

Syllabus for Women in Rock: From the 1950s to the 1980s
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Week One: Women in Rock: The Early Years and The Girl Groups

In the 1950s, rhythm and blues singers like Ruth Brown and LaVern Baker have some of the first rock'n'roll hits; Wanda Jackson and the Collins Kids are top rockabilly acts; and Brenda Lee becomes the first woman rock superstar.

As New York's Brill Building becomes established as the top place for rock publishers, women like Carole King, Cynthia Weil, and Ellie Greenwich become some of pop-rock's most successful songwriters. Girl groups like the Shirelles, the Crystals, the Ronettes, the Chiffons, and the Cookies have numerous hits in the early 1960s, forming one of the major trends in rock of the period. In the early 1960s, some of the most R&B-oriented girl groups become some of the first soul stars, especially for Motown Records, with the Marvelettes, Martha & the Vandellas, the Supremes, and Mary Wells.

Week Two: Women in Soul and British Rock

Women soul singers emerge throughout the country, some of them more pop-oriented (Maxine Brown, Dionne Warwick), some of them earthier (Carla Thomas, Irma Thomas, Etta James). Aretha Franklin is anointed the Queen of Soul after moving to Atlantic Records and adopting a tougher, more spiritual sound. Other women soul singers with a forceful style emerge and increase in popularity, like Gladys Knight, Nina Simone, and the Staple Singers.

Although all-male guitar bands dominate the British Invasion, a good number of women singers also make an impact both in their native UK and in the US. The top stars in the first wave of these are Dusty Springfield, Lulu, Petula Clark, and Marianne Faithfull. Two of the leading folk-rock singers are in Britain's top folk-rock groups: Sandy Denny in Fairport Convention, and Jacqui McShee in Pentangle. British women rock performers make sporadic dents in

other styles, like Julie Driscoll with psychedelia, and Christine McVie in blues-rock and pop-rock with Fleetwood Mac.

Week Three: Women in Folk-Rock and Psychedelic Rock

Women are major forces in some of the first artists to combine folk and rock in the mid-1960s, especially in acts mixing male and female vocals and harmonies, like We Five; the early Jefferson Airplane; the Mamas & the Papas; Linda Ronstadt & the Stone Poneys; and Richard & Mimi Farina. Judy Collins makes an original contribution to folk-rock by combining it with classical orchestration.

The two artists who make by far the biggest contributions of women performers to psychedelic rock both emerge from the San Francisco scene: Grace Slick of Jefferson Airplane, and Janis Joplin. Although no other women performers can match the success and influence of Slick and Joplin as both musicians and celebrities, there are other women singers in bands of the psychedelic eras, especially in the Bay Area, like Lydia Pense of Cold Blood and Patti Santos of It's a Beautiful Day.

Week Four: Women in Punk and New Wave

Women are in the forefront of several of the biggest early punk/new wave groups in the US, including Patti Smith, Blondie, Talking Heads, and the B-52's. Though early British punk/new acts with women performers don't make as much of an international impact, there are numerous notable ones, including X-Ray Spex, the Raincoats, the Adverts, and the Slits.

There is a much higher percentage of all-women bands playing their own instruments in punk and new wave, such as the Go-Go's, or of women playing instruments (like bass in Talking Heads) not previously often associated with female performers in rock. The Bangles become the first all-women band playing all their instruments to have a #1 hit with "Walk Like An Egyptian" in 1986.

Course Material for Week One: Early Rock and the Girl Group Sound

Essential Listening:

LaVern Baker, *Soul on Fire: The Best of LaVern Baker* (Atlantic, 1991). Along with Ruth Brown (who also recorded for Atlantic Records), Baker was the most notable of the women singers who bridged rhythm and blues with rock'n'roll. This 20-song compilation has her most famous material, including the hits "Tweedle Dee," "Jim Dandy," "I Cried a Tear," and "Saved."

Ruth Brown, *Rockin' in Rhythm: The Best of Ruth Brown* (Rhino/Atlantic, 1996). Though a little less successful than LaVern Baker at making the transition from R&B to rock'n'roll, Ruth Brown followed a similar path at the same record label. This features her best 1950s work, including almost twenty Top 20 R&B singles. The two-CD, 40-song *Miss Rhythm: Greatest Hits & More* is a more extensive compilation of material from the same era.

Patsy Cline, *The Definitive Collection* (MCA, 2005). Of all the country stars of the late 1950s and early 1960s, Patsy Cline probably had the biggest influence on pop and rock and roll, and some of her records did cross over into rockabilly, though that wasn't her strength. This 22-song CD has her most popular recordings, like "I Fall to Pieces," "Walkin' After Midnight," "Crazy," "Heartaches," and "She's Got You."

The Collins Kids, *Introducing Larry and Lorrie* (CBS, 1983). Twelve of the best cuts by this teenage brother-sister rockabilly, including "Whistle Bait," "Mercy," "Hoy Hoy," "Party," and the Collins-Maphis instrumental duet "Hurricane." A comprehensive Collins box set (*Hop, Skip and Jump*) has been issued on the German Bear Family label, but this is the knockout punch.

The Crystals, *Da Doo Ron Ron: The Very Best of the Crystals* (Sony/Legacy, 2011). Though the biggest of their hits are on a compilation of the most renowned works by their producer Phil Spector (*Wall of Sound: The Very Best of Phil Spector, 1961-1966*), this is a more extensive survey of their recordings. The biggest hits

("Da Doo Ron Ron," "Then He Kissed Me," "He's a Rebel") do remain the best of their recordings by far.

Connie Francis, *20th Century Masters: The Millennium Collection: The Best of Connie Francis* (Polydor, 1999).

Although Francis was one of the blandest and mildest early rock stars, she was the most commercially successful woman rock hitmaker besides Brenda Lee. This 12-song collection features the biggest of her hits, like "Stupid Cupid," "Where the Boys Are," "Vacation," and "Lipstick on Your Collar." The two-CD *Gold* has 50 tracks, for those who want a lot more depth.

Annette Funicello, *The Best of Annette* (Disney, 2013). Briefly a popular singer as well as TV star and actress, Funicello was one of the few woman artists to fit into the teen idol category. Her music was as shallow as the lesser male teen idols', and she didn't have much of a voice, but some of the records do epitomize late-'50s/early-'60s pop-rock at its most innocuous. The biggest of them are on this 13-song compilation, including "Tall Paul," "Pineapple Princess," some tunes from beach party movies, and – most crucially – "The Monkey's Uncle," on which she's backed by the Beach Boys.

Lesley Gore, *Sunshine, Lollipops & Rainbows: The Best of Lesley Gore* (Rhino, 1998). The most commercially successful solo singer identified with the girl group sound, whose hits were almost archetypes of white teenage female adolescence in the last years of post-war innocence and affluence. "It's My Party," "Maybe I Know," "She's a Fool," "You Don't Know Me," "Look of Love," and other (usually lesser) hits are all here. The two-CD compilation *It's My Party: The Mercury Anthology* is surprisingly solid, and has some worthwhile material that doesn't appear here.

Wanda Jackson, *Queen of Rockabilly* (Ace, 2000). Commonly and rightfully referred to as the best woman rock artist of the 1950s, Jackson was more than that. She was one of the best rockabilly singers, period. She recorded a lot of country music too, but this 30-track compilation focuses on her hardest-rocking '50s rockabilly performances, such as "Let's Have a Party" and the inimitable "Fujiyama Mama."

Brenda Lee, *Anthology 1956-1980* (MCA, 1991). Too often dismissed as a teen idol singer, misclassified as a country artist, or acknowledged only as one of the few early female pop-rock stars, Brenda Lee was more than that. Her hits from the late 1950s to mid-1960s combined country, pop, and rock with the fast-growing sophistication of Nashville production. This two-CD set is necessary to cover all of her most worthwhile recordings.

The Maddox Brothers & Rose, *America's Most Colorful Hillbilly Band Vol. 1* (Arhoolie, 1993). Among the acts who supplied the white side of rock'n'roll's roots, the Maddox Brothers (there were five of them) were among the most uninhibited. And their lead singer was a woman, their sister Rose Maddox. This has almost 70 minutes of recordings from 1946-1951; about as many more from the same era are on volume two of this series.

Martha & the Vandellas, *The Ultimate Collection* (Motown, 1998). Motown's most successful girl group before they were surpassed by the Supremes, and a more fiery one, especially on "Heat Wave" and "Dancing in the Street."

The Marvelettes, *The Ultimate Collection* (Motown, 1998). In the early 1960s, some of Motown's first major successes came with pop-soul records in the girl group style. The first of their acts to score in this department were the Marvelettes, the poppiest of Motown's star female groups, though not to their detriment. Their early-'60s smash "Please Mr. Postman" was vital to putting the label on the map, and they continued to score hits over the course of the decade with songs like "Too Many Fish in the Sea," "Don't Mess with Bill," and "My Baby Must Be a Magician."

Mickey & Sylvia, *Love Is Strange & Other Hits* (RCA, 1989). Mickey & Sylvia only had one hit, "Love Is Strange," which is decisively their best song. But this collection of mid-to-late-1950s recordings has other enjoyable performances featuring their sassy duets and Mickey Baker's brilliant electric guitar. Sylvia Robinson went on to make an early proto-disco hit (1973's "Pillow Talk") and become an important figure in the music business as an executive and producer at the first notable rap label, Sugar Hill Records.

The Ronettes, *Be My Baby: The Very Best of the Ronettes* (Sony/Legacy, 2011). Besides the biggest of their hits (“Be My Baby,” “Walking in the Rain,” “Baby, I Love You”), this has some good other lesser-known songs (as well as some so-so ones) by the best of the Phil Spector-produced girl groups, paced by the lead vocals of Ronnie Spector. One of the other tracks is the original version of “I Can Hear Music,” covered for a hit by the Beach Boys.

The Shangri-Las, *Myrmidons of Melodrama* (RPM, 1994). Technically speaking, the Shangri-Las are of a later era than the other artists listed here, not getting their first hit until 1964. They are so tied to the girl group sound, however, that it makes more sense to include them here than in a subsequent session. Perhaps the most flamboyant and indeed melodramatic of the girl group stars, they had quite a few great songs, most famously “The Leader of the Pack,” though some of their other recordings were as or almost as good. This CD has almost all of them; a very similar selection, also including all of their most renowned tracks, is on Mercury’s *The Best of the Shangri-Las*.

The Shirelles, *25 All-Time Greatest Hits* (Varese Sarabande, 1999). Arguably the best and certainly the most popular of the girl groups, both for their vulnerable singing and first-class material, which was sometimes supplied by the Brill Building’s finest. All of their hits are here, as well as the original versions of a couple of songs popularized by British Invasion bands (“Boys,” by the Beatles, and “Sha La La,” by Manfred Mann).

Phil Spector, *Wall of Sound: The Very Best of Phil Spector, 1961-1966* (Sony, 2011). All of the biggest hits Spector produced for the Crystals, the Ronettes, the Righteous Brothers, and others, also throwing in Ike & Tina Turner’s “River Deep, Mountain High.” These were the densest, most elaborate rock productions of the early (and sometimes mid-) 1960s, and made a huge impact both on other musicians and the way the studio was used to record popular music.

The Supremes, *Gold* (Motown, 2005). There are plenty of Supremes greatest hits collections. This two-CD, forty-track one is

more thorough than most, including all of their 1960s hits, and the ones they did in the 1970s without Diana Ross.

Sister Rosetta Tharpe, *The Gospel of the Blues* (MCA, 2003). Eighteen tracks from the late 1930s to the late 1940s whose mixture of gospel, blues, and jazz formed roots of rhythm and blues and, by association (if much more faintly), rock'n'roll. The jubilant "Shout, Sister, Shout!" in particular comes off as a missing link between gospel, jazz, blues, and the birth of rock.

Big Mama Thornton, *Hound Dog: The Peacock Recordings* (MCA, 1992). Another of the singers who linked R&B with rock'n'roll, though Thornton was raunchier and more blues-based than LaVern Baker or Ruth Brown. This collection of 1952-57 recordings is highlighted by the original version of "Hound Dog," covered for a huge hit in 1956 by Elvis Presley. The composers of that song, Jerry Leiber and Mike Stoller, also wrote a few other numbers for Thornton that are on this CD, like "I Smell a Rat" and "Nightmare." They'd also play a strong role in girl group music in the 1960s on the Red Bird label, where they wrote material for the Dixie Cups. This anthology does *not* have her version of "Ball and Chain," a Thornton composition famously interpreted by Big Brother & the Holding Company, with Janis Joplin on vocals.

Mary Wells, *The Ultimate Collection* (Motown, 1998). Mary Wells was briefly Motown's biggest star before she left the label, never to have a big hit again, and the Supremes moved into her place. Her girl-group influenced sound was also the sound of Motown finding its feet as a soul-pop powerhouse, most memorably on "My Guy," but also on other hits Smokey Robinson wrote and produced for her, like "Two Lovers" and "The One Who Really Loves You."

Various Artists, *The Best of the Girl Groups Vol. 1 & 2* (Rhino, 1990). Most of the biggest and best girl group hits of the early and mid-1960s are on these two collections, other than those produced by Phil Spector, including smashes by the Shirelles, Chiffons, Shangri-Las, Cookies, and Dixie Cups, as well as one-shots like the Jaynetts' "Sally Go Round the Roses."

Various Artists, *One Kiss Can Lead to Another: Girl Group Sounds, Lost & Found* (Rhino, 2005). There were more good non-hits in the girl group genre than in almost any other style of rock. This box set has four CDs of them, though there are quite a few other compilations on which excellent obscure girl recordings are scattered.

Various Artists, *Wild Wild Young Women* (Rounder, 1981). Fine compilation of some of the more obscure '50s women rockabilly singers. There's no Wanda Jackson, but there are the Collins Kids and several other artists who recorded much more sporadically than those acts, such as Sparkle Moore and Janis Martin. There are also a couple rockabilly-ish attempts by artists whose primary career was country music, like Rose Maddox and the Davis Sisters. Tragically, this long out-of-print LP did not make the transition to CD.

Recommended Books:

Always Magic in the Air: The Bomp and Brilliance of the Brill Building Era, by Ken Emerson (Penguin, 2005). Excellent, in-depth volume about the Brill Building sound, focusing on the songwriting teams of Gerry Goffin & Carole King, Jeff Barry and Ellie Greenwich, Barry Mann & Cynthia Weil, Burt Bacharach & Hal David, Jerry Leiber & Mike Stoller, Neil Sedaka & Howard Greenfield, and Doc Pomus & Mort Shuman.

Be My Baby, by Ronnie Spector with Vince Waldron (Harmony, 1990). While this is on the average level of a celebrity as-told-to memoir, the Ronettes' lead singer's autobiography has interesting stories about their brief career, and horror tales aplenty about the abuse she suffered in her marriage to their producer, Phil Spector.

Girl Groups: The Story of a Sound, by Alan Betrock (Delilah Books, 1982). It's hard to find now, but this is one of the best books devoted to a single rock genre. The evolution and heyday of the girl groups is covered from all angles, including the songwriters, producers, and labels behind the records, and it's bountifully illustrated.

He's a Rebel, by Mark Ribowsky (E.P. Dutton, 1989). Mick Brown's subsequent Phil Spector bio *Tearing Down the Wall of Sound* (see below) uncovered more stories about the legendary producer, who landed many of hits with girl groups. But this earlier book is also valuable for its research into his recording career and troubled personal life.

The Supremes: A Saga of Motown Dreams, Success, and Betrayal, by Mark Ribowsky (Da Capo, 2010). Another volume by prolific Motown biographer Mark Ribowsky, which like his books on the Temptations and Stevie Wonder is the most in-depth one on the subject.

Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector, by Mick Brown (Vintage, 2008). In-depth Spector bio covers both his studio artistry and his controversial personal demons, all the way through the 2003 murder for which he's currently serving a prison sentence.

Where Did Our Love Go?: The Rise and Fall of the Motown Sound, by Nelson George (University of Illinois Press, 1997). Of the numerous books that have been written about Motown (including biographies and memoirs for its artists and chief Berry Gordy, Jr.), this remains the best and most readable, balancing history with insightful and fair critical description.

Will You Still Love Me Tomorrow?: Girl Groups from the 50s on..., by Charlotte Greig (Virago Press, 1989). Although this is a little more on the academic side than *Girl Groups: The Story of a Sound*, it's a reasonable history of the girl group style. It also differs from the other book in that it extends its coverage of girl group-style music past its mid-'60s peak, up to the 1980s.

Recommended DVDs:

Beach Party (20th Century Fox, 1963). The film that set the model for the beach exploitation movies, several of which, like this one, starred Annette Funicello and Frankie Avalon. This only seems commercially available on DVD box set of those movies (!), but can

also be streamed for free (with a valid library card) from Hoopla (at hoopladigital.com).

The Supremes, *Reflections: The Definitive Performances 1964-1969* (Universal, 2006). Twenty 1960s clips of the Supremes from a wide range of sources, including all of their big hits, along with an excerpt from a mid-1960s pop documentary in which a segment featured the group.

On VHS only:

Girl Groups (MGM, 1983). Fine hour-long documentary mixing '60s footage of some of the best girl group acts (including the Ronettes, the Shangri-Las, the Dixie Cups, Mary Wells) with interviews done for the project with girl group artists and key songwriters like Jerry Leiber, Mike Stoller, and Ellie Greenwich.

Notable Figures (Excluding Star Musicians):

Cholly Atkins: Choreographer for several major Motown acts, including the Temptations, Supremes, Miracles, and Four Tops. The smooth dancing and concert presentation of Motown acts was instrumental in solidifying their crossover success with pop audiences of all races.

Jeff Barry/Ellie Greenwich: Brill Building songwriting team responsible (sometimes working with Phil Spector) for classics like "Be My Baby," "Da Doo Ron Ron," "Leader of the Pack," "River Deep, Mountain High," and "Chapel of Love." Though their marriage ended shortly afterward, they continued to work together for a while and were involved with Neil Diamond's early career, with Jeff Barry subsequently writing and producing for the Monkees and the Archies.

Owen Bradley: Record producer key to establishing the country-pop Nashville sound. Although he primarily worked with country artists, he did some rock records too, notably with Brenda Lee.

Vivian Carter: Co-ran Vee Jay Records, one of the most successful independent R&B/soul/blues/rock labels of the late 1950s and early

1960s. Famously released some early Beatles records for the American market before Capitol Records finally took up their option on those discs. Also issued the Four Seasons early hits. Carter was also a radio DJ.

Gerry Goffin/Carole King: Perhaps the most famous Brill Building songwriting team (starting their work a decade before King became a star recording artist). Some of their most famous songs include “Will You Love Me Tomorrow,” “The Loco-Motion,” “One Fine Day,” “Up on the Roof,” and “Chains,” the last of which was covered on the first album of the Beatles, whose John Lennon and Paul McCartney cited Goffin-King as a major influence on their composing. Although Goffin and King’s marriage split up, they continued to work together for a while after the mid-1960s, writing Aretha Franklin’s “(You Make Me Feel Like) A Natural Woman” and the Monkees’ “Pleasant Valley Sunday.”

Berry Gordy, Jr.: Founder of Motown whose drive, and songwriting/production contributions, were vital to its enormous success, although his autocratic style caused friction with some of Motown’s artists and producers.

Florence Greenberg: Head of Scepter Records, whose successful girl group and pop-soul artists included the Shirelles, Dionne Warwick, Maxine Brown, and Chuck Jackson.

Brian Holland-Lamont Dozier-Eddie Holland: Often referred to as Holland-Dozier-Holland or simply H-D-H, this trio were Motown’s most successful production/songwriting team, working extensively with the Supremes, the Four Tops, and Martha & the Vandellas. After a dispute over royalties with Berry Gordy, Jr. in 1967, they left Motown and continued working together for their own Hot Wax/Invictus labels.

Quincy Jones: Although he’s most famous for his early jazz recordings and then producing Michael Jackson, he produced the bulk of Lesley Gore’s hits.

Carol Kaye: The top bassist in Los Angeles for recording sessions in 1960s, playing on many records by Phil Spector, the Beach Boys, and many other rock acts.

Don Kirshner: As co-owner of powerful publishing company Aldon Music, the most powerful Brill Building publisher. Later a key figure in the early career of the Monkees, and in the 1970s, host of the long-running network television series *Don Kirshner's Rock Concert*.

Darlene Love: On her own and as part of the Blossoms, a top Los Angeles session vocalist who sometimes released records under her own name, and sang on many Phil Spector productions, including the lead on the Crystals' "He's a Rebel," although she wasn't in the group or credited on the record.

Barry Mann/Cynthia Weil: Another major husband-wife Brill Building songwriting team, whose big successes included "On Broadway," "You've Lost That Lovin' Feelin'," "Walking in the Rain," "We've Gotta Get Out of This Place," and "Kicks."

Lillian McMurry: One of the few women to operate an influential record label in the 1950s, she was also a producer for early-'50s records on her Mississippi-based Trumpet label by major blues musicians Elmore James and Sonny Boy Williamson, who'd be very influential on future rock stars.

Shadow Morton: Imaginatively unconventional producer for the Shangri-Las, and writer or co-writer of some of their hits. Later produced Janis Ian, Vanilla Fudge, and the New York Dolls.

Maxine Powell: Ran Motown's "charm school," geared toward teaching the label's young artists grace and manners to help them cross over to mainstream pop audiences.

Ed Sullivan: As he did with British Invasion artists, Sullivan often had Motown singers on his top-rated TV variety show, especially the Supremes. These were vital to exposing them to audiences of all backgrounds and, by subtle extension, helping to break down segregation.

Notable Places:

Bradley's Barn: Nashville studio of Owen Bradley, where many country stars and some rock stars recorded, including Brenda Lee and Patsy Cline.

The Brill Building: The office building at 1619 Broadway where many pop-rock publishers and songwriters worked, giving rise to the term "Brill Building Sound" for the most outstanding product of that scene in the early 1960s. Other buildings on the same block of Broadway, however, were also the bases for much publishing/production/songwriting activity of this style.

Gold Star Studios: Hollywood studio that might be most noted as the site where many of the hits by Phil Spector and the Beach Boys were recorded, though many other rock artists used the studio, including Eddie Cochran, Ritchie Valens, and Buffalo Springfield.

Motown Historical Museum: Open for the past 25 years, and located at the original building, 2648 West Grand Boulevard in Detroit, where Motown was headquartered when it rose to glory in the early-to-mid-1960s. Studio A, the most renowned of the studios Motown used, is here and part of the museum.

Important Record Labels:

Motown: Not just the most successful soul label, but the most successful independent label in history; one of the biggest African-American-owned businesses ever founded; and the only label whose name become synonymous with a major style of soul and popular music.

Philles: Phil Spector's label was a vehicle for his productions by the Crystals, the Ronettes, Darlene Love, and Bobb B. Soxx & the Blue Jeans.

Red Bird: Founded by Jerry Leiber and Mike Stoller, this eclectic pop-soul-oriented label had its greatest success with girl groups, especially the Shangri-Las, the Dixie Cups, the Jelly Beans, and the Ad Libs.

Scepter: Home of the Shirelles and what was labeled “uptown” New York pop-soul by Dionne Warwick, Chuck Jackson, and Maxine Brown.

Vista: Disney subsidiary that put out records by Annette Funicello.

Course Material for Week Two: Women in Soul and the British Invasion

Recommended Listening:

Soul:

Maxine Brown, *25 All Time Greatest Hits* (Varese Sarabande, 2002). Overlooked by much music criticism that favors earthier soul, Maxine Brown was one of the best pop-soul singers, sometimes categorized as having worked in the school of “Uptown” soul recorded in New York. As most of these songs are not played on oldies radio, they’ll come as a nice surprise to fans looking for quality ‘60s soul they might not be familiar with. The most famous is “Oh No, Not My Baby,” written by Gerry Goffin and Carole King, though it might be more famous to rock listeners via cover versions by British rock acts Manfred Mann and Rod Stewart.

Delaney & Bonnie, *Best of* (Rhino, 1990). Most of the white women artists who drew heavily on soul music are covered in other sections of this course. As Delaney & Bonnie, the (then) husband-wife duo of Delaney & Bonnie Bramlett, don’t conveniently fit into other categories, they’re listed here. Their brand of soul-rock was more popular among critics than record buyers, but heavily influenced Eric Clapton, who toured with them and used some musicians from their band on his records in his early solo career. This collection focuses on their most popular work, in the late 1960s and early 1970s.

Aretha Franklin, *30 Greatest Hits* (Atlantic, 1985). Hits that helped define not just soul music, but African-American life and emergent feminism in the late 1960s and early 1970s, including standards like “Respect,” “Chain of Fools,” “(You Make Me Feel Like a) Natural Woman,” and “I Never Loved a Man (The Way I Love You).” Franklin recorded a lot during this period and her albums were stronger than LPs by most soul artists were, so her Atlantic albums should be checked out if you’re a big fan.

Brenda Holloway, *The Very Best of Brenda Holloway* (Motown, 1999). Unlike the vast majority of Motown hitmakers,

Holloway was not based in Detroit, instead hailing from Los Angeles. Besides her big 1964 hit “Every Little Bit Hurts,” she had a small 1967 hit with “You’ve Made Me So Very Happy,” which became a much bigger hit for Blood, Sweat & Tears, and which she co-wrote.

Etta James, *Her Best* (Chess, 1997). Though her career stretches from the 1950s to the present, Etta James’s best work was done for Chess in the 1960s. Here are twenty of the top songs by a singer who could be both gutsy and sweet, including “Tell Mama,” famously covered by Janis Joplin.

Gladys Knight & the Pips, *Anthology* (Motown, 1995). Though not the flashiest of Motown’s singers, Knight was one of the best, and she and the Pips were reliable hitmakers for the label in the late 1960s and early 1970s. This two-CD compilation has them, including “I Heard It Through the Grapevine” and “Neither One of Us,” though not “Midnight Train to Georgia,” which they hit with just after leaving the label.

Barbara Lewis, *Hello Stranger: The Best of Barbara Lewis* (Atlantic, 2005). Barbara Lewis was one of the best singers in what has been retrospectively labeled the “sweet soul” style, combined soul and upbeat romantic pop. This has her most popular 1960s recordings, including the huge 1963 hit “Hello Stranger” and the more lushly orchestrated mid-‘60s hits “Baby I’m Yours” and “Make Me Your Baby.”

Ann Peebles, *The Best of Ann Peebles: The Hi Years* (The Right Stuff, 1996). The most renowned singer to emerge from Memphis’s Hi label except for Al Green, though she never had huge pop hits. This has material from her prime, including her most famous song, “I Can’t Stand the Rain.”

Nina Simone, *The Best of Nina Simone* (Polygram, 1990). It’s difficult to recommend a Simone best-of or introductory survey, as she recorded such an eclectic assortment of material for several different labels. This nails most of the top essentials from her best era, the mid-1960s, including “Don’t Let Me Be Misunderstood,” covered for a hit by the Animals. Simone blended soul, jazz, pop, and even classical to unpredictable degrees, and much of the work

she recorded earlier and later for different labels is also worth checking out, if almost always inconsistent.

Sly & the Family Stone, *The Essential Sly & the Family Stone* (Epic, 2002). Two-CD set of the hits and then some from the Bay Area group that combined soul, funk, and psychedelic rock, including the standards “Dance to the Music,” “Hot Fun in the Summertime,” “Everyday People,” “Thank You,” and “Family Affair.” Sly was a guy, of course, but the Family Stone was notable as a soul-rock group to prominently feature both men and women on both instruments and vocals, as well as both blacks and whites.

The Staple Singers, *The Best of the Staple Singers* (Fantasy, 1990). A long-lived gospel-folk group, the Staple Singers achieved pop stardom in the early 1970s by going into all-out Southern soul music, though retaining a strong gospel feel. This has their hits “I’ll Take You There” and “Respect Yourself,” along with other music from the same period.

Carla Thomas, *Gee Whiz: The Best of Carla Thomas* (Rhino, 1994). The most successful of the woman singers on Memphis’s Stax label, with hits like “Gee Whiz,” “B-A-B-Y” and “Tramp,” the last a duet with Otis Redding.

Irma Thomas, *Sweet Soul Queen of New Orleans: The Irma Thomas Collection* (EMI, 1996). Documents the greatest era of the greatest New Orleans soul singer, with nearly two dozen tracks from the early to mid-1960s mixing pop and New Orleans rhythm and blues. Includes her version of “Time Is On My Side,” covered by the Rolling Stones for their first US Top Ten hit.

Doris Troy, *Just One Look: The Best of Doris Troy* (1994, Soul Classics). Troy only had one hit, 1963’s “Just One Look,” but made (and often wrote) some of the best overlooked, wide-ranging soul of the era. Definitive compilation of her 1963-65 sides, including her sole Atlantic LP and various non-album singles.

Ike & Tina Turner, *Bold Soul Sister: The Best of the Blue Thumb Recordings* (MCA, 1997). The Turners recorded prolifically for numerous labels, which seems to have made a good

best-of for their late 1960s-early 1970s work difficult to assemble. But this is a good collection of 1969 material, though it doesn't draw more from rock as much as some of their slightly later recordings do, like their hit cover of "Proud Mary."

Dionne Warwick, *The Dionne Warwick Collection: Her All-Time Greatest Hits* (Rhino, 1989). Two dozen hits from her 1964 and 1970, all of them written and produced by Burt Bacharach and Hal David. The epitome of soul music at its most pop-oriented.

Betty Wright, *The Very Best of Betty Wright* (Rhino, 2000). This soul singer is best known for the 1972 hit "Clean Up Woman," which like some other Miami soul was distinguished by a slight tropical/reggae influence in the rhythms and arrangements.

Various Artists, *Soul Shots Vol. 4: Screamin' Soul Sisters* (Rhino, 1987). Sadly this did not make the transition to CD, as this is an excellent compilation of LP of woman-sung 1960s soul. It mixes some hits with excellent obscurities, and mixes non-clichéd selections by stars like Aretha Franklin and Etta James with lesser-known talents like Gloria Jones, Lorraine Ellison, and blueswoman Ko Ko Taylor.

Various Artists, *Soul Shots Vol. 8: Sweet Soul Sisters* (Rhino, 1988). Another volume of the *Soul Shots* series of LPs with a similar approach, including hits, misses, stars and cult figures, among them gems like the Flirtations' "Nothing But a Heartache" and the original version of "Tainted Love" (by Gloria Jones).

British Invasion:

Petula Clark, *Ultimate Petula Clark* (BMG, 2003). There are many Petula Clark greatest hits collections, but this is about as good a place to start as any, with all the major mid-'60s hits that made her one of the biggest middle-of-the-road British Invasion pop singers: "Downtown," "I Know a Place," "My Love," "Call Me," "Round Every Corner," "This Is My Song," "Don't Sleep in the Subway," "Colour My World," etc.

Kiki Dee, *The Fontana Years 1963-1968* (RPM, 2011). Long before Dee had hits in the mid-1970s on her own and with Elton John, she was recording generally worthwhile, but always unsuccessful, discs somewhat in the style of Dusty Springfield, for whom she sometimes sang backup. This 33-song CD has almost everything she did between 1963 and 1968, and like Springfield's work, often shows the influence of American girl group and soul acts.

Sandy Denny, *The Original Sandy Denny* (Castle, 2005). A compilation of acoustic folk tracks, taken from albums originally released in 1967 and outtakes from the time. Other than the Jackson C. Frank and Tom Paxton covers, the material was running behind the times, but Denny's singing is already magnificent. For more such just-pre-rock early Denny, search for the bootlegs *Dark the Night* and *Borrowed Thyme*, which also have wonderful vocals on 1966-68 acoustic folk home demos and radio performances, though the fidelity varies from superb to marginal.

Sandy Denny & the Strawbs, *All Our Own Work* (Witchwood Media, 2010). Though slighter and less powerful than what Denny would record with Fairport Convention, these tracks (done in 1967, though the first of them to find release didn't see the light of day until 1973) are charming if tentative early British folk-rock, highlighted by "And You Need Me" and the first version of "Who Knows Where the Time Goes."

Julie Driscoll, Brian Auger & the Trinity: *A Kind of Love-In 1967-1971* (Raven, 2004). The Driscoll-Auger-Trinity albums were as uneven and awkward as the name of the group, in part because of the variable quality of the material, in part because some songs featured Driscoll and others (usually the less impressive ones) Auger. This 78-minute Australian compilation zeroes in on the best, for the most part, particularly the British hit single cover of Bob Dylan's "This Wheel's on Fire," "Raid to Cairo," and "Save Me (Part 1)."

Julie Driscoll, Brian Auger, & the Trinity: *Streetnoise* (Zoom, 1969). Brian Auger's smoldering jazz-rock organ, and Julie Driscoll's emotive vocals (sounding like a more soul-oriented Grace

Slick), share the spotlight on this 74-minute disc, originally a double LP. It's a panoramic blend of progressive rock, jazz, soul, and some folk and gospel. Some cuts feature Auger's instrumental talents; some contain only Driscoll's voice and acoustic guitar; and some capture Driscoll and Auger interacting in a group context.

Eclection, *Eclection* (Collectors' Choice Music, 1968). Perhaps the finest way-obscure late-1960s British folk-rock album, though it actually sounds more Californian than British. Its harmonies, production, and song construction strongly recall the Jefferson Airplane, Mamas & Papas, and the Seekers, the band splitting before doing any additional albums that might have carved a more distinct identity. Most of the group was male, but Kerrilee Male's female vocals figured strongly in their style.

Fairport Convention, *Fairport Convention* (Polydor, 1968). Too often dismissed as derivative and inconsequential, this is in fact highly respectable Jefferson Airplane-Byrds-styled folk-rock. The only album the band did with Judy Dyble as its female singer, it includes both fine interpretations of songs like Joni Mitchell's "Chelsea Morning" and "I Don't Know Where I Stand," and fetching, tuneful originals in the classic mid-1960s folk-rock mold.

Fairport Convention, *Heyday* (2002, Island). A great collection of late-1960s BBC sessions with the Sandy Denny lineups, most of them covers never released on its official albums, like Leonard Cohen's "Suzanne," Gene Clark's "Tried So Hard," Richard Fariña's "Reno, Nevada," and Eric Andersen's "Close the Door Lightly When You Go." It's not as representative of the band's scope as its studio releases are, but is as good as anything Fairport Convention put out. Try to find the 2002 edition, which added eight extra tracks not on the original 1987 release. There's yet more on the box set *Live at the BBC*, although some of the tracks were done after the 1960s.

Fairport Convention, *What We Did on Our Holidays* (Universal, 1969). The album on which the best British folk-rock group achieved their best balance between strong original material, eclectic covers of contemporary singer-songwriters, and updates of traditional tunes, especially on those featuring the voices of Sandy Denny and Ian Matthews. In the opinion of the instructor, Fairport

Convention anthologies include too much of the more traditional folk material from post-Denny lineups to be recommended. Other albums on which Denny is featured (*Liege and Lief*, *Unhalfbricking*, and *Heyday: BBC Radio Sessions 1968-1969*) have a lot of worthwhile stuff, as does their self-titled debut with original woman singer Judy Dyble.

Fairport Convention, *Unhalfbricking* (Universal, 1969). Not as strong as *What We Did on Our Holidays*, but still at a high level, especially on the French cover of Bob Dylan's "If You Gotta Go, Go Now" and Sandy Denny's mordant "Autopsy."

Fairport Convention, *Liege and Lief* (1969, Universal Island). The album that set the pattern for 1970s British folk-rock in its heavy emphasis on traditional material and the incorporation of fiddler Dave Swarbrick into the group, reaching its apex on the epic "Tam Lin."

Marianne Faithfull, *Greatest Hits* (ABKCO, 1990). Other than Dusty Springfield and Lulu, Faithfull was the biggest female solo star of the British Invasion. Her wispy folk-pop, like "As Tears Go By" (written by the Rolling Stones) and "Summer Nights," dominates this compilation of her '60s work, which takes a darker turn with her late-'60s single "Sister Morphine" (released before the Rolling Stones' version). Faithfull continued her career after the 1960s in a much earthier style and much lower voice.

Marianne Faithfull, *North Country Maid* (Deram, 1966). A surprisingly credible rock-tinged folk album from a star whose 1960s work is usually dismissed as superfluous, approximating a Pentangle-like swing on cuts like "Sally Free and Easy," and using sitar on the traditional folk numbers "She Moves Through the Fair" and "Wild Mountain Thyme." The 1990 Deram CD reissue has three worthwhile bonus cuts, but is now about as hard to find as the original LP is.

Marianne Faithfull, *True: The Collection* (Music Club, 2000). Most of the 1970s were kind of lost years for Faithfull as she struggled with drug problems and lack of interest in her recording career. This obscure collection of material recorded in early 1971,

but not initially issued until the mid-1980s, demonstrates she was maturing and continuing to sing well on a collection of low-covers of famed songwriters like Bob Dylan, George Harrison, James Taylor, Tim Hardin, and Sandy Denny.

Fotheringay, *Fotheringay* (Fledg'ling, 1970). The sole album by Sandy Denny's first post-Fairport Convention project wasn't as good as late-'60s Fairport, but wasn't much worse either, hitting its high point on the lengthy reworking of the traditional folk number "Banks of the Nile." There's more Fotheringay, believe it or not, on bootlegs, *Poems from Alexandra* (with 1970 BBC performances and a few studio outtakes) being the best of them. The 2005 CD reissue on Fledg'ling adds six bonus tracks, five from a live Rotterdam festival in June 1970, the other a version of the traditional folk song "Gypsy Davey." An approximation of their unfinished second album was issued under the title *2* in 2008, but note that this has guide vocals that would almost certainly have been replaced had the record been completed at the time.

The Honeycombs, *Have I the Right: The Very Best of* (EMI, 2002). The Honeycombs are remembered only for their sole US hit, "Have I the Right?" and for having a female drummer. But though much of their material is histrionically quaint, it's also distinguished by Joe Meek's trademark eerie production, which makes much of their other work worth hearing. The drummer, Honey Lantree, did sing once in a while, most effectively on "Something I've Got to Tell You."

Mary Hopkin, *Post Card* (Apple, 1969). Paul McCartney produced the debut album by this high-voiced Welsh singer, who has since expressed regret that she wasn't able to concentrate more on folk songs than pop songs on her early Apple recordings. Make sure to get the expanded CD version with her hit singles "Those Were the Days" and "Goodbye," the latter of which is a Lennon-McCartney song not recorded by the Beatles.

Mary Hopkin, *Earth Song/Ocean Song* (Apple, 1971). The album on which Hopkin got to do what she wanted, interpreting folk and folk-rock songs backed by top British folk-rock musicians. It

doesn't have anything as catchy as "Those Were the Days" or "Goodbye," though.

The Incredible String Band, *U* (Collectors' Choice Music, 1970). The Incredible String Band were one of the oddest, most eccentric, yet most popular rock-psychedelia-tinged British folk acts. Toward the end of the 1960s, Robin Williamson and Mike Heron's girlfriends Rose Simpson and Licorice McKechnie joined the Incredible String Band to make them a two-man, two-woman outfit. Perhaps a double LP (now a double CD) adding up to almost two hours is too much to take even for Incredible String Band fans. Yet even though this only sprung into being as the soundtrack of sorts to the ISB's ambitious multi-media stage production *U*, it was actually for the most part among the band's most listenable material, rewarding patient admirers. While "The Juggler's Song" had the sort of medieval minstrelsy that audiences had come to expect, this album's more unexpected instrumental excursions with sitar and electric guitar counted among the ISB's most far-reaching and experimental endeavors.

Lulu, *Shout! The Complete Decca Recordings* (RPM, 2009). Remembered in the US mostly for her #1 1967 single "To Sir with Love" (also the theme to a popular movie in which she starred), Lulu was a highly underrated singer who did some surprisingly raunchy blue-eyed soul in the mid-1960s. These (as well as some poppier and less impressive efforts) are on this two-CD compilation of 1964-67 recordings. What this *doesn't* have is "To Sir with Love," which is on *From Crayons to Perfume: The Best of Lulu*, which concentrates on her more pop-oriented post-Decca work.

Lulu, *To Sir With Love! The Complete Mickie Most Recordings* (EMI, 2005). When Lulu left Decca Records and started getting produced by Mickie Most, she gained more commercial success but lost the more raucous and soulful edge of her earlier teenage work. It did result in the #1 US hit "To Sir with Love," which is on this two-CD collection, along with some songs that only made it big in the UK, like her cover of Neil Diamond's "The Boat That I Row."

Paul McCartney, *Wingspan* (Capitol, 2001). What's a guy doing here? Well, most of his '70s records were released under the group name Wings, and Wings included his wife Linda on backup vocals and keyboards. This double-CD best-of includes most, but not all, of their hits, presented in irritatingly non-chronological order.

Pentangle, *The Pentangle* (Castle, 1968). On this fine debut, Pentangle presented a fully realized fusion of folk, blues, jazz, and miscellany so unprecedented that folk-rock was the only label that fit. "Bruton Town" and "Let No Man Steal Your Thyme" are outstanding traditional folk interpretations, and "Pentangling" a mighty instrumental showcase for the band's virtuosos. Mostly guys, Pentangle's primary lead singer was a woman, Jacqui McShee.

Pentangle, *Sweet Child* (Castle, 1968). This double album was divided between a concert set and a studio one, its range of repertoire probably unmatched by any other act of the time. It was the studio part, though, that was the better half, particularly on "In Time," one of the great guitar-based instrumentals by anyone, Bert Jansch and John Renbourn both flashing their best wares.

Pentangle, *Basket of Light* (1969, Castle). The group's third album was its best overall, with the small UK hit single "Light Flight" and some of its best covers ("Once I Had a Sweetheart," "Sally Go Round the Roses") and originals ("Springtime Promises"). Like all of the Pentangle Castle CD reissues, it includes some non-LP bonus tracks and alternates cut around the same time.

Christine Perfect, *Christine Perfect* (1970, Blue Horizon). Christine Perfect is better known to the world as Christine McVie, part of Fleetwood Mac. Before joining that band, she went by the name Christine Perfect, and made records both on her own and as part of the blues-rock band Chicken Shack. This is her solo album from 1970, and finds her between her blues roots and a more pop-oriented singer-songwriter sensibility. It is uneven, but is sometimes a good showcase for her distinctively husky voice. It's been reissued under different titles, sometimes including the 1969 UK hit she sang lead on by Chicken Shack, "I'd Rather Go Blind."

Buffy Sainte-Marie, *The Best of Buffy Sainte-Marie* (Vanguard, 1970). This 24-song survey of her early work includes most of the songs she's most famous for (and that were frequently covered, by folk-rockers and others): "Codine," "Universal Soldier," "Until It's Time for You to Go," "My Country 'Tis Of Thy People You're Dying," and "Now That the Buffalo's Gone." Plus there's her most concentrated effort to crack the folk-rock singles market, a cover of Joni Mitchell's "The Circle Game."

Dusty Springfield, *The Very Best of Dusty Springfield* (Mercury, 1998). Twenty of the most popular 1960s recordings by the most outstanding woman singer of the British Invasion, from Phil Spector/girl group-influenced productions like "I Only Want to Be with You" to soul like "Son of a Preacher Man."

Dusty Springfield, *Stay Awhile/I Only Want to Be with You* (Taragon, 1997). Though Springfield had a good deal of fine tracks besides her hits, these are scattered unevenly throughout her LPs. Her first two US albums are pretty good, though, and the ones that owe the most to British Invasion melodies and arrangements. They're combined onto one CD on this release, which in addition to the hit tracks in the title have obscure standouts like "Summer Is Over" and "Something Special," as well as excellent versions of American hits like "Twenty-Four Hours from Tulsa," "You Don't Own Me," and "Anyone Who Had a Heart."

Dusty Springfield, *Dusty in Memphis* (Rhino, 1969). It turns out that not all of this was recorded in Memphis, but the idea was to give Springfield a more American southern soul sound. The result was her most critically acclaimed album, including the hit "Son of a Preacher Man." And of course this reissue has bonus tracks – more (fourteen) than are on the actual album (eleven), in fact.

The Springfields, *On an Island of Dreams* (RPM, 2007). With two CDs and 47 songs this might be too much for the casual consumer, and some of it's undeniably corny. Yet the Springfields were a very popular pop-folk group in Britain in the early 1960s and, more importantly, often spotlighted the vocals of Dusty Springfield prior to her solo career. One of these songs, "Silver

Threads & Golden Needles,” was a US hit, and it and some others look forward very slightly to the folk-rock sound of the mid-1960s.

Steeleye Span, *Hark! The Village Wait* (Shanachie, 1970). Steeleye’s debut was less a musical milestone than it was an important indication of the path the more traditional wing of British folk-rock would head down in the 1970s. Of course Maddy Prior’s frequent lovely upper-register lead vocals made these rocked-up traditional songs much more than a history lesson, with electric dulcimer, concertina, five-string banjo, and autoharp on hand in addition to electric guitar and bass.

Recommended Books:

Soul:

I’ll Take You There: Mavis Staples, The Staple Singers, and the March Up Freedom’s Highway, by Greg Kot (Scribner, 2014). Good straightforward biography of the Staple Singers, concentrating on their 1950s-1970s prime, when no other act made the transition from gospel to socially conscious soul and funk on a similar scale. Though one of their singers (Mavis Staples) is emphasized in the title, it’s more a book about the group as a whole, Staples giving the author by far the most interview material.

I Never Loved a Man the Way I Love You: Aretha Franklin, Respect, and the Making of a Soul Music Masterpiece, by Matt Dobkin (St. Martin’s Griffin, 2004). Somewhat brief, but worthwhile, book on the making of Aretha Franklin’s first album for Atlantic Records (1967’s *I Never Loved a Man the Way I Love You*), which marked the turning point in her evolution to middle-of-the-pack soul singer to soul superstar.

Princess Noire: The Tumultuous Reign of Nina Simone, by Nadine Cohodas (Pantheon Books, 2010). Not the smoothest of reads, but still a thorough 400-page biography of this hard-to-classify artist, whose personal life was as enormously troubled as her music was eclectic.

British Invasion:

The Complete Dusty Springfield, by Paul Howes (Reynolds & Hearn, 2001). There have been several biographies of Dusty Springfield, none of them too satisfactory. This isn't a biography, but a detailed alphabetical assessment of all the tracks she recorded and the stories behind them. Therefore its appeal is limited to serious fans, but if you are one, it's quite well done and informative.

Dusty: An Intimate Portrait of a Musical Legend, by Karen Bartlett (Lesser Gods, 2017). Like some other books on Springfield, this focuses more on her (largely gay) sexuality and less on her music than is optimum. But it does pay more attention to her music and recordings than those other volumes, with detailed descriptions of many (yet not all) of her best singles and albums. Some key musical associates weigh in with pretty detailed first-hand recollections too.

Fairport By Fairport, by Nigel Schofield (Rocket 88, 2012). Very comprehensive history of Fairport Convention from their 1967 formation through the next 45 years, though more attention is paid to the late 1960s and early 1970s than any other era. A little hard to follow for those without some prior knowledge of the band, but a lot of first-hand material from many of the members in their numerous lineups.

Marianne Faithfull, by Mark Hodgkinson (Omnibus, 1991). Decent no-nonsense bio of a fascinating singer whose career extended way beyond the British Invasion, and who owes part of her notoriety to her lengthy late-'60s romantic relationship with Mick Jagger.

Fleetwood Mac: Rumours n' Fax, by Roy Carr and Steve Clarke (Harmony, 1978). Basic, breezy and readable bio of the band from their mid-'60s origins through their late-'70s stardom with a much-revised lineup, based around in-depth reviews of their record releases.

Miss O'Dell: My Hard Days and Long Nights with The Beatles, The Stones, Bob Dylan, Eric Clapton, and the Women They Loved, by Chris O'Dell (Touchstone, 2009). Memoir by personal assistant (sometimes very personal) to all the celebrities

mentioned in the title and more gives an inside picture of the hectic state of rock as it became a big business when the 1960s turned into the 1970s. Perhaps inadvertently, some of the guys she became close with are not portrayed as flatteringly as they might like.

No More Sad Refrains: The Life and Times of Sandy Denny, by Clinton Heylin (Omnibus Press, 2011). Biography of the greatest British folk-rock singer, covering her time in Fairport Convention, the Strawbs, and Fotheringay, as well as her solo recordings.

Recommended DVDs:

Soul:

Nina Simone, *Live in '65 and '68* (Reelin' in the Years, 2008). Two different sets by this intense performer, one of the least easily classifiable of the twentieth century.

Ike & Tina Turner, *The Legends Live in '71* (Eagle Vision, 2004). February 1971 concert that documents their move toward covers of popular rock songs, including "Proud Mary," "Come Together," and "Honky Tonk Women."

20 Feet From Stardom (Anchor Bay, 2013). This documentary focuses on backup singers from the past 50 years and of a few different styles, but the best segments are on woman soul singers most known for the backup work they did in the 1960s and 1970s: Darlene Love, Merry Clayton, and Claudia Linnear.

British Invasion:

Sandy Denny, *Under Review* (Sexy Intellectual, 2006). Part of the large "Under Review" series mixing vintage footage with interviews with close associates and critics. This one documents the finest British folk-rock singer, whether with Fairport Convention, solo, or other groups.

Dusty Springfield, *Once Upon a Time 1964-1969* (Reelin' in the Years, 2010). Hits and somewhat lesser-known tunes from the late Springfield's prime. In the absence of her availability for

interviews, there are comments by some of her associates, including Burt Bacharach.

Dusty Springfield, *Reflections: 17 Classic Performances* (White Star). Not as good or long as *Once Upon a Time 1964-1969* (see above), this still has an hour of vintage Springfield clips from the '60s, though the settings tend toward the sterile.

Dusty Springfield, *Live at the BBC* (Mercury, 2007). In 1966 and 1967, Springfield had her own BBC television series. This rather amazing DVD has dozens of songs she performed, few of them hits, and some of them never to be released in any versions on her official records. Ranges from soul and pop-rock to less expected ventures into folk and international music, and adds a few bonus clips from other programs.

To Sir With Love (Sony, 1967). Although this came out (as did Lulu's huge hit with the theme song) a little after the mod movement was on its way out, it was filmed in 1966 when it was still in force, and supplied (along with *Blow Up*, perhaps) the most vivid images of young mod life in Britain at the time to US audiences. Featuring Sidney Poitier as a high school teacher in a tough London neighborhood shaping his students up for the adult world, it's been panned by some critics as being contrived and sentimental. Nonetheless, it did give viewers a look, if a manufactured one, into teenage London mod life and fashion, and featured a couple quite good performances by the Mindbenders, as well as Lulu singing the title song (and playing a strong supporting role as an actress).

Notable Figures (Excluding Star Musicians):

Soul:

Estelle Axton: Co-founder of Stax Records with her brother Jim Stewart, though she left the company in 1970.

Bert Berns: Important soul-pop singer-producer who worked with the Isley Brothers, the Drifters, Solomon Burke, Barbara Lewis, and other soul stars, as well as white rock acts like Them, Lulu, Neil Diamond, Van Morrison, and the McCoys.

Jerry Ragovoy: East Coast songwriter-producer who contributed in one or both capacities to important soul records by Garnet Mimms, Erma Franklin (whose “Piece of My Heart” was made more famous by Janis Joplin), Lorraine Ellison, and others.

British Invasion:

Joe Boyd: UK-based American producer who played a strong role in Sandy Denny’s career by helping get her into Fairport Convention, and producing records on which she sang by Fairport Convention and Fotheringay. Also produced several other notable British folk-rock acts, like John Martyn, the Incredible String Band, and Nick Drake.

Maureen Cleave: British journalist who interviewed the Beatles on several occasions in their early years. Her interview with John Lennon in early 1966, when reprinted in the United States shortly before the Beatles’ American tour that summer, touched off a furor due to the inclusion of John’s comment that the Beatles were more popular than Jesus.

Brian Epstein: Manager of the Beatles, instrumental in both polishing their image and helping to put them on the road to national and then international success. Also managed several other Merseybeat acts, including Gerry & the Pacemakers, Billy J. Kramer & the Dakotas, and Cilla Black.

Giorgio Gomelsky: Manager/producer for Julie Driscoll.

Tony Hatch: Pye Records producer for the Searchers and Petula Clark, also writing some of their hits, most notably the Searchers’ “Sugar and Spice” and Petula Clark’s “Downtown.”

Astrid Kirchherr: Fiancée of Stuart Sutcliffe, whom she met in 1960 while the Beatles were playing in Hamburg, although Sutcliffe died before they could marry. First photographer to capture the Beatles’ charisma on camera, with many of her pictures of the band in the early 1960s reprinted around the world over the last fifty

years. Also sometimes credited with devising the Beatles haircut after cutting and restyling Sutcliffe's hair.

Mike Leander: Arranger/producer who did much to craft the pop-baroque-folk sound of Marianne Faithfull's mid-'60s records.

Marion Massey: Lulu's manager, and married to Mark London, who co-wrote Lulu's biggest hit, "To Sir With Love."

Cathy McGowan: Host of the popular mid-'60s British TV show *Ready Steady Go!*, the most respected vehicle for rock artists on UK television. While several volumes of clips from the show were issued on VHS in the 1980s (including a short one featuring just the Beatles), unfortunately no authorized collections have been released on DVD.

Mickie Most: Hugely successful British producer (the Animals, Donovan, Herman's Hermits, Jeff Beck) who produced Lulu's late-'60s work, including the hit "To Sir With Love."

Andrew Loog Oldham: Manager/producer of the Rolling Stones between 1963 and 1967, who did much to shape their image as bad boys of rock.

Anita Pallenberg: Actress and girlfriend of Brian Jones in the mid-'60s. Tensions within the Rolling Stones heightened when she left him in 1967 for Keith Richards.

Ivor Raymonde: Arranger for the girl group/Phil Spector-influenced productions on Dusty Springfield's 1960s records.

Eve Taylor: One of the few woman managers in the early years of rock music, handling the careers of two artists who had little success in the US, but were big '60s stars in the UK: Sandie Shaw and Adam Faith.

Penny Valentine: One of the UK journalists at the forefront of rock music coverage as it evolved into a more serious and critical discipline in the mid-to-late 1960s, as a writer for *Disc* magazine,

one of the four major British music weeklies. Continued to write about music for several other publications in the 1970s.

Vicki Wickham: Producer of the *Ready Steady Go!* TV show, and manager of Dusty Springfield.

Notable Places:

Soul:

Stax Museum of American Soul Music: Although the original building in which the Stax label and studio were headquartered was sadly demolished at the end of the 1980s, this museum was constructed on the site at 926 E. McLemore Avenue in Memphis and opened in 2003.

Important Record Labels:

Soul:

Atlantic: As much as it had been important to R&B and rock'n'roll in the 1950s, so Atlantic was to soul in the 1960s, with artists like Aretha Franklin, Solomon Burke, and Percy Sledge. It also distributed Stax, assuming control of its pre-1968 catalog when Stax ended their deal with Atlantic.

Chess: Though it didn't have nearly as distinct a house sound as Motown or Stax, Chess was pretty successful in the soul market in the 1960s with acts like Etta James, Billy Stewart, Fontella Bass, and quite a few others.

Hi: Home of Al Green, and the Memphis label also issued respected 1970s soul discs by other artists, particularly Ann Peebles.

Invictus/Hot Wax: Run by the Holland-Dozier-Holland songwriting/production team after they left Motown, issuing hits by Freda Payne, the Chairmen of the Board, and Honey Cone, among others, though it never approached the iconic status of Motown.

Philadelphia International: Run by producers Kenny Gamble and Leon Huff (and distributed by CBS), and a fountain of Philadelphia soul in the 1970s.

Sylvia Robinson: After having a big early rock'n'roll hit ("Love Is Strange") as half of Mickey & Sylvia, and then a solo hit in 1973 with "Pillow Talk," she made a mark on R&B music as a producer/executive at Sugar Hill Records, the first big rap label.

Stax: The only label to rival (though it was a fairly distant second) Motown in influence and popularity, specializing in earthier Southern soul, often produced at its Memphis headquarters. Some of its records appeared on its subsidiary, Volt, which is why Stax is occasionally referred to as Stax/Volt.

Course Material for Week Three: Women in Folk-Rock and Psychedelia

Recommended Listening:

Big Brother & the Holding Company, *Big Brother & the Holding Company* (Columbia/Legacy, 1967). While Big Brother & the Holding Company were already getting into hard psychedelic rock by the time they recorded their debut album at the end of 1966, much of the material was derived from folk and pre-rock blues and gospel sources, such as “Down on Me,” “All Is Loneliness,” and “Blindman.” The CD reissue adds the non-LP single “Coo Coo,” as crazed a psychedelic rock update of an overdone folk music standard as you’ll hear.

Big Brother & the Holding Company, *Cheap Thrills* (Columbia, 1968). Despite a troubled, protracted genesis and getting patched together from both studio and live recordings, this was the album that (briefly) made Big Brother & the Holding Company into superstars. Reaching #1 in the charts, it included the hit “Piece of My Heart,” their signature tune “Ball and Chain,” and other favorites in “Combination of the Two,” “I Need a Man to Love,” and their psychedelic reinvention of the pre-rock standard “Summertime.” The superstardom was brief for all but one member, as Janis Joplin left shortly after its release to go solo.

Blackburn & Snow, *Something Good for Your Head* (Big Beat, 1999). All four of the songs the duo of Sherry Snow and Jeff Blackburn managed to release on singles while active are here, including the David Crosby-penned “Stranger in a Strange Land,” along with 16 previously unreleased outtakes. Among the most unjustly undiscovered folk-rock of the 1960s, the male-female harmonies and solid early folk-rock songwriting should appeal to anyone who likes the early Jefferson Airplane, though at the same time it’s not so similar to the Airplane or other big-name folk-rockers as to sound imitative or derivative.

Cold Blood, *Cold Blood* (San Francisco, 1969). The first and best album by this large, horn-oriented blue-eyed soul band. Lead singer Lydia Pense has sometimes been unfairly accused of being a minor

league Janis Joplin, and while there are similarities, she was a respectably gutsy vocalist on her own merits. There are also echoes of both gospel and the San Francisco free-loving vibe in “I Wish I Knew How to Be Free,” as well as early feminism in “I’m a Good Woman” (actually a cover of a song by soul singer Barbara Lynn). Note that the name of the label was indeed San Francisco Records, and that another good version of “I’m a Good Woman” was previously recorded by Pense's earlier band, the Generation (as heard on the *San Francisco Nuggets* box set).

Judy Collins, *In My Life* (Elektra, 1966). The album that brought Collins into folk-rock was also the flagship of the folk-rock sub-genre baroque folk, with fine covers of songs by Dylan, Richard Fariña, Leonard Cohen, Donovan, the Beatles, and others, often with classical-influenced arrangements.

Judy Collins, *Forever: An Anthology* (Elektra, 1997). Certainly this suffers from a lack of chronological sequencing, and not all of it covers the 1960s. Still, the 35 songs include most of her key 1960s folk-rock recordings, among them “Both Sides Now,” “Who Knows Where the Time Goes?,” “Hard Lovin’ Loser,” “Suzanne,” “First Boy I Loved,” and “My Father,” not to mention her 1963 recording of “Turn! Turn! Turn!”

Richard & Mimi Fariña, *Celebrations for a Grey Day* (Vanguard, 1965). A seminal nearly-folk-rock album from early 1965, though it’s folkier than their second LP, including several guitar-dulcimer-dominated instrumentals. “Pack Up Your Sorrows,” “One-Way Ticket,” and “Reno Nevada,” however, all cross the border into early folk-rock, with a poetic flair not far below the standards of Dylan’s contemporaneous work.

Richard & Mimi Fariña, *Reflections in a Crystal Wind* (Vanguard, 1965). The duo’s second album definitely took their music in a more decisive folk-rock direction, even if it still retained an Appalachian flavor (particularly in Richard Fariña’s dulcimer) not heard in much other folk-rock music. “Sell-Out Agitation Waltz” is their best cut with full rock accompaniment, and “Bold Marauder,” “Raven Girl,” and “Children of Darkness” are all exceptional melancholic songs.

Richard & Mimi Fariña, *The Complete Vanguard Recordings* (Vanguard, 2001). The title of this three-CD set is a bit inaccurate as a few stray items (none particularly essential) are missing. But it does include everything from their first two albums, as well as most of their posthumous LP *Memories* (also available separately). *Memories* actually contained some of their best songs, like “Joy ‘Round My Brain,” “Morgan the Pirate,” and “The Quiet Joys of Brotherhood” (all on this compilation too), as well as material from their appearance at the 1965 Newport Folk Festival, and the Richard Fariña-produced Joan Baez track “All the World Has Gone By” (perhaps the greatest thing she ever recorded). If this collection sounds like too much for the casual investor, there’s also a good 75-minute anthology, *Pack Up Your Sorrows*.

Fifty Foot Hose, *Cauldron – Plus* (Big Beat, 1996). More something to admire for its audacity than to enjoy, Fifty Foot Hose’s sole album (issued in 1968) was one of the most unusual albums to come out of the whole San Francisco scene, attempting to fuse the contemporary sounds of rock with electronic instruments and avant-garde compositional ideas. Though an erratic work, it was intriguing for its mix of jazzy psychedelic rock tunes (often with vocals by Nancy Blossom) with electronic sound effects that anticipated future models of synthesizers, but sounded fiercer and more primitive. This 1996 UK reissue adds seven tracks from demos and recordings by the Ethix, bassist Cork Marcheschi’s previous band.

The Great Society, *Collector’s Item* (Columbia, 1990). Recorded live in 1966 at the Matrix club in San Francisco, this is probably the most unjustly overlooked document of the entire Bay Area rock scene. Though known mostly for featuring Grace Slick as primary lead vocalist before she joined Jefferson Airplane, the Great Society were crucial to the evolution of folk-rock to acid rock, incorporating plenty of improvisation, jazz, and Indian influences. Originally released in the late 1960s as two separate LPs, this 67-minute CD has performances of “Somebody to Love” and “White Rabbit” before Slick brought those songs to the Airplane, though some of the other original, hauntingly melodic material (particularly Slick’s compositions) are close to the same league. The Great Society’s rare

1966 single version of “Somebody to Love” (then titled “Someone to Love”) can be heard on *Born to Be Burned*, a compilation of more rudimentary studio recordings from late 1965 that were mostly unreleased at the time.

Judy Henske & Jerry Yester, *Farewell Aldebaran* (Omnivore, 1969). This is a marginal inclusion in a folk-rock discography as its assortment of enigmatic songs with oddball imagery encompass blues-rock, country-folk, satire, and early synthesizer experiments, sometimes with only a tenuous relation to folk-rock. There’s no better obscure album by early-’60s folk revival veterans ending up as weird psychedelicists at the end of the decade, however.

Ian & Sylvia, *Greatest Hits* (Vanguard, 1987). No Ian & Sylvia best-of does a flawless job of capturing this harmonizing Canadian duo’s career highlights. This does have some of their most notable 1960s work, however, including the original versions “Four Strong Winds” and “You Were on My Mind,” as well as some of their uneven but sometimes rewarding attempts to move into a tentative folk-rock sound.

Ian & Sylvia, *Lovin’ Sound* (MGM, 1967). A typically erratic Ian & Sylvia folk-rock album, but about half of it is very good, and much lesser known than their Vanguard material. The brooding title track is one of the best overlooked 1960s folk-rock cuts in general, and the uncharacteristically happy-go-lucky “Sunday” sounds halfway between a Mamas & the Papas imitation and a Mamas & the Papas satire. This was reissued in 2007 by Collectors’ Choice on a CD that also includes their 1968 album *Full Circle*.

Ian & Sylvia, *Lovin’ Sound/Full Circle* (Collectors’ Choice Music, 2007). The end of Ian & Sylvia’s brief attempts to plug into folk-rock, and the beginnings of their move toward country-rock, are encapsulated in this CD compilation, which combines 1967’s *Lovin’ Sound* and 1968’s *Full Circle* onto one disc. *Lovin’ Sound* is a typically erratic Ian & Sylvia folk-rock album, but about half of it is very good. The brooding title track is one of the best overlooked 1960s folk-rock cuts in general, and the uncharacteristically happy-go-lucky “Sunday” sounds halfway between a Mamas & the Papas imitation and a Mamas & the Papas satire. The less impressive *Full*

Circle has more pronounced moves toward country-rock, which the duo had actually begun on their earlier 1968 album *Nashville*. But the best songs are the more folk-rock-oriented ones (sometimes with a string choir), including “Mr. Spoons,” “Please Think,” and especially Sylvia Tyson’s somber, piano-based “Women’s World,” an overlooked highlighted of the early female singer-songwriter genre.

It’s a Beautiful Day, *It’s a Beautiful Day* (Columbia, 1969). It’s a Beautiful Day’s debut album, and indeed their entire career, would be overshadowed by its gorgeous opening cut “White Bird.” With its lilting hypnotic folk-rock melody, male-female duet vocals, and plucked violin, it was by far their most popular recording, to the point that it’s the only It’s a Beautiful Day song many people remember. The rest of the LP couldn’t measure up to it, but though erratic it has its moments, usually when David LaFlamme’s unusual violin and the haunting tunes come to the forefront, as they do on “Hot Summer Day” and “Girl with No Eyes.”

Jefferson Airplane, *Takes Off* (1966, RCA). The band’s first album was a bit thin-sounding, but certainly its most folk-rock-fueled, with good early originals like “It’s No Secret” and “Blues from an Airplane,” and a cover of Dino Valenti’s “Let’s Get Together.” This is the sole album they recorded with Signe Anderson as the woman singer, before she was replaced by Grace Slick. The 2003 CD reissue has eight bonus tracks, including a song, “Runnin’ Round This World,” that was chopped off most pressings of the LP; the original uncensored versions of two songs from the album, “Run Around” and “Let Me In”; and some worthwhile outtakes (especially their late-1965 cover of “High Flyin’ Bird”) and alternate versions. And if you need a yet more complete collection, the 1996 CD reissue includes both the stereo and mono versions, restoring “Runnin’ Round This World” to its original place in the running order.

Jefferson Airplane, *Surrealistic Pillow* (RCA, 1967). The greatest San Francisco 1960s psychedelic rock record also had a lot more folk-rock than is usually acknowledged, like “D.C.B.A-25” and the superb ballad “Today,” alongside the hits “White Rabbit” and “Somebody to Love.” The CD reissue adds some bonus tracks, some of them also folk-rock in nature, like “Go to Her” and the Skip Spence composition “J.P.P. McStep B. Blues.”

Jefferson Airplane, *Jefferson Airplane Loves You* (RCA, 1992). Excellent three-CD box set includes most of the Airplane's top tracks, as well as some rarities, and rounds out the band's early folk-rock phase with its more psychedelic and hard-rock-oriented work.

Jefferson Airplane, *Volunteers* (RCA, 1969). In some respects their most hard rock-oriented album, Jefferson Airplane captured much of the mood of the counterculture at the end of the '60s, especially on the two most political songs, "Volunteers" and "We Can Be Together." They remained a diverse group, however, with the two other highlights being their great adaptation of the traditional gospel song "Good Shepherd" and "Wooden Ships," written by the Airplane's Paul Kantner with David Crosby and Stephen Stills.

Jim & Jean, *Changes* (Verve/Forecast, 1966). Even if Jim & Jean sounded a lot like Ian & Sylvia and didn't have nearly as much of an artistic personality as most early folk-rockers did, the *Changes* album has much good music, particularly in the covers of Phil Ochs's "Crucifixion" and David Blue's "Strangers in a Strange Land," as well as the original "One Sure Thing." This was reissued in 2004 by Collectors' Choice on a CD that also includes their more pop-oriented 1968 album *People World*.

Janis Joplin, *I Got Dem Ol' Kozmic Blues Again Mama!* (Columbia, 1969). Janis Joplin's first solo album is often considered something of a semi-failure, both because of its erratic quality and its departure from the more acid rock-oriented sound she'd sung with Big Brother & the Holding Company. Shifting from bluesy psychedelic rock to soul, it did in some respects feel forced and not as good as it could have been. But it does have some fine songs in "Try (Just a Little Bit Harder)," "Work Me, Lord," and "Little Girl Blue," and can't be dismissed as an insignificant part of her discography.

Janis Joplin, *Pearl* (Columbia, 1971). A significant improvement from her debut, though Joplin sadly died of a drug overdose in October 1970 just as *Pearl* was wrapping up, and had been dead for

several months by the time and its single “Me and Bobby McGee” went to #1 in early 1971. By not trying too hard to be a soul diva and opting for more diverse material that blended blues, folk, soul, rock, and country, Joplin was maturing as an artist, not only on “Me and Bobby McGee,” but also on memorable songs like “A Woman Left Lonely,” “Half Noon,” “Mercedes Benz,” and “Get It While You Can.” Confusingly, two expanded double CD reissues of *Pearl* have come out. One adds some alternate versions and an entire disc of live performances from the Festival Express tour in Canada in early summer 1970; another, titled *The Pearl Sessions*, has lots of studio outtakes, a couple live songs, and mono single versions.

Lamb, *A Sign of Change* (Fillmore, 1970). One of the most obscure records on this list is on the fringe of both the 1960s and rock itself, as it’s more an unusual hybrid of jazz and folk, with plenty of bits of gospel, pop, blues, and even classical. Though Lamb at this point were a duo of Barbara Mauritz and Bob Swanson, Mauritz is the dominant presence as singer and writer or co-writer of all the songs. With lyrics like hippie psalms and impressive vocals that draw from blues and jazz to create something rather experimental, this is comparable to few records of the time from San Francisco and elsewhere, and recommended to adventurous listeners. Their subsequent *Cross Between* (1971) also has many of the more offbeat jazz-folk elements that made their previous LP memorable and hard to classify, but is not as striking, in part because it uses more conventional electric rock arrangements.

Lamb, *Cross Between* (Warner Brothers, 1971). In part because this uses more conventional electric rock arrangements than Lamb’s debut, this is not as striking a record. Still, many of the more offbeat jazz-folk elements that made their previous LP memorable and hard to classify are still here. Also, Barbara Mauritz remained one of the most impressive unheralded vocalists in rock, the songs drawing from classical art music and theater as well as pop. Mauritz’s career did continue for a while with Lamb and as a solo artist, though she went into less distinctive gospel-rock material, as can be seen in clips in the film *Fillmore: The Last Days*.

The Mamas & the Papas, *Creeque Alley* (MCA, 1991). Like the Lovin’ Spoonful, the Mamas & the Papas’ best output can be

succinctly boiled down to a good best-of that serves them better than their individual albums. The two-CD *Creeque Alley* does this, including all of their hit singles, outstanding B-sides and LP tracks like “Got a Feelin’,” some pre-Mamas & the Papas cuts by the Big Three and the Mugwumps, and some post-Mamas & the Papas solo efforts.

Tina & David Meltzer, *Poet Song* (Vanguard, 1969). After the sole album by the Serpent Power, whose self-titled 1967 LP was an uneven mixture of fair folk-rock-psychedelia and bluesier, more improvised excursions, Tina & David Meltzer made this record on their own. Considerably folkier than the Serpent Power, it nevertheless retains the folk-rock base of poetic/romantic lyrics, and alternation of major and minor moods/melodies/chords, so characteristic of much of the mid-to-late-'60s San Francisco sound. With the insertion of occasional poems by still-active poet David Meltzer, this is a low-key but extremely pleasing album. The duo recorded a subsequent, fairly similar unissued album for Capitol, *Green Morning*, that is more uneven but has its moments, particularly on the tracks featuring Tina's vocals. It was issued on CD in 2001; *Poet Song* was combined with the Serpent Power album onto one disc on a CD reissue on the Akarma label.

The Mojo Men, *Not Too Old to Start Cryin'* (Big Beat, 2008). For a group with very limited national chart success, the Mojo Men recorded a great deal of material, with no less than four CDs of material from the mid-to-late 1960s (much of it unreleased at the time) now available. This collection of previously unissued 1966 material is about the best, with similarities to other early San Francisco folk-rock acts like Jefferson Airplane in the male-female vocal combinations. Their rougher, woman-less, basic garage rock recordings for Autumn are on the Sundazed compilation *Whys Ain't Supposed to Be*, while somewhat poppier 1966-67 recordings for Reprise are on the Sundazed CD *Sit Down...It's the Mojo Men*.

The Mojo Men, *Sit Down...It's the Mojo Men* (Sundazed, 1995). The more commercial phase of one of the more commercial San Francisco groups to achieve some success, as they did with their cover of Buffalo Springfield's “Sit Down I Think I Love You.” This has singles they recorded for Reprise in 1966-67, as well as some

previously unissued material, on which some glimmers of the San Francisco harmony folk-rock sound shine through.

Nancy Sinatra, *Lightning's Girl: Greatest Hits 1965-1971* (2002, Raven, Australia). It's not easy to fit this popular late-'60s singer anywhere, drawing as she did from pop, rock, folk-rock, psychedelic rock, and country. All of her notable hits written and produced by Lee Hazlewood are here, whether Nancy's solo or as part of a Nancy-Lee duo. Rhino's *The Hit Years* is similar, but this Australian import has the edge for including more songs (26) and "Sand," which the Rhino compilation somehow omits.

Peter, Paul & Mary, *Ten Years Together: The Best of Peter, Paul & Mary* (Warner Brothers, 1970). Indeed this has the best of their records from both the early '60s folk boom and the later 1960s folk-rock era. From the former, we hear "Blowin' in the Wind," "If I Had a Hammer," and "Don't Think Twice, It's All Right"; from the latter, there's "I Dig Rock & Roll Music" and Dylan's "Too Much of Nothing"; and there are also the Gordon Lightfoot covers "For Lovin' Me" and "Early Mornin' Rain." The four-CD box set *Carry It On* has a lot more if you're so inclined (including a bonus DVD of with some career-spanning performance clips), though it's missing the most desirable PPM rarity of all: "If You Love Your Country," a commercially unavailable single for Democratic antiwar presidential candidate Eugene McCarthy's 1968 campaign issued by the trio themselves, and distributed free of charge at Democratic campaign centers.

The Serpent Power, *The Serpent Power* (Vanguard, 1967). One of the first full-length albums to be issued on a prominent national label by a second-tier Bay Area band has the early San Francisco Sound's characteristic mix of male-female-sung harmonized folk-rock with Indian/middle eastern/psychedelic elements, though it's more pleasant than outstanding. Songwriter David Meltzer established himself as a noted poet before the group began its recording career.

The Stone Poneys, *The Stone Poneys Featuring Linda Ronstadt/Evergreen Vol. 2* (Raven, 2008). This Australian CD combines the Stone Poneys' first two albums (both from 1967) onto

one disc, adding four songs from their third and last LP, 1968's *Vol. III*. The first of the three Stone Poneys albums was really the only one to feature the band as it originally sounded: a Peter, Paul & Mary with more guts, embroidered by tasteful Nik Venet production and sympathetic session musicians. The other two Stone Poneys albums were solid too, though, particularly *Evergreen Vol. 2*, which had their hit "Different Drum."

The United States of America, *The United States of America* (Sundazed, 1968). This band's sole, self-titled album was the best psychedelic one-shot you're likely to come across, mixing cutting-edge electronics and synthesizers into disquieting but catchy songs mirroring the rapidly evolving/fragmenting state of American society in the late 1960s. Dorothy Moskowitz was a key figure in the band as the principal lead singer and a songwriter.

The Velvet Underground, *The Best of the Velvet Underground: Words and Music of Lou Reed* (Polydor/Verve, 1989). A best-of is not the best way to hear the Velvet Underground, an innovative group who concentrated on albums, not singles. As the subtitle of this collection indicates, Lou Reed was the primary songwriter (and singer). But the group was notable in the history of women rock for featuring Nico as an occasional singer on their first album, and for having one of the few woman drummers (Maureen Tucker) in a renowned '60s rock band. All of their records are worth hearing (though she did not drum on 1970's *Loaded* due to her pregnancy), but this does have some of their most famous songs, like "Heroin," "I'm Waiting for the Man," "Femme Fatale," "I'll Be Your Mirror," and "All Tomorrow's Parties," the last three of which were sung by Nico.

The Vejtables, *Feel...The Vejtables* (Sundazed, 1995). Decent if not spectacular early San Francisco folk-rock from a band featuring a woman drummer/singer (Jan Errico) who would leave to join the Mojo Men, after which they did the early psychedelic single "Feel the Music" (also included here).

We Five, *There Stands the Door: The Best of We Five* (Big Beat, 2009). True, they weren't great, and they never did another song as good as their one big hit, "You Were on My Mind." But they

were one of the first folk-rock groups to have a national hit, and their male-female vocal blend was typical of numerous early San Francisco folk-rock acts from Jefferson Airplane on down. This best-of wisely concentrates on their best folk-rock recordings with original woman singer Beverly Bevens, eliminating the dreary pop and showtunes that filled out much of their early albums.

Recommended Books:

California Dreamin', by Michelle Phillips (Warner Books, 1986). Although considerably slimmer than her ex-husband's *Papa John* (see below), this straightforward memoir by one of the woman singers in the Mamas & the Papas is worthwhile for fans of the group.

Four Strong Winds: Ian & Sylvia, by John Einarson with Ian Tyson & Sylvia Tyson (McClelland & Stewart, 2011). Thorough biography of the greatest Canadian folk duo follows their career from the folk revival through their ventures into folk-rock and country-rock.

Go Where You Wanna Go: The Oral History of the Mamas & the Papas, by Matthew Greenwald (Cooper Square Press, 2002). It won't win any awards for proofreading and copyediting, but this has a lot of stories of the group from members and their associates.

Got a Revolution! The Turbulent Flight of Jefferson Airplane, by Jeff Tamarkin (Atria Books, 2005). Comprehensive story of the leading San Francisco psychedelic band, including first-hand interviews with all of the band members. This is more a teaser of what we'll get into at the beginning of the second half of the course than a book directly related to most of the content in this week's session.

The Jefferson Airplane and the San Francisco Sound, by Ralph J. Gleason (Ballantine, 1969). Gleason could go overboard in his enthusiasm for the San Francisco Sound, as evidenced by the 80-page overview that serves as this book's initial chapter. What it's really most valuable for are the extended interviews that fill up the next 250 pages, including Q&As with all six of the members of

Jefferson Airplane's most famous lineup (and two separate ones with Marty Balin!), Bill Graham, and Jerry Garcia. Long out of print, but not as hard to find used as you might guess.

Lillian Roxon's Rock Encyclopedia, by Lillian Roxon (Tempo Books, 1969). The first major rock reference book was written by one of the first serious rock critics, Lillian Roxon. Her book has since been superseded by many others that draw upon more extensive research done since this 1969 publication, but at the time, it was by far the best one-place source of historical information about many rock acts.

Papa John, by John Phillips with Jim Jerome (Dolphin Books, 1986). This goes way past the '60s and the Mamas & the Papas, and is arguably too long, too detailed, and too concerned with sex and drugs. There's some rock and roll and folk in here, though, in Phillips' recounting of his life up to and through his brief period as chief songwriter of the Mamas & the Papas.

Pearl: The Obsessions and Passions of Janis Joplin, by Ellis Amburn (Warner Books, 1992). Not as good or as well-written as *Scars of Sweet Paradise: The Life and Times of Janis Joplin* (see below). But as many interviews were done for this book too, it does have some stories and memories worth reading for Joplin fans.

Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña, by David Hajdu (Farrar, Straus and Giroux, 2001). The interwoven lives of four major figures in early-to-mid-1960s folk and folk-rock, inevitably including some coverage of Dylan and the Fariñas' role in the birth of folk-rock.

Scars of Sweet Paradise: The Life and Times of Janis Joplin, by Alice Echols (Henry Holt, 2000). The only seriously worthwhile biography of Joplin, covering her years with Big Brother & the Holding Company and as a solo artist. It documents her musical and personal lives, as well as her significance to the counterculture and feminism.

Sweet Judy Blue Eyes: My Life in Music, by Judy Collins (Crown Archetype, 2011). Collins has written a few memoirs, but this is the best and most music-focused, and has a lot of stories about the changes she and the folk scene went through as it turned from traditional music to contemporary folk-rock in the 1960s.

White Light/White Heat: The Velvet Underground Day-By-Day, by Richie Unterberger (Jawbone Press, 2009). This is not an unbiased recommendation as the author is the instructor of this course. But this chronicle of the Velvet Underground has more information about their career than any other book.

Recommended DVDs:

Big Brother & the Holding Company, *Big Brother & the Holding Company with Janis Joplin: Nine Hundred Nights* (Pioneer Artists, 2001). Though it didn't receive much attention, this is a good hour-long documentary of Big Brother & the Holding Company, focusing on the two-and-a-half years or so during which Janis Joplin was their singer. Includes interviews with and vintage footage of the band.

Big Brother & the Holding Company, *Ball & Chain* (Charly, 2009). Half-hour audience-less television concert, preserved in good black-and-white quality, filmed live at KQED in San Francisco on April 25, 1967. This captures the group just two months before their Monterey appearance would launch them and Janis Joplin to stardom. The setlist includes some of their best songs, among them "Ball and Chain," "Down on Me," "Coo Coo," and a wild psychedelic instrumental version of "Hall of the Mountain King."

Janis Joplin, *Janis: Little Girl Blue* (Filmrise, 2016). Straightforward hour-and-45-minute documentary on Janis Joplin. It has interviews with quite a few of her associates (including members of Big Brother and her post-Big Brother bands, as well as her sister and brother), and mixes in lots of 1967-70 performance and interview clips. This is the film that played on PBS in 2016 as part of its *American Masters* series, though the DVD is a little longer.

Jefferson Airplane, *Fly Jefferson Airplane* (Eagle Vision, 2004). More than a dozen performance clips spanning the Airplane's career, as well as linking interview footage with members of the band.

The Mamas & the Papas, *Straight Shooter* (SRO, 2008). Two-hour documentary of the short-lived and surprisingly volatile folk-rock group, who were so proficient at projecting a sunny image on their records.

Nancy Sinatra, *Movin' with Nancy* (1968, Image Entertainment). Nancy's hour-long 1968 network TV special was pretty much a collection of 15 music videos, with no live or even lip-synced performances. These include a couple Hazlewood-Sinatra duets ("Jackson" and "Some Velvet Morning"), as well as some (but not many) of her big hits. The audio commentary track, by Sinatra and director Jack Haley, Jr., is disappointingly short on observations about the music. The box set *There's a Dream I've Been Saving 1966-1971* includes a DVD of *Cowboy in Sweden*, an hour-long Swedish TV special based around music videos to accompany the 1970 Hazlewood album of the same name, with some vocals by Suzi Jane Hokom and Nina Lizell. A 1972 Swedish documentary of a Las Vegas concert by Sinatra and Hazlewood is in unofficial circulation, and deserves official release.

On VHS Only:

Richard & Mimi Fariña, *Rainbow Quest #16* (Norman Ross Publishing). The Fariñas in February 1966 shortly before Richard's death, performing a half-dozen songs including "Bold Marauder" and "Pack Up Your Sorrows."

Notable Figures (Excluding Star Musicians):

Lou Adler: President of Dunhill Records, and producer for the Mamas & the Papas, Barry McGuire, and Scott McKenzie.

Raechel Donahue: Wife of Tom Donahue, the most important figure in the launch of underground FM radio. She was a DJ, and helped run, early FM rock stations in San Francisco and Los Angeles.

Linda Eastman: One of the first photographers specializing in taking pictures of rock musicians. Her most famous credit is taking photos for the inner gatefold of the Jimi Hendrix Experience's *Electric Ladyland*. Married Paul McCartney, March 1969.

Albert Grossman: One of the most powerful managers in 1960s popular music, handling Bob Dylan, Peter, Paul & Mary, the Band, the Paul Butterfield Blues Band, Ian & Sylvia, and numerous others. In attendance at the Monterey Pop Festival, he was instrumental in arranging for Big Brother & the Holding Company to be filmed for *Monterey Pop*. Later signed Big Brother and helped get their deal with Columbia Records; managed Janis Joplin as a solo artist, and has been blamed for helping instigate her break from Big Brother.

Chet Helms: Chief rival San Francisco rock promoter to Bill Graham, at least in the last half of the 1960s, particularly at the Avalon Ballroom. Also first manager of Big Brother & the Holding Company. He convinced Janis Joplin to move from Texas to San Francisco to join Big Brother in 1966.

Mary Martin: Toronto secretary who, when working for Albert Grossman in 1965, suggested the Hawks (later the Band) as a suitable backup group for Bob Dylan. Later became an artist manager and executive in the music industry, becoming East Coast A&R director of Warner Brothers for much of the 1970s.

Bonnie MacLean: Wife of Bill Graham (they divorced in the mid-'70s) who was instrumental to helping him run the Fillmore, and also became a San Francisco rock poster designer of note for Fillmore West shows.

Joshua Rifkin: Arranger who was key to the classical/baroque settings of Judy Collins's mid-to-late 1960s albums. Had been a member of the Even Dozen Jug Band.

Lillian Roxon: One of the first serious rock critics, and author of the first major rock reference book, *Lillian Roxon's Rock Encyclopedia*, published in 1969.

Ellen Sander: Another of the first serious rock critics, writing for *The New York Times*, *Saturday Review*, and *Rolling Stone*.

Jane Scott: One of the first journalists to write about rock regularly and seriously in a major daily paper, *The Cleveland Plain Dealer*.

Alison Steele: DJ on leading New York underground/progressive FM rock station WNEW-FM, and the inspiration for Jimi Hendrix's song "Nightbird Flying."

Frank Werber: Producer of We Five in San Francisco, and also produced other folk-rock acts for his Trident Productions company, most notably Blackburn & Snow.

Ellen Willis: As rock critic for *The New Yorker*, one of the first writers to regularly write about the music for a mainstream publication. Many of her pieces were recently anthologized in the book *Out of the Vinyl Deeps: Ellen Willis on Rock Music*.

Notable Places:

Creeque Alley: Location of the Duffy's club in St. Thomas in the Virgin Islands, where the Mamas and the Papas formed in 1965 before returning to the US, going to LA, getting a record deal, and starting to make hit records. John and Michelle Phillips later wrote the #5 hit song "Creeque Alley" for the Mamas & the Papas, which pretty much told the story of how the group formed and went to L.A., naming a few other folkies who'd gone to L.A. to make folk-rock hits, like Roger McGuinn and Barry McGuire. The Lovin' Spoonful are also mentioned in the song.

St. Patrick's Cathedral: New York church in which John and Michelle Phillips stopped to get warm in 1963, inspiring part of the lyrics to "California Dreamin'."

Notable Labels:

Autumn: The first San Francisco independent rock label of any consequence, noted mostly for hits by the Beau Brummels, though

they also recorded rare released and unreleased material by the Great Society, the Charlatans, and the Grateful Dead, among numerous other acts.

Mainstream: Though most of the Bay Area artists they signed in the early days of the San Francisco Sound are forgotten, it did put out Big Brother & the Holding Company's first album, recorded when the band were starved for quick cash while on tour. The group's contract was then sold to Columbia Records after much negotiation.

Course Material for Week Four: Women in Punk and New Wave

Recommended Listening:

The Adverts, *Crossing the Red Sea with the Adverts* (Fire, 1978). Although most of their songs were written by a guy (T.V. Smith), the Adverts were notable among the early UK punk bands for featuring a woman bass player, Gaye Advert. This is their first album, and emblematic of the blurry assault of first-wave British punk. The CD reissue adds singles from the era, including the guaranteed to shock “Gary Gilmore’s Eyes.”

The Avengers, *The Avengers* (Water, 1983). Of specific interest to Bay Area listeners as the Avengers were the most significant of the San Francisco punk bands. Though they never released an album in their original incarnation, this collects singles, EPs, live, and unreleased material by a group that combined raw punk with leftist politics, and opened for the Sex Pistols’ last (pre-reunion) show in early 1978.

The Au Pairs, *Playing with a Different Sex* (RPM, 1981). Two-woman, two-man UK band reflected the transition of punk to “post-punk” with the introduction of more flexible song structures and jagged funky rhythms, while keeping the raw energy and socially conscious lyrics of punk.

The Bangles, *Greatest Hits* (Sony, 1990). Along with the Go-Go’s, the most successful all-woman band of the 1980s, combining pop with remnants of new wave. This has all their big hits: “Walk Like an Egyptian,” “Eternal Flame,” “In Your Room,” the Prince-written “Manic Monday,” and a cover of Simon & Garfunkel’s “Hazy Shade of Winter.”

The B-52’s, *The B-52’s* (Warner Brothers, 1979). Although they would have popular records after the 1970s, their debut had the most impact. Yelping female vocals, herky-jerky rhythms, and minimalist science fiction-ish lyrics characterize one of the first US new wave bands to make an international impression (and one of the first of the many alternative rock bands to emerge from the

Athens, Georgia region), including “Rock Lobster” and “Planet Claire.”

Blondie, *The Best of Blondie* (Chrysalis, 1981). The most successful and pop-friendly American new wave band, which had considerable pop-rock and girl group influences in addition to New York punk ones. This emphasizes their big hits, like “Heart of Glass,” “One Way or Another,” “Rapture,” and “Tide Is High.”

Crass, *Penis Envy* (Crass, 1981). Women figured strongly in the career of anarchist band Crass, perhaps the most uncompromisingly underground and leftist punk act of all. On their most accessible record, Eve Libertine took most of the vocals, and with Joy de Vivre doing some as well, there wasn’t any male singing on the album. Of at least equal note, the music became somewhat (though not hugely) more accessible rough-and-tumble punk than their earlier records.

ESG, *South Bronx Story* (Universal Sound, 2000). Notable not only as the only band on this list fronted by black women, but also as a group that combined elements of punk and new wave with rap and funk. They never made an impact beyond the underground, however. This actually spans work from the early 1980s to the early 1990s, the most interesting track being the ones from their self-titled 1981 EP.

Marianne Faithfull, *Broken English* (Island, 1979). The preeminent, if not the only, example of a 1960s star successfully changing their sound to the new wave era. Faithfull’s scabrous record, if more slickly produced than most new wave albums, was all the more shocking because the angelic folk-pop of her ‘60s hits in no way prepared listeners for brutal and profane songs like “Why d’Ya Do It?” Nor were listeners prepared for a singer whose voice had lowered a good octave since her initial breakthrough.

The Go-Go’s, *Greatest* (A&M, 1990). The first really big hit all-women band that played their own instruments and wrote their own material, the Go-Go’s epitomized the perkier face of new wave. The big singles on this compilation are “We Got the Beat,” “Vacation,” “Our Lips Are Sealed,” and “Head Over Heels.”

Lene Lovich, *Stateless* (Rhino, 1979). Along with the B-52's, Lene Lovich set the model for the yelping female vocal style that some found among the most arresting traits of new wave, including John Lennon, who thought he heard the influence of Yoko Ono in those artists. Though she'd make more records, Lovich's debut was her signature statement, set apart from the punk era by enigmatic songs and more polished production.

Marine Girls, *Lazy Ways & Beach Party* (Cherry Red, 2001). Both of the albums (released in 1982 and 1983 respectively) by the duo of women Tracy Thorn and Gina Hartman. Their homespun brand of early post-punk indie rock foreshadowed the lo-fi end of later alternative rock of the twentieth century. Tracy Thorn went on to huge commercial success as part of the more pop-oriented Everything But the Girl.

The Poison Girls, *Chappaquidick Bridge* (Crass, 1980). More than any other act listed on this course's handouts, the Poison Girls defied stereotypes of women in rock. Not only because their lyrics attacked stereotypes of women in society and consumerism, but also because the singer-songwriter of this radical UK punk group was a middle-aged mother, Vi Subversa. The cliché "not for everybody" applies to their brand of rough and noisy punk, though it's actually more musically approachable than the music of the anarchist band for whose label they recorded, Crass. This is their first album, and just a little more refined than their 1979 debut mini-LP/EP *Hex*.

The Pretenders, *Pretenders* (Rhino, 1980). Though released in January 1980, the Pretenders' debut was built around their first three singles, all of which came out in 1979. It's debatable as to whether they would have been considered new wave had they not emerged in this era. But their guitar pop was considered just raw and spontaneous enough to fit, with Chrissie Hynde serving as a model for generations of guitar-playing frontwomen to follow.

The Raincoast, *The Raincoats* (DGC, 1979). The most jagged, angular, and (most importantly) *human* of the early British punk statements by this mostly-woman band. It's also their most rock-

oriented early outing, with ex-Slit Palmolive on drums, and a goofy cover of the Kinks' classic "Lola."

The Raincoats, *Odyshape* (DGC, 1981). Folk, jazz, and dub influences come more to the fore on their second effort, which might have alienated a few straightahead punk fans, but certainly made their work more accessible to a larger audience.

The Runaways, *20th Century Masters: The Millennium Collection: The Best of the Runaways* (Mercury, 2005). The first all-woman band playing their own instruments to get wide attention, the Runaways were more impressive as a concept than for their music, which was a rather average fusion of hard rock, mainstream rock, and glam. Here are the highlights from their slim discography, including "Cherry Bomb," "Born to Be Bad," "Queens of Noise," and "Neon Angels on the Road to Ruin."

Siouxsie & the Banshees, *Once Upon a Time: The Singles* (Universal, 1981). Far bigger in the UK, where they had hit singles, than in the US, where they only had an underground following, Siouxsie & the Banshees were the biggest woman-fronted British new wave band. This compilation of 1978-81 singles is centered around those early hits.

The Slits, *Cut* (Island, 2009). Debut album by sometimes all-woman, sometimes mostly women UK punk band that were among the first to creatively stretch the boundaries of punk by adding a lot of reggae/African influences and rhythms. The two-CD deluxe edition adds a lot of outtakes, demos, and BBC sessions from the era.

Patti Smith, *Horses* (Arista, 1975). The best New York rock record of the 1970s has both fine straightforward rock ("Break It Up," "Redondo Beach") and the long poetic free-flights ("Land," "Birdland," a reworking of Van Morrison's "Gloria") for which Smith was most famed.

Patti Smith, *Outside Society: Looking Back 1975-2007* (Sony, 2011). No Patti Smith anthology focuses solely on the music she made (which comprised just four albums) prior to her withdrawal from the music business for most of the 1980s. That means this

best-of, which mixes pre- and post-retirement material, is a little diluted, though it includes her most popular early tracks in “Gloria” and the hit “Because the Night,” which she co-wrote with Bruce Springsteen.

Talking Heads, *The Best of Talking Heads* (Rhino, 2004). Basic survey of the band that started in the New York punk scene, but were never quite punks with their considerable funk influences, eclecticism, oddball lyrics, and David Byrne’s renowned yelping vocal style. This has the songs that broke them to a wider audience in the late 1970s (“Psycho Killer” and a cover of Al Green’s “Take Me to the River”), after which they’d broaden their horizons into world music as well as funk and pop.

Teenage Jesus & the Jerks, *Beirut Slump: Shut Up and Bleed* (Atavistic, 2008). The most prominent woman-fronted band of the New York’s late ‘70s/early ‘80s “no wave” scene, with deliberately amelodic, noisy song structures and shouted vocals. Lydia Lunch was the singer of this band, which was as defiantly inaccessible as any group, their very name precluding the possibility of commercial success.

Tom Tom Club, *Tom Tom Club* (Sire, 1981). While Tina Weymouth had a big role in Talking Heads as bass player, she had a bigger one in Tom Tom Club, led by her and husband/Talking Heads drummer Chris Frantz. Their first album took new wave into funk/dance music/disco directions, most famously on the hit “Genius of Love.”

X, *Los Angeles/Wild Gift* (Slash). The first two albums by Los Angeles’s leading punk outfit (later to turn toward more conventional new wave and rock), from 1980 and 1981 respectively are combined onto one CD here. Led by singer Exene Cervenka and her then-husband guitarist John Doe, their prominent downer male-female harmonies were married to wearily sleazy lyrical preoccupations, with echoes of rockabilly in the guitars and rhythms.

X-Ray Spex, *Let’s Submerge: The Anthology* (Castle, 2006). Two-CD compilation of one of the most confrontational and

outrageous British punk bands, led by singer Poly Styrene, includes the 1978 *Germ Free Adolescents* LP; the early singles; BBC radio sessions; and, on the second disc, early demo versions of most of their early repertoire, decent-fidelity live recordings from April 1977, and more ephemera. The second disc might be extraneous to less intense X-Ray Spex fans, but this gathers everything from the band's brief late-'70s heyday in one place.

Young Marble Giants, *Colossal Youth* (Domino, 1980). One of the earliest and most seminal albums that could be termed “post-punk,” with a minimal sound based around rubbery bass and Alison Statton's spooky, ethereal vocals. The 2007 three-CD expanded reissue on Domino is the definitive document, half of it assembling all 25 tracks the group ever released—the entire original *Colossal Youth* LP, plus the *Test Card* EP, a 1979 single, and a compilation-only song. There's yet more, though, with 16 early demo recordings (including four tunes they didn't release otherwise, three of which are instrumental) and five BBC recordings from August 28, 1980.

Recommended Books:

Clothes Clothes Clothes Music Music Music Boys Boys Boys, by Viv Albertine (Thomas Dunne, 2014). Critically acclaimed memoir by the Slits guitarist might have gained wider attention than any of the Slits' records. And deservedly so, as it's a page-turning account of growing into age in the punk era in London, not only discussing her time with the Slits, but also her interactions with other leading lights of the scene like one-time boyfriend Mick Jones. It does run out of a little steam after she retires from music for a long time in the early 1980s, but most of the book takes place before that.

Just Kids, by Patti Smith (Ecco, 2010). Covering Smith's formative experiences as a poet in the late 1960s and first half of the 1970s, this memoir ends just at the point where she starts to make music the focus of her career. As such it's a little disappointing for those hoping for stories of her records, songs, and concerts. But there's much of interest in her depiction of the New York underground arts scene through which she rose before she became a recording artist, though much of this dwells on her relationship with close

friend/artist Robert Mapplethorpe. In late 2012 it was reported that she was working on a sequel that would cover the same era but focus more on music, though it has yet to appear.

Lips Unsealed: A Memoir, by Belinda Carlisle (Crown, 2010). Kind of a typical celebrity memoir in structure and quality, but the Go-Go's singer's autobiography has some interesting information about the early Los Angeles punk/new wave scene, along with stories about her love life and substance abuse.

Marianne Faithfull: As Tears Go By, by Mark Hodgkinson (Omnibus Press, 1991). There's no great Faithfull book (including her own memoirs) despite her immensely colorful life, but this is about the best. While it covers her whole career from the British Invasion onward, it's of particular interest to this session for documenting her surprising re-emergence as part of the new wave in the late 1970s.

New York Rocker: My Life in the Blank Generation with Blondie, Iggy Pop, and Others 1974-1981, by Gary Valentine (Da Capo Press, 2006). Inside view of the growth of the US (mostly New York) punk scene from the original bassist of Blondie, though he left the group in 1977.

Party Out of Bounds: The B-52's, R.E.M, and the Kids Who Rocked Athens, Georgia, by Rodger Lyle Brown (Evermore, 2003). Easy-to-digest lowdown on the birth and heyday of the Athens scene in the late 1970s and early 1980s. Lots on the roots of the B-52's and R.E.M., a fair amount on Pylon, and bits and pieces on other cult new wave acts like Love Tractor, the Method Actors, and others.

Queens of Noise: The Real Story of the Runaways, by Evelyn McDonnell (Da Capo, 2013). Quite thorough and deeply researched story of the troubled mid-'70s all-women band, who never got hit records despite (or because) of their notoriety, though some members (especially Joan Jett) had more success after the group broke up. In the instructor's view, this book does tend to overstate their musical virtues and defensively criticize their critics.

Patti Smith: An Unauthorized Biography, by Victor Bockris and Roberta Bayley (Simon & Schuster, 1999). Hard to believe this is the only reasonably detailed biography of such a major figure (Smith's own best-selling memoir covers only the very beginning of her musical career). It's quite flawed, but the only such thing available as of this writing.

Typical Girls? The Story of the Slits, by Zoe Street Howe (Omnibus, 2009). The Slits' output (two albums) was modest, and as there aren't a whole lot of records or years to document, this book is correspondingly modest. But it has respectable coverage of their brief career, as well as reflecting general impressions of the early UK punk/new wave scene in which they took part, managing a couple of low-charting records in Britain.

Recommended DVDs:

Blondie, Blondie Live: The Best of Musikladen (Pioneer, 2002). Half-hour of Blondie footage from a 1977 German TV program. This is early enough in the band's career that it doesn't include any of their big hits or most famous songs, with the exception of "X Offender." But it's still a representative document of how they looked and sounded as they rose to prominence.

The Runaways, Edgeplay: A Film About the Runaways (Image Entertainment, 2004). Runaways documentary by ex-Runaway Vicki Blue (now known as Victory Tischler-Blue) benefits from extensive interviews with almost all of the band members and producer/manager Kim Fowley, though the direction is kind of frenetic and jumbled. Joan Jett is the notable absentee; the lack of vintage sound clips of the band is a yet more serious drawback.

Patti Smith, Patti Smith Under Review (Sexy Intellectual, 2007). In keeping with the *Under Review* series, this is heavy on interviews with critics and people on the periphery of Smith's career (though the producer of her second album is among the interviewees). The vintage footage is presented in short snippets, and neither Smith nor her closest musical associates were

interviewed. But it gets the basics of her accomplishments across, focusing on her early prime in the mid-to-late 1970s.

The Slits, *Here to Be Heard: The Story of the Slits* (Moviehouse Entertainment, 2017). Documentary on this pioneering punk/new wave band has interviews with all of the surviving members, and comments by notable associates. As there's not much footage of the band in their late-'70s/early-'80s prime, it's a challenge to draw upon vintage source material, but this does it well by using a lot of primitive performance footage and private/home movies. The otherwise exemplary film is weighed down, as so many such endeavors are, by a final section on their less interesting reunion years, with a lineup missing original guitarist Viv Albertine.

Breaking Glass (Olive Films, 1980). Like most fictional films using rock as the setting, this is seriously flawed, but has some amusing and entertaining reflections of the British punk/new wave scene. Stars Hazel O'Connor as the singer who sells out to the entertainment system, and Phil Daniels (most famous for his role as the lead in *Quadrophenia*) as her hapless manager.

Notable Figures (Excluding Star Musicians):

Julie Burchill: Controversial UK music journalist who was still a teenager when she was among the first rock critics to champion punk music (and put down much other music in the process) for *New Music Express*.

Caroline Coon: One of the first UK journalists to write about the punk scene, and briefly manager of the Clash.

Kim Fowley: Controversial producer of the Runaways who played a key role in getting them together, but has also been demonized for exploiting them.

Charlie Gillett: A venerated rock historian and London radio DJ since the early 1970s, he got involved with the new wave scene as co-producer of the first Lene Lovich album, and was the first to play demos by Elvis Costello, Graham Parker, and Dire Straits on the radio.

Richard Gottehrer: Though he first made his mark as a Brill Building songwriter/producer/performer in the early-to-mid-1960s, was also important in New York new wave as producer of the first Blondie album, and producer for Richard Hell.

Karen Rose: With Ira Robbins and Dave Schulps, co-founded *Trouser Press*, the leading underground/punk/new wave rock magazine of the last half of the 1970s and first half of the 1980s.

Penelope Spheeris: Director of the early L.A. punk documentary *The Decline of Western Civilization*, perhaps the first full-length film to capture an important element of the early US punk scene.

Nancy Spungen: Notorious girlfriend of Sid Vicious, accused of accelerating his descent into drug addiction. Vicious was charged with her October 1978 murder before killing himself a few months later.

Seymour Stein: Co-founder with Richard Gottehrer of Sire Records, label for important early punk and new wave acts like the Ramones, Talking Heads, and the Pretenders.

Vivienne Westwood: Fashion designer and Malcolm McLaren girlfriend whose clothes, as offered in McLaren's shops in the early-to-mid-1970s, were crucial to establishing the punk look.

Notable Places:

CBGB: Lower East Side New York club, at 315 Bowery, that was renowned for providing the chief venue for early punk/new wave acts like Patti Smith, the Ramones, Blondie, and Television. Also booked bands of those and other underground styles from outside New York for decades before closing in 2006. Often referred to colloquially as CBGBs, but the official name is CBGB.

Chelsea Hotel: New York hotel, long home to temporary and long-term stays by bohemian artists, where Nancy Spungen was found stabbed to death on October 12, 1978. Her boyfriend Sid Vicious

was charged with murder and, out on bail, committed suicide a few months later.

SEX: Fashion shop (at first named Let It Rock) on Kings Road in London operated by Malcolm McLaren, selling clothes by his girlfriend Vivienne Westwood that helped establish punk's early image. Also functioned as a gathering place for some disaffected youth, including the Sex Pistols, who came together partly as a result of meeting McLaren through the shop.

Important Record Labels:

Dangerhouse: The most prominent early Los Angeles indie punk label, putting out releases by X, the Dils, the Weirdos, and the Avengers.

Private Stock: Independent label on which the first Blondie album was issued in 1976, at a time when even most US punk/new wave bands had to get major label deals to get anything out.

Sire: A major player in early New York punk/new wave with releases by the Ramones and the Talking Heads, and also responsible for putting out material by acts from other places like the Undertones, the Pretenders, and the Cure. Sire also was one of the first labels to compile well-packaged historical reissues, as they did starting in the late 1970s for artists like the Small Faces, Del Shannon, the Pretty Things, and the Troggs.

Slash: Another early Los Angeles independent punk/new wave label, with early releases by X and the Germs.

Stiff: British label that was the home of some of the most popular and poppiest new wave acts, like Elvis Costello, Nick Lowe, Lene Lovich, Wreckless Eric, and Ian Dury.