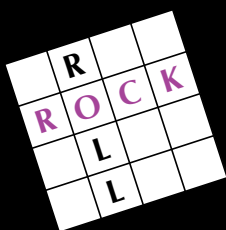


Jive[®]



Rock 'n' Roll
and other
four-letter words

A HISTORY IN
CROSSWORDS

Jive®

If you enjoy Rock 'n' Roll words — you'll love **Jive**. **Jive** is about Rock 'n' Roll. And why it had to happen. **Jive** traces the development of American music back to its three bastions: Europe, Asia, Africa, and Tin Pan Alley. It will explore Ragtime, Swing, Honky Tonk, Blues, and more — all from the roots of Jive.

In this volume of **Jive** we'll delve into the experience that has become an integral part of Rock 'n' Roll. We'll learn what rock is, probe the origins of rock, and explore the origins of rock's language: *mojo*, *sham*, *gigs*, *gigs*, *gigs*. **Jive's** subtitle — *Rock 'n' Roll* — As we dig through the roots are far from obvious. Rock 'n' Roll belongs to the people.

— and other four-letter
And it's about the music
Rock 'n' Roll happened.

ment of popular music in
music roots: race music, hillbilly
even goes beyond these roots
to wherever the music calls.
e, Dixieland, Boogie Woogie,
es, Country and Western, Jump
om a Rock 'n' Roll point of view.
ive, and in the volumes to come,
plicit and implicit subculture jargon
integral part of our music heritage.
ck and roll really mean. And we'll
such terms as funk, jazz, rags, jive,
juke, and many, many more. Hence
ock 'n' Roll and other four-letter words.
rough Rock's colorful past we'll find that
-reaching. Like no other music, Rock 'n'
the world.



Rock 'n' Roll

1	2	3	4
5			
6			
7			

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and other four-letter words

ACROSS

- 1 Elvis ____ Presley
- 5 *Be - ____ - Lula*
- 6 The ____ Brothers
- 7 German composer

DOWN

- 1 Common rhyme scheme
- 2 Del ____ (alias Paul Mauriat)
- 3 Source of vinyl?
- 4 N of CSN



Rock 'n' Roll

1	2	3	4
5			
6			
7			

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and other four-letter words

ACROSS

- 1 Gene Vincent and his Blue _____
- 5 Instrument
- 6 Who drummer
- 7 "Professor Longhair"

DOWN

- 1 Kookie's fetish
- 2 _____ *Named Sue*
- 3 _____ *Little Fool*
- 4 *You _____ Me*

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Rock 'n' Roll

1	2	3	4
5			
6			
7			

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and other four-letter words

ACROSS

- 1 ___ *With Me, Annie*
- 5 Little-known Buddy Holly group
- 6 The Four Tops' Lead, ___ Stubbs
- 7 Worry, or guitar part

DOWN

- 1 "Montana Slim"
- 2 ___ *and* ___
- 3 Enthusiastic review
- 4 Tightly-___ group

1	A	R	O	N
5	B	O	P	A
6	A	M	E	S
7	B	A	C	H

Jivetalk™

ACROSS

1 The spelling of Elvis' middle name is the source of much confusion in Rock literature. Officially, the correct spelling is *Aaron*, as this appears on his birth certificate and memorial plaque. But, for personal or professional reasons, Elvis chose to spell his name *Aron*, and this is the spelling used by RCA on their memorial album package, *Elvis Aron Presley*.

5 *Be-Bop-A-Lula* was a hit for Gene Vincent and his Blue Caps in the summer of '56. It's a Rock classic with a classic Rock 'n' Roll title.*

Bebop, or *Bop*, are Jazz words, from the forties, that curiously persisted throughout the early years of Rock 'n' Roll. Curiously, because Bop, with its break-neck tempos and unexpected metrical changes, virtually *removed* people from the dance floor! Nonetheless, Rock 'n' Roll, being the melting pot that it is, acknowledges this reactionary Jazz movement in countless references, ranging from *Be-Bop Baby* to 'The Big Bopper.' And *Lula*? Supposedly from the *Little Lulu* comic strip character. Quite a melting pot.

* Vincent's title, *Be-Bop-A-Lula*, was probably inspired by the use of nonsense syllables, or *scat*, often employed in Jazz. Compare *Be-Bop-A-Lula* with such scat titles from the forties as Lionel Hampton's, *Hey! Ba-Ba-Re-Bop*, or Tina Dixon's, *E-Bop-O-Lee-Bop*, or, in particular, Helen Humes', *Be-Baba-Luba*. Vincent's title is clever in that, while sounding nonsensical, it actually imparts meaning.

7 German composers often created music within strict, self-imposed parameters — the final composition being the resolution of the puzzle. One popular game was to use the notes B-A-C-H as the basis of a composition. (The German H is our B natural.) Bach himself played the game, as this was the basis for *The Art Of Fugue* — his last work.

Chuck Berry's Rock'n'Roll anthem, *Roll Over Beethoven*, turns a deaf ear to Rock's many Classical influences as the music of Johann Sebastian Bach lives, today, in such pieces as *A Lover's Concerto* (The Toys), *A Whiter Shade Of Pale* (Procol Harum) and *Joy* (Apollo 100).

DOWN

2 Earlier in his music career, Paul Mauriat, who went to the top of the charts in 1968 with *Love Is Blue*, wrote an instrumental, *Chariot*, under the pseudonym Del Roma. Some time later English lyrics were added to *Chariot* and it became known as *I Will Follow You* — a number one hit for Little Peggy March in 1963.

1	C	H	E	R
5	D	E	V	O
6	E	R	I	C
7	F	O	L	K

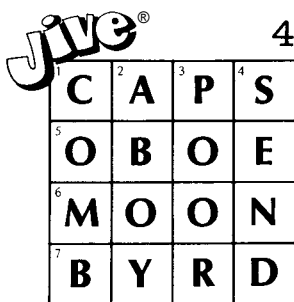
Jivetalk™

ACROSS

7 Despite the doubts of its early critics, Rock 'n' Roll matured beyond puberty in the summer of '65. It was the summer that Rock 'n' Roll discovered Bob Dylan. Dylan's lyrics, charged with electricity* in The Byrds'

Dene soon found himself headlining shows, charting on the hit parade (with 1957 covers of Marty Robbins' *A White Sports Coat* and Sal Mineo's *Start Movin'*) and starring in a Rock 'n' Roll exploitation film, *Golden Disc* (1958).

Perhaps encouraged by this apparent success, Dene carried his Rock 'n' Roll rebel image into his personal life, and suffered a nervous breakdown. Not destined to be a rocker, Terry Dene responded to the calls of matrimony, the military draft, and, eventually, the ministry.



Jive talk..

ACROSS

7 Roy Byrd, perhaps better known as Professor Longhair, was a New Orleans pianist who influenced the direction of the Blues in the forties. By incorporating Latin rhythms (rhumba, mambo, calypso) into the Blues form he created a syncopated, shuffling style that would ultimately lead to Jump Blues and Rock 'n' Roll.

Byrd was a major influence on such New Orleans pianists as Huey 'Piano' Smith, Allen Toussaint and Fats Domino. The Professor,* however, never enjoyed any level of success with his own songs. He recorded on different labels, attracting little attention with *Bald Head* (1950), *Tipitina* (1953), and *Go To The Mardi Gras* (1958).

During the Blues revival of the sixties, when many more prolific bluesmen (Muddy

Waters, Bo Diddley, Willie Dixon, Elmore James) received due recognition for their work, Professor Longhair was ignored. While Byrd's influence was more profound, he died an unsung hero in 1980.

Posthumous recognition of his contribution, including induction into the Blues Hall of Fame, in Memphis, has established Byrd's place in music history.

* The term *professor* was given to the itinerant black pianists who earned their living playing in the honky tonks and brothels at the turn of the century.

DOWN

1 Kookie's fetish was his comb, and he turned it into a national craze with the novelty hit, *Kookie, Kookie (Lend Me Your Comb)*.

Edd 'Kookie' Byrnes was the popular young star of tv's *77 Sunset Strip*. Like many other tv personalities at the time, Byrnes decided to capitalize on his popularity and entered the Pop music field.

Kookie was groomed and marketed as a teen idol. He was a clean-cut alternative to the rebel image of the Rockabilly heroes. He wasn't counter-culture, but his somewhat bohemian jive-talk distanced him from *squaresville*. Even his name suggested he was harmless.

Kookie, Kookie was his only hit, but, in 1959, it was the *ginchiest*.

4 As a result of his 1957 hit, *You Send Me*, Sam Cooke has the distinction of being the first R&B solo artist to top the Pop charts.

Sam came from a religious background, singing seven years with the renowned Gospel quartet, The Soul Stirrers. Realizing his desire to sing 'worldly material' (Rhythm and Blues) would be met with contempt, he secretly recorded a few R&B

1	W	2	O	3	R	4	K
5	I	V	A	N			
6	L	E	V	I			
7	F	R	E	T			

Jivetalk™

ACROSS

1 *Work With Me, Annie* was one of three controversial hits for Hank Ballard and the Midnighters in 1954. The other two were *Sexy Ways* and *Annie Had A Baby*. This sexually explicit trilogy, while denied airplay, established 'Annie' as a heroine in the R&B marketplace.* The trilogy also inspired a legend of *answer* songs.

The first answer song, in 1955, was Etta James' *Roll With Me, Henry*. (Fearing a ban on airplay, the producers changed the title to *The Wallflower*. It was then called *Dance With Me, Henry* and covered by Georgia Gibbs later that same year.)

Responding to *Roll With Me, Henry*, Ballard himself replied with *Henry's Got Flat Feet*. Some of the other artists who joined in the fun were the El Dorados (*Annie's Answer*), the Cadets (*Annie Met Henry*), the Platters (*Maggie Doesn't Work Here Anymore*) and some Rock 'n' Rollers like Buddy Holly (*Midnight Shift*) and Gene Vincent (*Rollin' Danny*).

*Although the notoriety of the *Annie* songs never permeated Pop consciousness to any extent, the inventiveness of Hank Ballard did. His 1959 self-penned recording, *The Twist*, was covered by Chubby Checker to become an international dance craze in 1960.

5 In 1958, Cricket drummer Jerry Allison released his own recording, *Real Wild Child*, that featured himself on vocals with instrumental backing by

fellow Crickets Buddy Holly* and Joe Mauldin. Although the song was recorded as a spoof, and released under Allison's middle name, *Ivan*, it still managed to chart nationally.

* The voice, or guitar-work, of Buddy Holly can also be heard on recordings by Buddy Knox (*All For You*), Waylon Jennings (*Jole Blon / When Sin Stops*) and others.

DOWN

1 Canada's Wilf Carter was better known south of the border as 'Montana Slim.' Carter signed with RCA in the '30s, and soon his distinct Country style was regularly being played on a New York radio show. The acceptance of his foray into Americana, with such songs as *The Life And Death Of John Dillinger* and *The Hindenberg Disaster*, was a precursor to the phenomenal success, in the '50s, of another Canadian, and fellow Nova Scotian, Hank Snow.

2 *Over and Over*, written and originally recorded by Bobby Day in 1958, was the song that took The Dave Clark Five to the top of the American charts in December, 1965, making it the biggest of their sixteen top 30 hits.

1	E	2	R	3	O	4	S
5	R	O	C	K			
6	A	L	T	I			
7	S	L	A	P			

Jivetalk™

ACROSS

5 Rock 'n' Roll is a hybrid form of music that coalesced during the early '50s, taking its *form* from Blues, its *beat*

from Jazz, its *emotion* from Gospel, its *lyrics* from R&B, and its *heroes* from C&W.

The music was simple and the sentiments were direct. Which was enough to upset the complacency of those who enjoyed the well-crafted pap on the Pop charts at the time. And for this, Rock 'n' Roll was condemned.* It was criticized as simple 'three-chord music' with a 'primitive beat.' Even worse, critics jeered, it was so simple that *anyone* could play it.

But the simplicity of Rock 'n' Roll was also its strength. It represented the first time in *white* popular music — including the eras of the Dance bands, Swing, Jazz, and all of Tin Pan Alley — that the music sprang up from the people. And it burst forth with the fever of a democracy long denied.

Rock 'n' Roll combined north, south, black, and white to become, in the latter half of the twentieth century, the new folk music of the Americas.

* Rock 'n' Roll would have been further condemned during the '50s if middle America knew what the term actually meant. The words *rock* and *roll* have always implied sexual intercourse in Blues tunes going back to at least 1922 with Trixie Smith's *My Daddy Rocks Me (With One Steady Roll)*.

7 *Slap* bass and *slap* echo are terms associated with Rockabilly music.

Slap bass, or slapback bass, is a technique of playing the upright bass. Instead of just plucking a string, the neck of the bass is slapped to produce a percussive effect. Early Rockabilly groups, evolving from the C&W tradition, didn't use drums.* The percussive slap bass technique provided Rockabilly with its characteristic beat.

Another characteristic sound of Rockabilly, particularly when emanating from Sam Phillips' Sun studio, was *slap echo*. It was a characteristic

sound because it was invariably produced the same way — by using a second tape recorder to create a split second delay. Today a group can create a distinct sound by using an endless array of electronic time delay systems and other studio toys. But, in the early fifties, it was the slap echo.

* There was no drummer on Bill Haley's early hits, nor in such Rockabilly trios as The Hillbilly Cat (Elvis Presley) and the Blue Moon Boys, Johnny Cash and the Tennessee Two, Johnny Burnette's Rock 'n' Roll Trio, and The Perkins' Brothers Band.

DOWN

3 Our musical *octave* is an eight note scale comprised of a sequence of seven notes ending with an *octave* of the first, or *tonic*, note.

This eight note *diatonic* scale was developed about 500 BC by the Greek philosopher Pythagorus. His discovery became the basis of European music, with its rich harmonies built on the musical (and mathematical) intervals known as fourths, fifths, and octaves. This musical framework came to America with the early colonists.

It is important to realize, however, that the 'octave' is not recognized universally. The music of many Asian countries (India, China, Japan, Indonesia) is based on a five note *pentatonic* scale. This scale offers limited flexibility and expression. Consequently, Eastern music, unable to evolve beyond a certain point, has retained its ancient, timeless, trance-like quality.

* Around 200 AD, Indonesians emigrated to Africa and took with them the five note scale, which then became the basis of African music. When Africans were shipped to America as slaves, they had to deal with our diatonic scale. In an attempt to reconcile the African *pentatonic* scale with the American *diatonic* scale, black musicians created *bent*, or *blue*, notes — an important tonal characteristic of Jazz and the Blues.



The author
at his 'jukebox' gate

Jive is the result of my infatuation with Rock 'n' Roll. I was 13 years old when Elvis appeared on the Dorsey Brothers' television program, *Stage Show*, on January 28, 1956, and can still remember watching, incredulously as he introduced Rock 'n' Roll to the world. It's been an integral part of my life ever since.

The fifties remain special. They were of another time — pre-cd, pre-fm, pre-stereo, even pre-album. We weren't sure of what we had, or if it would last. The music was racy, raunchy and rebellious, and, at the time, seemed to say it all. Rock 'n' Roll used to be fun!

But Rock 'n' Roll didn't just suddenly happen one winter's night in 1956. It was a long time coming. And its roots were black and white and colorful.

Jive traces the roots of Rock 'n' Roll through 100 years of popular music in America, and beyond.

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