

NOTES ON STYLE

Entry Order

The alpha order of entries in the *EPM* follows the internal logic of a good record shop. Accordingly, with regard to artists such as 'A Flock Of Seagulls' and 'A House', we have listed these bands under 'A' and not 'F' or 'H' respectively. For ease of reference blind cross reference entries are listed under 'Flock Of Seagulls, A' and 'House, A' in these and similar cases. The reader should also note we do not list 'The' in a band name. To attempt this would be a pointless Herculean task; for instance, although it is commonly known that it is 'The Beatles' and not 'Beatles', it is not as well known that it is 'Pixies' and not 'The Pixies'. There are literally thousands of similar cases, hence our decision for a graceful withdrawal. The definite article is retained where it is an intrinsic part of the band name, for instance 'The The' and 'The For Carnation'.

Many artists will insist on flouting grammar in their band names, with *NSYNC, ? And The Mysterians, and !!! among the leading offenders. We have gone down the logical path with the first two artists, with '*NSYNC' listed between 'NSO Force' and 'Nu Colours', and '? And The Mysterians' between 'Quest, J.' and 'Questions'. '!!!' is notoriously tricky; since it's most commonly pronounced 'chk chk chk', the entry will be found under 'C' between 'Chixdiggit' and 'Choates, Harry'.

The 4th edition of the *EPM* has increased the number of blind cross references entries. This is in response to feedback from reviewers and readers, and is intended to provide the best possible ease of navigation through a huge multi-volume reference set. We would also urge readers to consult the comprehensive General Index if they cannot immediately find the artist they are looking for. The index lists multiple page references for every entry in the *EPM*. Please also note that there is a Song and Album Index that lists every song mentioned in the *EPM* and some 5,000 album titles, and extensive bibliographies by Artist and Subject in the end matter.

The Selected Albums in the Appendix after the main A-Z text is primarily a review section. The reader should note that each album reviewed there is also listed in the comprehensive artist discographies in the main A-Z text section, which include information about original date of release, record label and a star rating.

Entry Style

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

The Further Reading section at the end of each entry has been expanded to provide the reader with a much wider choice of available books. These are not necessarily recommended titles, though we have attempted to leave

out any publication that has little or no merit. Occasionally, we have made recommendations as with major artists such as Bob Dylan and the Beatles.

We have also continued to include DVDs/Videos at the end of the entries. Again, this is an area that is expanding faster than we can easily cope with, and we do not make any claims for these sections to be complete. Release dates in keeping with albums attempt to show the release date in the country of origin. For films we have also tried to include both US and UK titles in the case of a title change. For example, the Dave Clark Five film was released as *Catch Us If You Can* in the UK and *Having A Wild Weekend* in the USA.

Dates Of Birth

Many artists, especially in the punk, indie, reggae and blues entries, are unable or unwilling to have their dates of birth confirmed. As previously mentioned the occasional artist or manager will want to rewrite birth history and shave a few years. Unless we can be convinced that our dates are inaccurate we refuse. For some reggae and old blues artists, often no birth certificate exists, or the artist simply does not remember! Additionally, many members of post-1977 rock, pop and independent label groups seem to enjoy giving false names and dates of birth. These have been corrected wherever possible.

Discography

Since the 2nd edition we have included all record labels. This is a task similar to painting the Eiffel Tower with a toothbrush. We felt that the addition of a record label would make it easier for the reader to seek out a particular item, even though it may only have been released on vinyl. I am very aware that most labels listed are either from the USA or the UK. These will continue to be our prime sources. We have attempted to list the label (and country) where the release was first issued. Because of the continuing CD revolution and the constant repackaging we have listed the most recent reissues. For example, many jazz classics have been recently reissued under the Original Jazz Classics label. Great reissue labels such as Castle, Revola, Rhino, BGO, Collectables, Ace and Repertoire are constantly replenishing our shelves with worthy material. Unless they are different from the original, we have stuck with the original label. This book is not meant to be a discographical tool; we are more concerned with the artist's music and career. For the majority of artists in this work, complete discographies have been compiled. However, on occasion, the discography section at the end of an entry is incomplete. This is not due to lack of effort on our part but simply to the fact that some artists, for example, Louis Armstrong or Frank Sinatra, have had such extensive careers that it is impossible to go back over numerous decades of files accurately. From our experience, most record companies do not retain this detailed information.

The aim of the discography is to allow the reader to investigate further the work of a particular artist. We have included, where possible, the regular albums together with

the first year of release date in the known country of origin, which is generally the USA or the UK. In many cases the delay in releasing the record in another country can be years. Some Latin, African, Caribbean and other Third World recordings have been assigned approximate release dates because the labels often do not carry any date.

In the case of recordings made before the general availability of the LP (album), about 1950, we have aimed to inform the reader of the date of recordings and the year of release. Since the advent of the compact disc in 1982, and its subsequent popularity, the reissue market has expanded enormously. Those wanting a broad introduction to an artist will find the compact disc the perfect medium because two previous albums' worth of material can fit on a single CD. Many 35-minute albums of the 60s have been doubled up for CD. Many of those 10-inch jazz albums and extended play 78s are thankfully becoming available, as record companies go deeper into their vaults.

Album Rating

Due to many requests from readers and librarians we have now decided to rate all albums. All new releases are reviewed either by myself or by our small team of contributors. We also take into consideration the review ratings of all the credible music journals and critics' opinions. Ratings may also vary in future editions, as age is always the ultimate decider. The overwhelming enthusiasm given to some eagerly awaited albums are often muted a year or two later. No album can therefore attain a 5 star rating until it is at least 2 years old. Similarly, other albums have matured with age, such as those by Gene Clark, Talk Talk and Nick Drake.

Our system is slightly different to most 5 star ratings in that we rate according to the artist in question's work. Therefore, a 4 star album from the Beatles will have the edge over a 4 star album by the Archies. Sorry Archies. Our ratings are responsibly made, and consequently you will find we are very sparing with 5 star and 1 star ratings. And yes, of course, there are a lot of 3 star albums.

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

★★★★★ Outstanding

Magnificent, even with one or two less than outstanding tracks.

A classic and therefore strongly recommended.

No comprehensive record collection should be without this album.

★★★★ Excellent

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

Usually with three or four absolute gems.

★★★ Good

Good by the artist's usual standards and therefore recommended.

Maybe with only one or two classics but still highly listenable.

★★ Disappointing

Flawed or lacking in some way. Not recommended.

Usually filed away after two or three listens and rarely played thereafter.

Nevertheless a useful addition to the artist's catalogue.

★ Poor

Terrible and often excruciating; however, quite useful to break the ice at parties.

An album to avoid unless you are a wealthy completist or tonally challenged.

Plagiarism

In maintaining the largest text database of popular music in the world we are naturally protective of its content. At MUZE we license to approved licensees only. It is both flattering and highly irritating to see our work reproduced without credit. Time and time again over the past years I have read an obituary in a magazine or newspaper and suddenly realized I was reading lines extracted from my own text. Similarly some sleeve note writers could be more adventurous than to resort to merely lifting our text. In addition, it has come to our notice that other companies attempting to produce their own rock or pop encyclopedias use our material as a core. Flattering this might be, but it's also highly illegal. In most cases we know who you are, and you know we know who you are! We have therefore dropped a few more textual 'depth charges' in addition to the original ones. Be warned, especially when quoting from our secret spoof entries!

Categories

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

For example, Jerry Lee Lewis has for many years been a country artist, but is still known primarily as a pivotal rock 'n' roller. Led Zeppelin were a rock band before the term 'heavy metal' officially arrived, although they are now perceived as a heavy metal band. The Rolling Stones were a terrific R&B/blues band before they became stadium rockers, and finally, the Chipmunks were terrible before they became plain awful! We have aimed to be consistent, but justifiable suggestions for changes or additions will be considered for the 5th edition.

Omissions

Rock 'n' roll, jazz, blues, R&B, soul and country music emanated from the USA, and consequently America 'invented' Muddy Waters, Hank Williams, Louis Armstrong, Elvis Presley, Frank Sinatra, Billie Holiday, Ella Fitzgerald, Patsy Cline and Bob Dylan. The UK comes a strong second with the Beatles, Rolling Stones, Cream, Queen, the Kinks, Oasis, Rod Stewart and Elton John. Historically, more commercially marketed music comes from these two areas. We have, however, attempted to represent other geographical areas of music that have not been covered in other reference books. Likewise we have included more post-1960 artists not because they happen to be from my generation, but simply because there were, for example, more popular rock bands in the 60s than major dance bands in the 20s. There are many more female solo singers recording and performing in the 21st century than there were in the 40s. It is human nature to immediately inspect an encyclopedia for

what is missing, rather than for what is included. This inevitability is as frustrating as it is unhelpful. We are aware that critics and readers alike will seek out that elusive missing entry—and don't worry, it will be found! Critics are paid to find fault and would be failing in their duty if they did not. What nobody noticed, however, were the two spoof entries present last time, and indeed I have added another one for this edition.

Chart Positions And Record Sales

The aim of this book is not to document chart positions and record sales. Many are referred to in passing but ultimately it is left to the specialized books available. The reference books we have used (and are therefore highly recommended) are those formerly edited by Gambaccini, Rice and Rice (*British Hit Singles* and *British Hit Albums*), and now looked after by David Roberts. *The Complete Book Of The British Charts*, edited by Warwick, Kutner and Brown, is a great addition to the library. For the USA, Joel Whitburn's *Top Pop Singles*, *Top Pop Albums*, *Top Country Albums*, *Top Country Singles*, *R&B Singles* and *Pop Memories* use the *Billboard* charts and are indispensable. I doff my cap to Mr Whitburn for such punctilious dedication. While the *British Hit Singles* book now uses the BMRB chart, their charts from 1952 to 1960 were taken from the *New Musical Express* and from 1960 to 1968 were gleaned from the *Record Retailer*. While we have adhered to this publication in the main we feel that the *New Musical Express* and *Melody Maker* charts were accepted more than the dreary *Record Retailer*, as the latter published its chart before the weekly sales were recorded. If we were to have stuck religiously to the *Record Retailer*, then the Beatles would have only had one record entering the chart at number 1. That would be madness, as it is generally known that most of their records reached number 1 on the week of release in the UK, and this was reflected in the main weekly music papers. This aberration fortunately does not occur in the USA, thanks to the longevity and accuracy of the aforementioned *Billboard* and Joel Whitburn's brilliant efforts.

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

Size Of Entry

In the first edition my original intention was to write between 150 and 3000 words per entry. Major artists such as the Byrds and Billie Holiday are given more space than comparatively new acts such as Death Cab For Cutie or Arctic Monkeys. Both have already demonstrated good

reason for their entry to be expanded in the future. Over 85% of the entries have been enlarged. It is not merely the importance of the artist in terms of commercial success that determines the size of the entry; it is also dependent on interest and/or any additional text that should be added to induce the reader to investigate further. In some other entries we have little to go on other than a few hit singles and a list of chart positions. This issue was highlighted on by one reviewer who played on it as though it was the entire pattern of the book. Sometimes we just cannot find information on particular older artists, but would you rather we left the entry out altogether? I am aware, however, that there are occasional entries that merit more space, but in the absence of words and until I can find the 25th hour in the day, I hope that quality rather than quantity nevertheless prevails. As for errors, I wish I could stand up in Presidential style and claim 'this book has no factual or typographical errors whatsoever'. This book will no doubt continue to have typos and facts. No newspaper, magazine or book that I have ever read has been typo-free. The UK newspaper *The Guardian* is loved for its idiosyncratic typos, but that does not stop it from probably being the finest newspaper in the world. In defence of myself, Nic Oliver and Susan Pipe, we manage 10 million words pretty well, but are always prepared to correct, change or reappraise if we have got it wrong. If you really think that that two star album deserves four, then let me know; my ears are still wide open. The good thing about creating a reference book for the rock and pop world is that I never need to be pompous or professorial about any of this. It's only rock 'n' roll after all.

Critical Opinion

Our continuing criterion is to strike a balance between being highly opinionated and deadly boring. We have attempted to express the generally accepted opinion and have not set out to be overtly controversial. In some cases, we hoped that our entries on certain lesser-known artists would lead to a favourable reappraisal of their work, and that wider critical acclaim would result in their catalogues of recordings being reissued; for example, my past crusades for jazz trumpeter Don Ellis, R&B catalyst Graham Bond, Moby Grape, Dennis Wilson, John Martyn, Gene Clark and the uncompromising Roy Harper have all paid off. Maybe the time has now come around again to look at upgrading the work of the under-appreciated Cannonball Adderley, or the immense talent of Richard Thompson. And still the back catalogue of Georgie Fame has yet to be reissued on CD, forcing us to make do with hit compilations. Or how about the way-overdue reappraisal of the achingly brilliant singer-songwriter Tim Hardin? Healthy debates were held on the merits of thousands of recordings, and while everything is subjective, we have genuinely tried to be fair. Since the publication of the first edition I have made a point of enthusing when merited, and damning on the rare occasion when something is generally accepted as being fit for the bin.

Selection Of Entries

Nobody but me should receive the blame for omissions, and in the unlikely event of everybody being happy I will naturally soak up the praise. Any selection will not suit everybody; somebody's favourite has to be omitted. This 4th edition contains over 27,000 entries; I am happy with that for now. If you must comment, then chastise me gently. Of the letters I receive, one letter in ten is a moan from the feet-first brigade, the 'come off it, how can you possibly miss out blah blah blah' type. Those that know me well enough realize how

much it hurts to have made a genuine error and I am aware that there are still areas of specialized music where we should be stronger. However, in monitoring hundreds of favourable reviews we have received over the past 14 years, I am confident that the areas we are strong in are the ones that our readers favour. There is no intended arrogance here, in

saying that we seem to have got it right and that is why this book continues to be so successful.

Colin Larkin
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