*

"Elvis, who rotates his pelvis, was **appalling musically**. Also he gave an exhibition that was suggestive and vulgar; tinged with the kind of animalism that should be confined to dives and bordellos."—Ben Gross, *The New York Daily News*, 1956

"We do not find anything in [rock and roll] to move anybody in any spectacular way ... At best rock and roll is a kind of **glorified hill-billy music** with a two-beat, the familiar twanging guitar, and a grotesquely distorted vocal line picked up from the blues."—editorial in *Musical America*, 1957

**Musical America**

"Rock and roll is a sign of the depersonalization of the individual, of ecstatic veneration of mental decline and passivity. If we cannot stem the tide with its waves of rhythmic narcosis and of future waves of vicious craze, **we are preparing our own downfall** in the midst of pandemic funeral dances."—Dr. Joost A. M. Meerlo, psychologist, *New York Times*, February 1957

"Either rock and roll actually stirs them to **orgies of sex and violence** (as its model did for the savages themselves), or they use it as an excuse for the removing of all inhibitions and the com-

"When this type of music, **if you call it music**, that is anything but wholesome is forced onto them at that age, I think it is the worst possible service that the medium could be used for."—Sen. Oren Harris, Arkansas, March 1958, referring to the radio broadcast of rock and roll

"**Smash the records you possess** which present a pagan culture and a pagan concept of life. Phone or write a disc jockey who is

plete disregard of the conventions of decency ... it has proved itself definitely a menace to youthful morals and an incitement to juvenile delinquency" —*Music Journal*, February 1958

**Sen. Oren Harris**

"There is no doubt that, in any poll for **the best-hated man** in Britain taken among people over forty, Mr. Jagger would be near the top."—*London Times*, 1965

**London Times**

"A serious warning must be sounded that the rock and roll concerts at New York's Carnegie Hall are turning into **maniac demonstrations** that are seriously endangering the lives and limbs of the teenage fans ..." —*Variety*, 1964

"The pop music biz is now facing its profoundest moral crisis' since Elvis Presley outraged its elders by swiveling his hips on television some ten years ago. Com-

"The Beatles and thousands like them have loosed a veritable flood of musical trash on a generation of young Americans. Most parents seem blissfully unaware of this musical turn to insanity. But other parents have been shocked to see their daughters charged in a state of hypnotic frenzy, clutching at the long-haired slobs who twang, screech and thump in a **mixture of unrelated noise that would insult the ear of any self-respecting orangutan**."

**John Birch Society**

—John Birch Society, 1966

"The screaming is mostly that R&B is driving our young people to some unwholesome passion. We are being told that this is a **narcotic on wax** that is taking them from the path of righteousness to the highways of iniquity."

pared to what's happening in pop songs today, Presley's gyrations may be considered **a model of decorum.**"—June 8, 1966 issue of *Variety*

"It is repulsive to right-thinking people and can have serious effects in our young people."—J. Edgar Hoover, c. 1968

**J. Edgar Hoover**

"Some [rock and roll songs] absolutely make permissible, if not encourage, **fornication** and all varieties of things that would have been called **immoral** 20 years ago."—Gordon McLendon, radio station owner, *Time* magazine, 1967

"Actually, the idea that rock is **Fascism spelled Fashion** is as familiar as the fact that smoking causes cancer."—Albert Goldman, *New York Times*, November 23, 1969

"Rock utilizes brainwashing techniques and is definitely designed to delude American youth into taking drugs, participating in permissive sex activities and supporting anti-American concepts."—Joseph Crow (an expert on musical subversion), quoted in *American Opinion*, a publication of the John Birch Society, 1969

"Those rock 'festivals' are really death traps. Isn't it about time **we normal Americans** outlawed these

damnable 'rock festivals'? These deafening, dope-ridden, degenerate mob scenes have no more place in our America than would a publicly promoted gang rape or legally sanctioned performance of the Black Mass..."—1970 newspaper article

"Well, the record companies and the rock groups accomplished their purpose: **they got rich killing kids.**"—Helen Keane, record producer, about rock's promotion of drug use, in *High Fidelity*, February 1970

**Helen Keane**

"Rock and roll is one of the 'weapons' that revolutionaries are using to tear down everything that Christianity has built up in the United States of America.

Rock Music is **the devil's masterpiece** for enslaving his own children."—Frank Garlock, 1971

"I can't recall any comparable example of sustained and **uniform non-sense** in this century."—Caskie Stinett, *Atlantic Monthly*, August 1977

"The children have as their heroes banal, drug- and sex-ridden **guttersnipes** who foment rebellion not only against parents but against all noble sentiments."—Allan Bloom, *Wall Street Journal*, 1983

**Allan Bloom**

"[Heavy Metal] is sick and **repulsive** and **horrible** and **dangerous.**"—Jeff R. Steele, Baptist minister, *Billboard*, 1984

"The First Amendment should not apply to rock and roll."—San Antonio councilman, 1985

"I'm a fairly with-it person, but this stuff is **curling my hair.**"—Tipper Gore, Commerce Committee hearings September 1985

**Tipper Gore**

"By God, rescue the tender young ears of this nation from this—**this rock porn**... It's outrageous filth and we've got to do something about it."—Senator Ernest Hollings, Commerce Committee hearings, *Rolling Stone*, November 7, 1985

**Dick Rowe**

"Guitar groups are on the way out."—Dick Rowe, Decca A&R executive, on first declining the Beatles a recording contract, 1962

"We should be deeply concerned about the obvious cumulative effect of this cult of violence that has captured the public's imagination and pervaded our society. Few parents realize how much the angry brand of music that is part of it [heavy metal] has presented suicide, glorified rape, and condoned murder. The message is **more than repulsive—it's deadly.**"—Tipper Gore, *Raising PG Kids in an X-rated Society*, 1987

# Rock goes to the Movies.

... And so do the stars. Some rock legends pick their favorite rock flicks.

**JOE WALSH**  
**Bye Bye Birdie**

"My favorite rock and roll film was *Bye Bye Birdie* ... he was, after all, the first rock star."

**LOU REED**  
**Blackboard Jungle**

"First rock and roll movie seen: *Blackboard Jungle*. Attitude more than musical."

**TAMI SHOW**

"Viewed on acid. Sublime."

**The Harder They Come**

"Probably the all-time best and had it been rock as opposed to reggae, I would have awarded it the gold shield."

**This Is Spinal Tap**

"And #1, all-timer, not to be missed, must viewing on any bus tour—*This Is Spinal Tap*!"

**THE EDGE**  
**Don't Look Back**

**DEBORAH HARRY**  
**Tapeheads**

**JACKSON BROWNE**  
**The Blues According to Lightning Hopkins**

**ALICE COOPER**  
**West Side Story**

"Being from Detroit, I always related to gang mentality. The original Alice Cooper band was very influenced by the *West Side Story* soundtrack—all you have to do is listen to the *School's Out* album to figure that one out. Also, some of the

choreographed violence that we did onstage was inspired by the rumble scene. This movie is the essence of cool."

**BOOTSIE COLLINS**  
**Wayne's World**

"It reminds me of when I first started playing in the wine bars and getting paid beer to go. Those were the days."

**PATTI SMITH**  
**One Plus One**

**JERRY LEE LEWIS**  
**Tobacco Road**

**GEORGE CLINTON**  
**Yellow Submarine**

"I saw the colors through my color blindness."

**ANNIE LENNOX**  
**This Is Spinal Tap**

**BILLY GIBBONS**  
**The Harder They Come/Blow Up**

"I have two favorite rock and roll movies ... *The Harder They Come*, for the grit of Jamaican realism, and *Blow Up*, for the glitz of rock-and-roll surrealism."

**DUSTY HILL**  
**King Creole**

"*King Creole* is my favorite rock and roll movie because the setting is New Orleans, and it has probably the best Elvis songs of any of his movies. Also, it is good to see Walter Matthau play a bad guy."

**FRANK BEARD**  
**Eddie and the Cruisers**

"I agree with Eddie: if you can't be great, why do it at all."

**We also recommend:**

# 1

## **A Hard Day's Night**

1964, b&w, 85 min.  
Director: Richard Lester. Cast: the Beatles, Wilfred Brambell, Victor Spinetti, Anna Quayle. A day in the life. Comic, delightful.

# 2

## **Don't Look Back**

1967, b&w, 96 min.  
Director: D. A. Pennebaker. Cast: Bob Dylan, Joan Baez, Donovan, Alan Price. A camera follows a young Bob Dylan on his first British tour in 1965.

# 3

## **This is Spinal Tap**

1984, 82 min. Director: Rob Reiner. Cast: Michael McKean, Christopher Guest, Harry Shearer, Rob Reiner. Mock rockumentary, heavy-metal rockers.

# 4

## **The Great Rock n' Roll Swindle**

1980, 104 min. Director: Julien Temple. Cast: The Sex Pistols, Malcolm McLaren. A self-conscious portrait of Britain's most notorious generators of bad publicity.

# 5

## **Gimme Shelter**

1970, 91 min. Director: David Maysles, Albert Maysles, Charlotte Zwerin. Cast: The Rolling Stones, Melvin Belli. 1969 Stones concert at Altamont marred by a deadly Hell's Angels melee—the sixties are over.

# 6

## **Purple Rain**

1984, 113 min. Director: Albert Magnoli. Cast: Prince, Apollonia, Morris Day, Olga Karlatos. Quest for self-awareness, love, and fame.

# 7

## **Jailhouse Rock**

1957, b&w, 96 min.  
Director: Richard Thorpe. Cast: Elvis Presley, Mickey Shaughnessy, Dean Jones, Judy Tyler. Back in the slammer. Forget the plot; enjoy the songs.

# 8

## **The Girl Can't Help It**

1957, 99 min. Director: Frank Tashlin. Cast: Tom Ewell, Jayne Mansfield, Edmond O'Brien, Julie London, Henry Jones, Fats Domino, the Platters, the Treniers, Little Richard, Gene Vincent and His Blue Caps, Eddie Cochran, Barry Gordon, Ray Anthony, Nino Tempo, the Chuckles. Mansfield vehicle chock full of early rock hits.

# 9

## **The Harder They Come**

1973, 98 min. Director: Perry Henzell. Cast: Jimmy Cliff, Janet Barkley. Aspiring musician, exploited in the big city. Cult classic.

# 10

## **Wild Style**

1982. Director: Charlie Ahearn. Cast: Lee Quinones, Sandra "Pink" Fabara, Fred "Five Freddy" Brathwaite, Patti Astor, Busy Bee, and Grandmaster Flash. Stylized portrait of early rap and hip-hop.

**And among the best performance flicks:**

## **1. Woodstock**

1970, 184 min. Director: Michael Wadleigh. Cast: Joan Baez, Canned Heat, Joe Cocker, Country Joe & the Fish, Crosby, Stills, Nash & Young, Arlo Guthrie, Richie Havens, Jimi Hendrix, Santana, John Sebastian, Sha-Na-Na, Sly & the Family Stone, Ten Years After, the Who and one-half million extras. Sixties counterculture, ultimate festival film.

## **2. Stop Making Sense**

1984, 99 min. Director: Jonathan Demme. Cast: The Talking Heads. Conceived for the stage by David Byrne. One of the most brilliantly shot concert films ever.

## **3. Monterey Pop**

1969, 72 min. Director: D. A. Pennebaker. Cast:

Jimi Hendrix, Otis Redding, the Who, Eric Burdon and the Animals, Jefferson Airplane, Janis Joplin, Country Joe and the Fish, Canned Heat, Simon & Garfunkel, the Mamas and the Papas, Ravi Shankar. Summer of Love, 1967, the first great rock festival.

## **4. The Last Waltz**

1978, 117 min. Director: Martin Scorsese. Cast: The Band, Bob Dylan, Neil Young, Joni Mitchell, Van Morrison, Eric Clapton, Neil Diamond, Muddy Waters. The Band's celebratory swan song.

## **5. Rolling Stones at the Max**

1994, 85 min. Director: Julien Temple. Cast: The Rolling Stones. The "world's greatest rock and roll band" prove they can still pack an arena.

**"It's slightly ironic that tonight we're all here . . .**

# **WILLIE** **Armstrong**

**on our best behavior, but that we're being rewarded for 25**

The Hall of Fame Inductees

# Wrong to Rock

s of bad behavior."—Mick Jagger, 1989

Leaders in the music industry joined together in 1983 to establish the Rock and Roll Hall of Fame Foundation. One of the Foundation's many goals and functions is to recognize the contributions of those who have had a significant impact over the evolution, development and perpetuation of rock and roll, by inducting them into the Hall of Fame.

There are three categories of inductees:

**Performers:** Artists become eligible for induction twenty-five years after the release of their first record.

**Non-Performers:** Songwriters, producers, disc jockeys, record executives, journalists and others who had an impact on the development of rock and roll.

**Early Influences:** Artists whose music predated

rock and roll, but who inspired rock's leading artists and helped in the evolution of rock.

The Foundation's nominating committee, composed of rock and roll historians, selects nominees each year in the Performer category. Ballots are sent to an international voting body of about 1,000 rock experts. Those performers who receive the highest number of votes, and more than 50% of the vote, are inducted. The Foundation generally inducts five to seven performers each year.

The nominating committee annually elects the inductees in the Non-Performer and Early Influence categories.

**Overheard at the  
Induction Cere-  
monies**

**“I met Dick when I  
was seventeen, and  
at that time I looked  
up to him like a  
father. Then I got a  
little older. In the  
seventies I started  
regarding him as a  
brother. These days I  
look at him as a  
son.”—Dion on  
Dick Clark, 1993**

**“We had sort of a lot  
of rivalry in those  
early years and a  
little bit of friction,  
but we always ended  
up friends and I’d  
like to think we still  
are.”—Mick Jagger on  
the Beatles, 1988**

**“More than any  
other group that  
ever was, the Who  
were our role mod-  
els. I love them and  
hate them for  
that.”—Bono, 1990**

**1986**

Chuck Berry  
James Brown  
Ray Charles  
Sam Cooke  
Fats Domino  
The Everly Brothers  
Buddy Holly  
Jerry Lee Lewis  
Elvis Presley  
Little Richard

**Non-Performers**

Alan Freed  
Sam Phillips

**Early Influences**

Robert Johnson  
Jimmie Rodgers  
Jimmy Yancey

**Lifetime Achievement**

John Hammond

**1987**

The Coasters  
Eddie Cochran  
Bo Diddley  
Aretha Franklin  
Marvin Gaye  
Bill Haley  
B. B. King  
Clyde McPhatter  
Rick Nelson  
Roy Orbison

Carl Perkins  
Smokey Robinson  
Big Joe Turner  
Muddy Waters  
Jackie Wilson

#### **Non-Performers**

Leonard Chess  
Ahmet Ertegun  
Jerry Leiber and Mike Stoller  
Jerry Wexler

#### **Early Influences**

Louis Jordan  
T-Bone Walker  
Hank Williams

#### **1988**

The Beach Boys  
The Beatles  
The Drifters  
Bob Dylan  
The Supremes

#### **Non-Performer**

Berry Gordy

#### **Early Influences**

Woody Guthrie  
Lead Belly  
Les Paul

**“A lot of people thought that Rod and I had a love-hate relationship. That is true. He loves me and I hate him.”—Jeff Beck on Rod Stewart, 1994**

**“I love this band because they had no limits. They weren’t musical snobs and never held on to any one style. I want to tell [them] that we and millions of fans all over the world hold them in the highest esteem.” —Joe Perry (Aerosmith) on Led Zeppelin, 1995**

**“I went to visit the Band in Woodstock, and I really sort of went there to ask if I could join the group. Only I didn’t have the guts to say it.”—Eric Clapton, 1994**

**“This band were geniuses, they still are. They made me love America so much more because they existed.”  
—Elton John on the Beach Boys, 1988**

**“The way that Elvis freed your body, Bob freed your mind.”**

**–Bruce Springsteen on Bob Dylan**

**“Can anyone imagine what the last twenty-five years of American popular music would be without Stevie Wonder? He is the composer of his generation.”**

**–Paul Simon, 1989**

**“In their world—the Motown and soul world—they were like the Beatles. They were the most flamboyant. They had the best harmonies and they were the best live performers of all the Motown acts.”**

**–Daryl Hall on the Temptations, 1989**

## **1989**

Dion

Otis Redding

The Rolling Stones

The Temptations

Stevie Wonder

### **Non-Performer**

Phil Spector

### **Early Influences**

The Ink Spots

Bessie Smith

The Soul Stirrers

## **1990**

Hank Ballard

Bobby Darin

The Four Seasons

The Four Tops

The Kinks

The Platters

Simon and Garfunkel

The Who

### **Non-Performers**

Gerry Goffin and Carole King

Holland, Dozier and Holland

### **Early Influences**

Louis Armstrong

Charlie Christian

Ma Rainey

## 1991

LaVern Baker  
The Byrds  
John Lee Hooker  
The Impressions  
Wilson Pickett  
Jimmy Reed  
Ike and Tina Turner

### Non-Performers

Dave Bartholomew  
Ralph Bass

### Early Influence

Howlin' Wolf

### Lifetime Achievement

Nesuhi Ertegün

## 1992

Bobby "Blue" Bland  
Booker T. and the MGs  
Johnny Cash  
Jimi Hendrix Experience  
Isley Brothers  
Sam and Dave  
The Yardbirds

### Non-Performers

Leo Fender  
Bill Graham  
Doc Pomus

### Early Influences

Elmore James  
Professor Longhair

**"Janis Joplin was the sixties. She was the style, the sound, the inspiration for women and men all over the world. She was the passion and power of love—and of freedom." –Melissa Etheridge, 1995**

**"In the tradition of the great Irish poets and the great soul singers, he is the Caruso of rock and roll." –Robbie Robertson on Van Morrison, 1993**

**"I guess I've copied more licks off Les than anybody else." –Jeff Beck on Les Paul, 1988**

**"I love them so much because they remind me of myself. They dress like me." –Little Richard on the Supremes, 1988**

**"I heard a band possessed by the moment, reveling in the joys of being pissed off." –Dave Pirner (Soul Asylum) on the Animals, 1994**

**“It was something very special that came from America. Duane Eddy. Duane. I’d never heard that name before when I was a kid. What is that? Is that a name or is that some tank or something?”**

**–Mick Jones (Foreigner), 1994**

**“A great songwriter, a great performer, a great Canadian.”**

**–Eddie Vedder on Neil Young, 1995**

**“They gave us the word. And the word was this: Don’t just stay in the house and stare at the ceiling. Go up on the roof and look at the stars.”–Billy Joel on the Drifters, 1988**

## **1993**

Ruth Brown  
Cream  
Creedence Clearwater Revival  
The Doors  
Etta James  
Frankie Lymon and the Teenagers  
Van Morrison  
Sly and the Family Stone

## **Non-Performers**

Dick Clark  
Milt Gabler

## **Early Influence**

Dinah Washington

## **1994**

The Animals  
The Band  
Duane Eddy  
The Grateful Dead  
Elton John  
John Lennon  
Bob Marley  
Rod Stewart

## **Non-Performer**

Johnny Otis

## **Early Influence**

Willie Dixon

## 1995

The Allman Brothers Band  
Al Green  
Janis Joplin  
Led Zeppelin  
Martha and the Vandellas  
Neil Young  
Frank Zappa

### Non-Performer

Paul Ackerman

### Early Influence

The Orioles

## 1996

David Bowie  
Gladys Knight and the Pips  
Jefferson Airplane  
Little Willie John  
Pink Floyd  
The Shirelles  
The Velvet Underground

### Non-Performer

Tom Donahue

### Early Influence

Pete Seeger

**“Etta James is one of the few vocalists who sings truth into every note . . . for a song cannot be sung until its singer has learned and has a grip on both its freedom and its cage.”**

**–k.d.lang, 1993**

**“The one thing I always wanted to see—like most people want to see the Beatles back together—is Sly and the Family Stone just standing somewhere in the same room.”**

**–George Clinton, 1993**

**“I’m really an absolute stone fan of the Stones, and always have been. Their early shows were just shocking, absolutely riveting and stunning and moving and they changed my life completely. . . .**

**Whatever you do, don’t try to grow old gracefully. It wouldn’t suit you.”–Pete Townshend on the Rolling Stones, 1989**







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