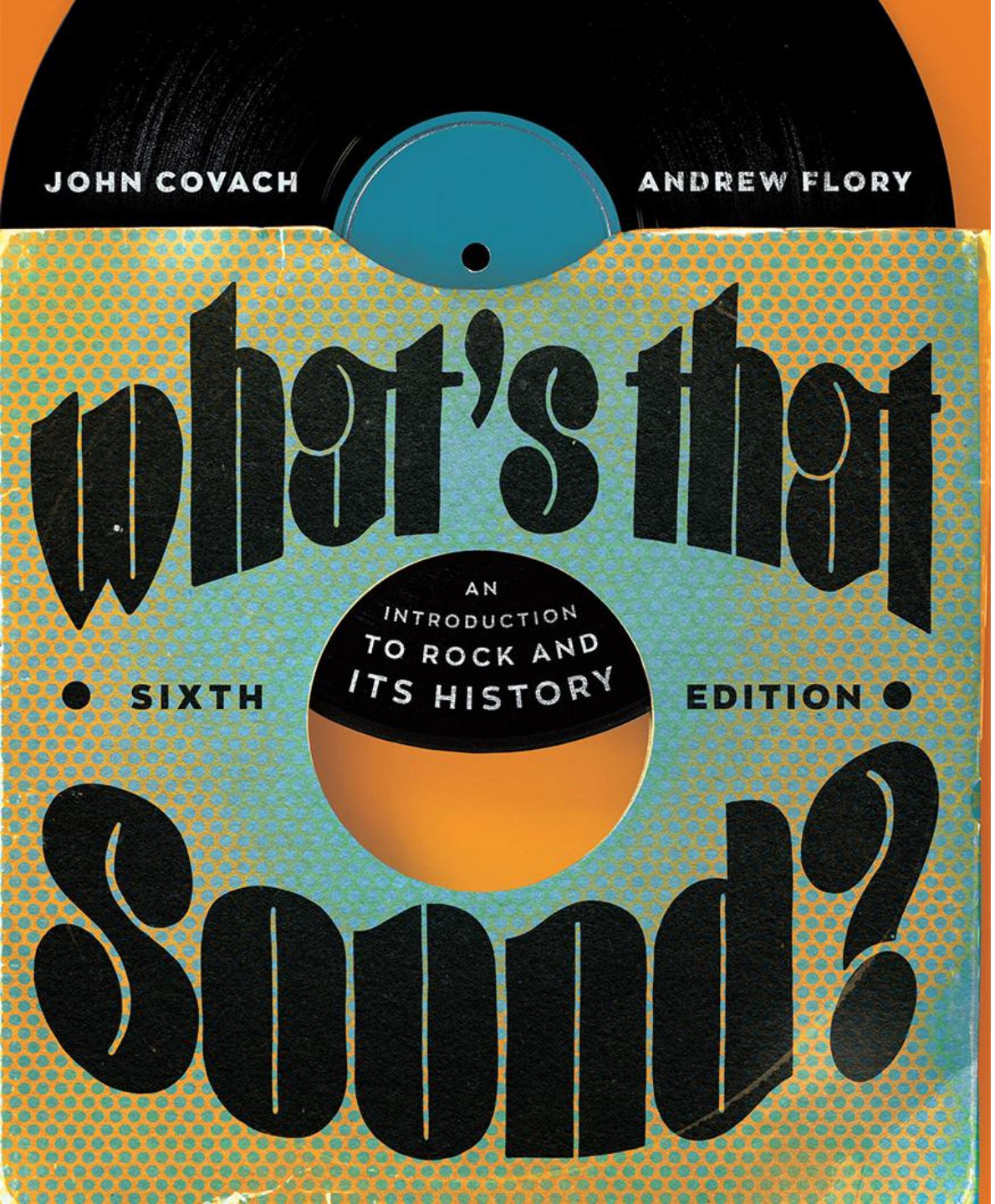


LECTURE SLIDES
Chapter 3

The Demise of Rock and the Promise of Soul

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Introduction

- By the end of the 1950s, many of the important figures of rock and roll's first wave were out of the music business, but the industry had come to realize the importance of the youth market.
- Rock historians debate the quality and importance of the rock music made after the first wave, but before the Beatles.
- This chapter surveys the styles that made up the youth market in the early 1960s.

Splitting Up the Market: Teenyboppers and Their Older Siblings (1)

- By 1960, it became evident that there were at least two distinct youth markets: former rock and rollers, and their younger siblings.
- The Adults in the Room: Brill Building and Aldon Publishing
  - Brill Building was both a place—a building housing music publishers in Manhattan—and a label applied to the methodical way companies such as Aldon Music produced songs; teen idols and girl groups were the principal artists performing Brill Building material.

Splitting Up the Market: Teenyboppers and Their Older Siblings (2)

- Teen Idols for Idle Teens
  - Starting in the late 1950s, record companies sought out attractive young men who could be marketed to preteen and teenage girls.
  - Teen idols recorded for both major and independent labels and were successful on both the pop and rhythm and blues charts.
  - The pop recorded by teen idols is sometimes labeled "bubblegum music" and its stars cultivated the image of the ideal boyfriend.



Teen idols Fabian (left) and Frankie Avalon (right) are shown here with cheerleaders from Fairleigh Dickinson University. After the controversy that surrounded Elvis, Jerry Lee Lewis, and the payola scandal, record labels promoted clean-cut teen idols who were unlikely to offend. These singers projected the image of the "perfect boyfriend"—well groomed, attractive, and sensitive—and embraced a smooth, tame vocal style.

Photo by Hulton Archive/Getty Images

Splitting Up the Market: Teenyboppers and Their Older Siblings (3)

- The Dance Craze, *American Bandstand*, and "The Twist"
  - *American Bandstand* was a television show devoted to teen pop, and it featured teens dancing to hit records and lip-synced performances by musical guest stars.
  - Much of the focus of *American Bandstand* was on dancing, and it initiated a craze for named dances, such as "The Twist."
  - Shows like *American Bandstand* and movies starring musicians reinforced the idea of a national youth culture and also helped make rock and roll acceptable to adults.

Splitting Up the Market: Teenyboppers and Their Older Siblings (4)

Dick Clark, host of *American Bandstand*, 1959. Unlike Elvis's performance on Ed Sullivan's show or Jerry Lee Lewis's performance on Steve Allen's, *Bandstand* was just good, clean fun: lip-synched performances by current pop stars with teenagers dancing. Clark's show featured both Black and white artists and was seen as a force for racial integration.



Michael Ochs Archives/Getty Images

Splitting Up the Market: Teenyboppers and Their Older Siblings (5)

Former Mouseketeer Annette Funicello and teen idol Frankie Avalon (far left) starred in a series of beach movies during the 1960s, beginning with *Beach Party* in 1963. This image was used to promote the fifth film in the series, *Beach Blanket Bingo* (1965), and provides a sense of the lighthearted (and often silly) tenor of these films. Frankie and Annette movies were targeted at teens, loaded with good, clean fun, and never contained any content that might offend the conservative values of suburban parents (except for maybe from the swim-wear styles).



Everett Collection, Inc./Alamy Stock Photo

Splitting Up the Market: Teenyboppers and Their Older Siblings (6)

- Folk Music and the Putting Away of Childish Things
  - College-age listeners helped make folk music into a popular “alternative” style.
  - Folk music had some popularity in the 1940s and early 1950s, but the left-wing political position of many folk artists caused problems for them during the Red Scare; during the early 1960s, after the folk revival began, many folk musicians were again more openly political.
  - The populist character of folk music attracted many of its listeners.

Splitting Up the Market: Teenyboppers and Their Older Siblings (7)

One of the most important groups in American folk was the Weavers: (from left) Ronnie Gilbert, Pete Seeger, Lee Hayes, and Fred Hellerman. Characterized by its focus on social issues and musical and instrumental simplicity, folk appealed to a college (and decidedly nonteen) audience. After many hits, the Weavers' career was cut short when they were blacklisted for reportedly being sympathetic to the Communist Party.



Photo by Charles Peterson/Getty Images

Splitting Up the Market: Teenyboppers and Their Older Siblings (8)

- Folk Music and the Putting Away of Childish Things (cont.)
  - Before the rise of folk music, calypso was briefly popular in the United States.
  - Album sales are a better measure of folk musicians' success than singles.
  - Two sides of the folk music market emerged: one exemplified by musicians like Bob Dylan and Joan Baez and rooted in folk literature, the other exemplified by the Kingston Trio and more oriented toward the pop market.



Michael Ochs Archives/Getty Images

The Kingston Trio—(from left) Bob Shane, Nick Reynolds, and Dave Guard—at a recording session. The group was the most popular of the "folk revival" of the late '50s and early '60s. Their first album, *The Kingston Trio* (1958), stayed on the pop-album charts for 195 weeks.

Splitting Up the Market: Teenyboppers and Their Older Siblings (9)

- Folk Music and the Putting Away of Childish Things (cont.)
  - In the early 1960s, a folk group called Peter, Paul, and Mary surpassed the Kingston Trio as the most commercially successful folk-pop group; the trio was also embraced by the folk community.

Peter, Paul and Mary—(from left) Noel Paul Stookey, Mary Travers, and Peter Yarrow—was a group constructed not for the small coffeehouses that had been the traditional home of folk, but for larger concert halls. Even though their music was decidedly more polished than that of many folk artists, die- hard folkniks embraced the group—in part because of their passionate involvement in the civil rights movement.



PhotoQuest/Getty Images

Splitting Up the Market: Teenyboppers and Their Older Siblings (10)

- Folk Music and the Putting Away of Childish Things (cont.)
  - Folk's image of sincerity and authenticity was largely constructed by the music industry.
  - Both folk music and Brill Building pop were crafted to appeal to specific age groups and reflect two faces of the same music business.

Ambitious Pop: The Rise of the Producer (1)

- The role of the producer shifted from a mostly organizational role to a specialist in charge of shaping the sound of a record.
- Producers began to experiment with ways to make records more musically sophisticated, and they moved away from the idea that a recording should faithfully represent a live performance.

Ambitious Pop: The Rise of the Producer (2)

- Leiber and Stoller with the Coasters
  - Jerry Leiber and Mike Stoller were an important songwriting team in early 1950s rock and roll, and they took more control over the recording process than was typical at the time.
  - Leiber and Stoller were hired to produce records for Atlantic, but maintained their rights to work with artists on other labels, making them some of the first independent producers.

Mike Stoller (left) and Jerry Leiber (right) helped define the important role producers would play in the music of the early 1960s. Their songs were characterized by strong rhythm and blues influences and complex arrangements, often recounting mini-dramas (called "playlets"), as in "Smokey Joe's Cafe" and "Down in Mexico."



Michael Ochs Archives/Getty Images

Ambitious Pop: The Rise of the Producer (3)

- Leiber and Stoller with the Coasters (cont.)
  - Working with the Coasters, Leiber and Stoller created “playlets,” or songs that told a story; even though Leiber and Stoller were white, many of their playlets for the Coasters dealt with topics in Black culture.
  - Two examples of early playlets recorded by the Coasters are “Smokey Joe’s Cafe” and “Down in Mexico.”
  - “Little Egypt (Ying Yang)” is a playlet that demonstrates the changes to a rhythm and blues song necessary for crossover success; as with Chuck Berry, Lieber and Stoller’s songs can be read on more than one level.

Ambitious Pop: The Rise of the Producer (4)

The Coasters were important collaborators with Leiber and Stoller. This team produced a number of hits, including the playlets "Smokey Joe's Cafe" (when the Coasters were still the Robins) and "Down in Mexico."



Michael Ochs Archives/Getty Images

Ambitious Pop: The Rise of the Producer (5)

- The Important Collaboration between Songwriters/Producers and Performers
  - Leiber and Stoller maintained a close and long-lasting relationship with the Coasters.
  - Leiber and Stoller blended a range of musical styles in their records; such stylistic blending was unusual for the time.
- Taking on Social Issues
  - Some of the most ambitious pop music in this era came from girl-group records; for example, “Will You Still Love Me Tomorrow,” produced by Carole King and Gerry Goffin, had orchestral accompaniment and dealt with the topic of deciding whether or not to engage in sexual intimacy.

Ambitious Pop: The Rise of the Producer (6)

- Producers in the Brill Building: The Rise of the Girl Groups
  - Other songwriting teams began following Leiber and Stoller's approach to record production; in the early 1960s, many of them were working with female vocal groups.
  - Popular female singers before the girl groups included Connie Francis, Connie Stevens, and Annette Funicello; some solo singers in the early 1960s, such as Little Eva, Mary Wells, and Lesley Gore, recorded stylistically similar music to the girl groups.
  - The girl groups were part of the Brill Building system that also shifted creative control from performers to producers; the pop style and mainly African American singers equaled consistent crossover success for girl group music.

Ambitious Pop: The Rise of the Producer (7)

The Brill Building approach to music making involved songwriting teams including Gerry Goffin (left) and Carole King (right). Strongly influenced by Leiber and Stoller, King and Goffin also exerted a great deal of control over the production of their songs.



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Ambitious Pop: The Rise of the Producer (8)

- Phil Spector and the Wall of Sound
  - Phil Spector was an ambitious producer who worked with girl groups; his approach to production is called the “Wall of Sound,” which involved recording a large number of instruments in a small space and using reverb to create a wash of blended sounds.
  - Important Wall of Sound Hits included the Crystals’ “Da Doo Ron Ron” and “Then He Kissed Me” and the Ronettes’ “Be My Baby”; Spector used top studio musicians and a three-track machine, and he often asked for multiple playbacks and takes.

Ambitious Pop: The Rise of the Producer (9)

Phil Spector and the Ronettes are shown here in the recording studio—in what is likely a posed shot—from 1963. The Ronettes were one of top girl groups of the early 1960s. Their "Be My Baby" brought together Brill Building songwriters, Los Angeles's Wrecking Crew, Spector's production, and vocals featuring Ronnie Bennett to create one of the style's most memorable hits.



Ray Avery/Getty Images

Ambitious Pop: The Rise of the Producer (10)

- Phil Spector and the Wall of Sound (cont.)
  - "Be My Baby" features staggered entrances of instruments that create an aural impression of grand scale.
  - Spector's ambitious sound caused many to compare him to classical music composers; he continued to produce innovative music later in the decade with the Righteous Brothers' "You've Lost That Lovin' Feelin'."
  - Girl group music was both blatantly commercial and some of the most ambitious rock and roll of its time.

Sweet Soul on the Rise (1)

- Sam Cooke Turns to Pop
  - In the late 1950s, a lighter style of Black pop emerged; The Drifters and Ben E. King had a long series of hits with Leiber and Stoller in a style known as "sweet soul," and singers like Nat King Cole and Johnny Mathis recorded pop ballads.
  - Like Ray Charles, Sam Cooke transitioned from gospel music to pop, and he had a number of hits in a light pop style influenced by rhythm and blues.

Sam Cooke at a recording session. Like many artists, including Ray Charles, Cooke was strongly influenced by gospel. Cooke combined this sensibility with a sweet soul style to create his own sound. After a string of hits, including "You Send Me," Cooke's career came to a tragic end when he was murdered at a motel in 1964.



Michael Ochs Archives/Getty Images

Sweet Soul on the Rise (2)

- The Drifters and Ben E. King
  - The Drifters were actually two different vocal groups who recorded sweet soul for Atlantic; the second iteration worked with producers Leiber and Stoller and then Bert Berns.
  - Ben E. King's performance of "There Goes My Baby" with The Drifters shows the influence of Sam Cooke's singing; the accompaniment featured orchestral strings, which was unusual for a rhythm and blues record.
  - "There Goes My Baby" demonstrates Leiber and Stoller's eclectic musical influences.
  - Ben E. King was fired from The Drifters in 1960, and Leiber and Stoller produced him as a solo artist.
  - The Drifters' successful records influenced other performers.

Sweet Soul on the Rise (3)

The new lineup of the Drifters had formerly been the Crowns. This publicity shot from 1959 features (left to right) Charlie Thomas, Ben E. King, Dock Green, and Elsbeary Hobbs. Leiber and Stoller produced a series of hits for the group, as did Bert Burns. When King left the group to pursue a solo career, Leiber and Stoller also produced a series of hits for him, including "Stand by Me."



Photo by Michael Ochs Archives/Getty Images

Rockabilly Popsters (1)

- By 1960, the music of rockabilly artists such as Elvis had become country-influenced and adult-friendly pop.
- The Everly Brothers
  - The Everly Brothers came from a country music background, and they became popular following their hit “Bye Bye Love” in 1957.
  - Many of the Everly Brothers’ early hits were written by Boudleaux and Bryant and recorded with studio musicians in Nashville; the songs show influences of both country and rhythm and blues and have lyrics that address teenage love.
  - The most distinctive features of the Everly Brothers’ sound are their close harmony and straight-tone singing in the high end of their vocal ranges.

Rockabilly Popsters (2)

The Everly Brothers used distinctive vocal harmonies, combining them with elements of country to create a sweet, seemingly simple approach. Their hits include the up-tempo "Bye Bye Love" and the ballad "All I Have to Do Is Dream."



Michael Levin/Corbis/Getty Images

Rockabilly Popsters (3)

- Roy Orbison
  - Roy Orbison released four records with Sun before moving to Monument and producing a string of hits between 1960 and 1965.
  - Orbison wrote most of his own songs and had a wide range of stylistic influences; he developed a ballad singing style in which he frequently used his falsetto voice.



David Redfern/Getty Images

Roy Orbison in concert. While usually associated with rockabilly, Orbison's music spans a range of influences and styles: country and western ("Ooby Dooby" and "Rockhouse"), doo-wop (his trademark use of falsetto), pure pop ballads ("Running Scared" and "Crying"), and rhythm and blues ("Candy Man" and "Mean Woman Blues").

Rockabilly Popsters (4)

- Ricky Nelson
  - The son of entertainers Ozzie Nelson and Harriet Hilliard, Ricky Nelson began his career playing himself on the radio and subsequent television show series *The Adventures of Ozzie and Harriet*; at age seventeen, he began making solo records.
  - Nelson did not write his own music, and he performed material that was patterned after Elvis Presley and other stars of the era.
  - The development of rockabilly in the early 1960s shows both the influence of Brill Building practices and connections to the first wave of rock and roll.

Rockabilly Popsters (5)

- European Elvises
  - Some European countries sought their own, home-grown version of Elvis.
  - Ted Herold was the "German Elvis" and modeled his appearance on Presley's and had a series of German-language covers of Elvis hits.
  - Johnny Hallyday was the "French Elvis" and topped the charts with a French cover of Chubby Checker's "Let's Twist Again"

Known as "the French Elvis," Johnny Hallyday enjoyed hit singles in France during the early 1960s, even appearing on a telecast of The Ed Sullivan Show taped in Paris. Hallyday went on to have continued success in the Frenchspeaking world, with singles topping the French charts into the new millennium and sales exceeding 80 million records worldwide.



Photo by Tony Frank/Sygma via Getty Images

Surfin' USA: It's Just Good, Clean, White-Suburban Fun (1)

- The Beach Boys, Jan and Dean, and Vocal Surf Music
  - The members of the Beach Boys grew up in Los Angeles, on the other side of the country from most of the rock music business, and they had eclectic influences.
  - The Beach Boys had their first regional hit in 1961 and their first national hit the following year; they remained popular even as the Beatles dominated American pop.

The Beach Boys—(from left) Dennis Wilson, Al Jardine, Carl Wilson, Brian Wilson, and Mike Love. While the Beach Boys' music seemed like simple, catchy pop, their harmonies and arrangements were very complex. Influenced by Phil Spector, Brian Wilson wrote and produced many of the Beach Boys' songs and was an innovator of recording techniques.



Michael Ochs Archives/Getty Images

Surfin' USA: It's Just Good, Clean, White-Suburban Fun (2)

- The Beach Boys, Jan and Dean, and Vocal Surf Music (cont.)
  - Until 1964, the Beach Boys stuck to a surf music formula, with vocals that drew on doo-wop, girl group, glee club, and jazz music; their instrumentals were heavily influenced by Chuck Berry.
  - The Beach Boys were influenced by the production methods of Phil Spector, and group member Brian Wilson started producing their records; the Beach Boys modeled "Don't Worry Baby" on the Spector-produced "Be My Baby."
  - There are also differences between "Don't Worry Baby" and "Be My Baby."
  - Jan and Dean had surf music hits, and they worked closely with the Beach Boys until the two groups' record labels objected; Wilson would continue to do more creative and ambitious work as a producer.

Surfin' USA: It's Just Good, Clean, White-Suburban Fun (3)

- Dick Dale, King of the Surf Guitar
  - Dick Dale and the Del-Tones pioneered an instrumental surf style featuring the guitar; their song "Misirlou" demonstrates Dale's trademark sound.
- Duane Eddy and the Ventures
  - Duane Eddy and the Ventures also produced instrumental records; before this, most rock and roll had focused on vocal performances.

Narrative Lyrics Run Amok: The Splatter Platter (1)

- Teenage Romanticization of Death
  - There were a number of songs on the topic of teenage death released between 1959 and 1964.
  - A series of shifts in the music business brought together songwriters Jeff Barry, Ellie Greenwich, and George “Shadow” Morton, who began writing the song “Leader of the Pack” together.
  - “Leader of the Pack” tells the story of the death of a motorcycle hoodlum in the style of a Leiber and Stoller playlet.
  - Jan and Dean also had a hit in this vein, “Dead Man’s Curve,” about a car crash; two years later, Jan was involved in a serious auto accident.

Narrative Lyrics Run Amok: The Splatter Platter (2)

The quintessential "splatter platter": Jan and Dean's "Dead Man's Curve." Splatter platters, or "death discs," told the stories of teenagers meeting gruesome deaths, usually in a car or motorcycle crash. This record reveals the strong storytelling style of Leiber and Stoller.



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