

# Recipe For Rock And Roll

## The Hit Sound of Jeff Barry

by Don Charles

First, a little guitar  
And then, some bass  
Now, here come the drums  
And a little organ...

That's the recipe for "Rock And Roll Music," taken from a 1969 Archies album. But there's more. Add a pinch of folk music, a dash of the blues, and a smidgen of country 'n' western. Fold in some 1950s doo-wop harmonies, and some handclapping and tambourine-shaking for an old-fashioned gospel feeling. Flavor the mix with a bit of Latin America and the Caribbean. Most important of all, keep the arrangement simple, and make it easy to dance to. Serve this dish steaming hot to the best record promotion people you can find. This is the recipe for a Jeff Barry pop production. It's a sound that you'll find in hits by the Monkees, the Archies and Neil Diamond, a sound that was an essential ingredient of American pop and rock music during the 1960s.

Jeff Barry is known as a songwriter, along with his former wife and collaborator, Ellie Greenwich. Who hasn't heard "Hanky Panky" by Tommy James and the Shondells? The Dixie Cups' "Chapel Of Love"? The Shangri-Las' "Leader Of The Pack"? And who can forget the string of hits written by Barry and Greenwich and produced by Phil Spector during the early '60s? The Crystals' "Da Doo Ron Ron" and "Then He Kissed Me," the Ronettes' "Be My Baby" and "Baby, I Love You," Darlene Love's "Wait 'Til My Bobby Gets Home"? Fast-forward into the 1970s for more samples of Jeff Barry's hitmaking magic: The Staple Singers' "Heavy Makes You Happy," Bobby Bloom's "Montego Bay," and Olivia Newton-John's first #1 smash, "I Honestly Love You." And let's not overlook the biggest hit of 1969, The Archies' "Sugar, Sugar."

But Jeff Barry is also a producer, a fact that isn't as well-known. Why this is so is puzzling. Record production isn't just something Barry did on the side in addition to writing songs; a good number of the hits he wrote were also produced by him. In fact, Barry was one of the recording industry's top producers during the '60s. He ranks alongside men like Phil Spector, Bob Crewe and Felton Jarvis. Try these statistics on for size: Jeff Barry produced four #1 pop records, three of which he also wrote ("Chapel Of Love," "Leader Of The Pack" and "Sugar,

Sugar"). Twelve of his productions were Top 10 best-sellers, and 21 of them hit *Billboard's* Top 20. Barry has seen 33 of his productions reach the national Top 40. Between the years 1963 and 1973, he produced over 60 chart singles. This is hardly the record of a songwriter who occasionally dabbles in production. Here's the story of Jeff Barry, and the hit sound he created.

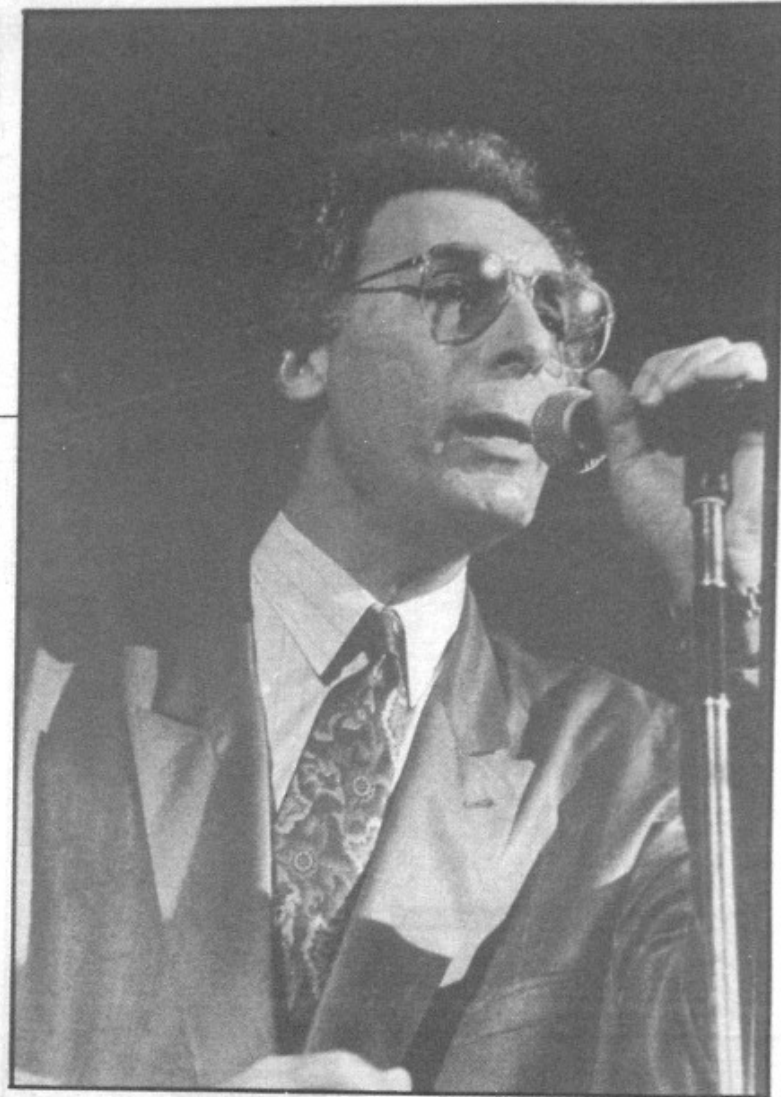
Jeff Barry was born Jeffrey Adelberg on April 3, 1939, in Brooklyn, New York. The Adelberg family relocated to a New Jersey suburb a few years after baby Jeffrey's birth. "I'd get out of school, run home, hide under the bed, and wait for the future to get here," Barry told interviewer Joe Smith a few years back, recalling his teens in typically wry manner. "But I wrote songs. Did so since I was a kid. My mother has a song I wrote when I was seven. It's about my favorite things—girls, and horses." Little Jeffrey's songwriting was inspired by the country 'n' western tunes he grew up hearing on the radio during the '40s and '50s. He also got a hefty dose of rhythm 'n' blues, which emanated on a regular basis from the houses of neighboring black families.

At the same time country music and R & B were combining to create rock 'n' roll, they were separately firing the imagination of a boy who would become one of America's greatest rock songsmiths. Upon graduating from Brooklyn's Erasmus Hall High School (whose other alumni include Neil Diamond and Barbra Streisand), Jeff Adelberg served a hitch with the United States Army in 1955. Following his discharge, he enrolled in New York's City College.

By now, the young man was harboring rock star ambitions, and while still a college student, he made his initial forays into the East Coast record business. Somewhere along the way, he dropped his surname in favor of something with a more cosmopolitan sound. "Jeff Barry" was born.

In his book *Girl Groups: The Story Of A Sound*, author Alan Betrock describes an occasion when Barry auditioned for a record company in the hope of landing a contract. According to Betrock, he was turned down, but the label liked the song he was singing, one of his own compositions called "Tell Laura I Love Her," and bought it from him.

There may be some truth to this account, but it omits more of the story than it tells. Late in 1958, RCA Victor signed Jeff Barry to a recording contract. One single was issued in December of that year, "It's Called



Rock And Roll." It sank without a trace, and apparently, Barry was released from his contract shortly thereafter. In 1959, he was back at square one, auditioning for A&R men all over New York. Meanwhile, he was struggling to maintain his college course load, and he'd gotten married, which meant new financial responsibilities. If Jeff Barry was ever going to earn his living as a rock singer, he needed to start doing so fairly soon.

He turned to Arnold Shaw, president of the EB Marks publishing firm. Shaw was a seasoned record industry veteran with important contacts. Barry reasoned that if he sang for Arnold Shaw, and Shaw liked what he heard, one of these contacts might lead to a new recording deal for him.

Someone in the Adelberg family happened to be friendly with Shaw, and Barry used that relationship as a means by which to finagle an audition. Decades later, he recounted that fateful meeting to Joe Smith. "I sat down for Arnold Shaw and played a few songs. All in G and C. I only knew two chords. I couldn't play anybody else's songs, so I wrote my own. He said, 'You sing OK, but what are these songs you're playing me? Got any more in G and C?' I played him all kinds of songs, all in G and C. He said, 'You mean you don't know any other chords?' I said, 'No, I don't know what I'm doing!'

(Then) he said, 'Do you want to be a songwriter?'

On the spot, Arnold Shaw offered Barry a staff writer's job at EB Marks with a \$75-a-week salary. Barry leapt at the chance for steady income, and shelved his dreams of becoming a rock star for the moment. He quit CCNY just a few credits shy of his undergraduate degree, and became a full-time music writer, teamed with veteran lyricist Ben Raleigh. A few months later, Barry and Raleigh came up with "Tell Laura I Love Her," the classic death-and-heartbreak ballad. By the summer of 1960, Ray Peterson had taken the song to #7 on the national pop chart. Jeff Barry was on top of the world; after a false start, the 21-year old had landed smack in the middle of the record business, and he'd hit the ground running.

By 1962, Barry had two more smash hits to his credit. Helen Shapiro's 1961 recording of his tune "Tell Me What He Said" flopped in the United States, but in Shapiro's native England, it shot to #2 on the charts. Barry's second American Top 10 winner was "Chip, Chip," released as a single by Gene McDaniels in the spring of '62. That fall, Barry provided Linda Scott with one of her last chart records, a country-styled weeper titled "I Left My Heart In The Balcony" (#74).

His songs were placed with other estab-

lished singers of the day, including Janie Grant ("Unhappy Birthday"), Della Reese ("Blow Out The Sun"), Frank Gari ("You'd Better Keep Running") and Ruth Brown, whose recording of his ballad "Anyone But You", was an early Phil Spector production. By now Barry had left EB Marks for a better-paying staff job at Trinity Music (soon to be rechristened TM Music), and Artie Resnick had succeeded Ben Raleigh as his regular writing partner.

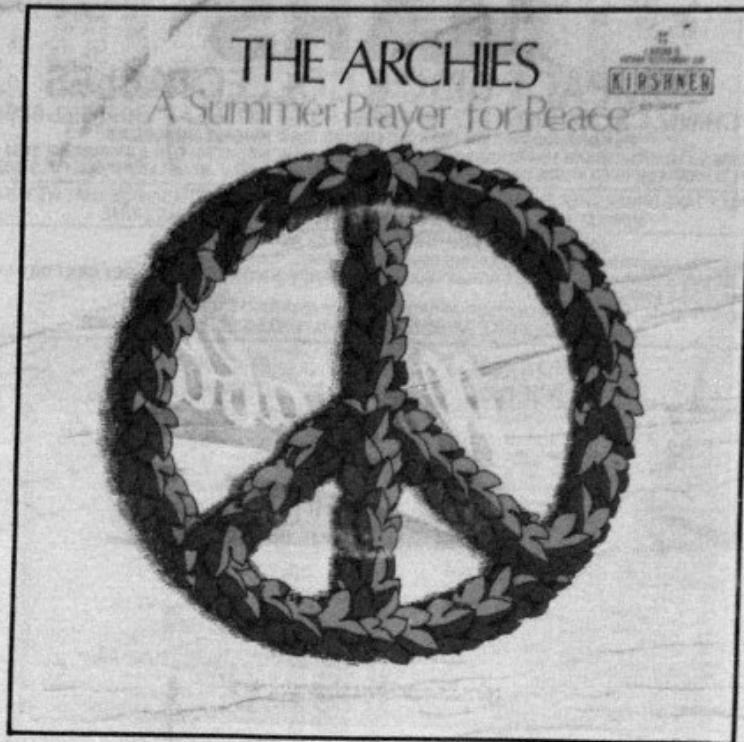
During this period, Jeff Barry also resumed his recording career, albeit with no greater success than in 1958. Shortly after "Tell Laura I Love Her" became a hit, RCA Victor (which just happened to be Ray Peterson's label) marketed two new Jeff Barry singles: "The Lonely Lips" and "All You Need Is A Quarter." Barry switched to the Decca label in the closing months of 1960, resulting in another pair of releases. Two years later, there was a solitary release on the United Artists label.

In 1961 and '62, Barry sang uncredited lead vocals on a handful of records that came out under bogus group names. He recorded "Can You Waddle?" as the Spartans for Web Records, and a trio of singles as the Redwoods for the Epic label. (He would revive this practice in the early '70s, issuing a Ranwood single, "Mr. Music Man," under the name the Mission.) The Spartans and Redwoods records were most likely Jeff Barry productions; however, Barry was too new to the music business to have rated production credits at this point. He needed to establish more of a track record, and get a few hits under his belt as a producer as well as a songwriter. The first ever Barry-produced recording sessions were done with a now-forgotten artist under the auspices of Herald/Ember Records.

In November 1959, just a few weeks after he signed with EB Marks Music, Barry met Elizabeth "Ellie" Greenwich, the woman who would become his second wife and most famous songwriting partner. Like him, Greenwich was a would-be recording artist. By coincidence, she had also cut a failed RCA Victor single in 1958 ("Cha-Cha-Charming"). And like him, she wrote songs.

Barry was instantly attracted to the effervescent, opinionated blonde. He found that she shared many of his ideas about what elements went into a good rock 'n' roll record, and he spent hours on end discussing music with her. Greenwich was a more proficient piano player than Barry, and when he confessed to her that he only knew two chords, she began giving him lessons. Romance blossomed as they sat practicing the scales. Before long, Barry was using her regularly to sing demos of his songs, and urging her to become a professional songwriter like himself.

In 1961, Barry and Greenwich cut a novelty single together, "Red Corvette," under the name Ellie Gee and the Jets. However, it would be some time yet before they joined forces to write songs. For her own satisfaction, Greenwich wanted to enter the music business independently. Barry continued to collaborate with Artie Resnick, and also wrote tunes with Beverly Ross, Al Kasha, Wayne Rooks and others. Ellie Greenwich was eventually recruited by Jerry Leiber and Mike Stoller to write songs for



their publishing firm, Trio Music. By 1962, she was well on her way, teaming up with lyricist Tony Powers to pen material for various acts, including Jay and the Americans, Mike Clifford, the Shirelles and Gene Pitney.

But on October 28, 1962, Jeff Barry and Ellie Greenwich became husband and wife. Subsequently, they decided to make their personal union a professional one as well. Barry and Greenwich were destined to be a consistently successful writing and production unit, on a par with teams like Bacharach and David, Crewe and Gaudio, and Holland, Dozier and Holland. The new combination was properly launched the week of April 27, 1963, when "Da Doo Ron Ron" by the Crystals debuted on *Billboard's* Hot 100 chart.

This Top Five smash was the first of nine chart singles that Barry and Greenwich would write over the next 16 months for the artists on Phil Spector's Philles label. These songs, along with those they would pen the following year for the Red Bird label, established them as the premier songwriting team working in the early '60s' female pop genre. Of course, this period is now widely referred to as the "girl-group" era.

That same week in 1963, another single written by Barry and Greenwich hit the charts. Credited to the Raindrops, "What A Guy" eventually peaked at #41. The Raindrops were, in fact, a revamped version of Ellie Gee and the Jets featuring Greenwich as lead singer, and Barry accompanying her on overdubbed background vocals. But far more important than this group's composition were the credits that were emblazoned across the bottom of its debut single. They read: "An Ellie and Jeff Barry Production." Barry's first hit as both writer and producer was followed by four more Raindrops chart records. These included a Top 20 pick, "The Kind Of Boy You Can't Forget" and "That Boy John," which featured the original ver-

sion of "Hanky Panky" on its flip side.

The sound of the Raindrops' recordings is brash, noisy and primitive. A booming drum beat is the dominant feature. Some of the tracks are so basic, they're little more than glorified demos. "What A Guy," actually is a demo. These early productions are a far cry from the more polished Neil Diamond, Monkees and Archies hits Barry would be responsible for later in the decade; yet already, some elements are in place that will become standard: for example, Ellie Greenwich's doo-wop-influenced vocal arrangements; also, handclappings as an integral part of the rhythm section.

Perhaps more than anything else, handclappings are the definitive trademark of a Jeff Barry production. It should be noted that Barry's production work would never completely lose the primitive quality of these early efforts. There would always be a rock 'n' roll "edge" present. While there is usually some overdubbing, it is done subtly; most Jeff Barry records sound as if they were cut live in the studio, in a single take. The wind-tunnel orchestrations and dense sound mixes of Phil Spector's recordings never characterized Barry's style.

Turn over the Raindrops' album, issued in late 1963 on the Jubilee label, and in the back cover credits, you'll find the names of several men whose presence at a Jeff Barry-produced recording session in the '60s was almost a given. Artie Butler, keyboard player and arranger, worked with Barry and Greenwich both together and separately well into the 1970s. Guitarist, arranger and producer Al Gargoni and drummer Gary Chester (who also played bass) both went on to play at sessions for Neil Diamond and the Monkees. Sound engineer Brooks Arthur, working out of Mirasound Studios in Manhattan, quickly became as important to a Jeff Barry record date as Larry Levine was to

one of Phil Spector's marathon sessions at Hollywood's Gold Star Studios. (A few years later, Barry and Arthur acquired joint ownership of another New York recording studio, Twentieth-Century Sound.)

While not credited on the Raindrops' album, it is known that a young man named Bobby Bloom was assisting Brooks Arthur in the sound booth around this time. Bloom will later step from behind the console to become a session musician and recording artist. He took part in a number of Archies recording dates, and was one of Jeff Barry's future songwriting partners.

Publishing credit on the Raindrops' singles was split between TM Music and Trio Music. With Barry and Greenwich now married and working exclusively with each other, this arrangement obviously couldn't continue indefinitely. By the middle of 1964, Jeff Barry had joined his wife at Trio. Recently, he elaborated on his reasons for switching publishers a second time.

"Bobby Darin was in the process of buying (TM Music)," he explained. "Bobby brought me out to Los Angeles, wined me and dined me, gave me the corner office, the whole thing. I met Tony Curtis and Hugh Hefner. It was fabulous! (Trio Music owners) Leiber and Stoller gave me one room with one speaker, and half the money. The difference is, at TM, I (was) the most knowledgeable guy. I could play you a napkin, and make it sound like a hit. But I needed people around me that I couldn't knock out that easily. Which is why... I went with Leiber and Stoller."

Thus, Jeff Barry became a protege of Jerry Leiber and Mike Stoller, whose production successes included million-sellers by the Coasters, the Drifters and Elvis Presley. Many years later, Leiber would recall their work together. "God knows how many hours of studio time and tape Jeff Barry and Ellie Greenwich burned up before they learned how to make records," he said during a BBC radio interview. "But we were teaching them, they were our students."

In October 1963, Leiber and Stoller chose a Barry-Greenwich tune, "Doo Wah Diddy" (made famous a year later as "Doo Wah Diddy Diddy" as a cover version by Manfred Mann) for one of their recording acts, the Exciters. Indications are that Barry and Greenwich produced as well as wrote this Exciters single, which was arranged by Artie Butler, and which peaked at #97 on the pop chart. If Ellie Greenwich's lead vocals were substituted for those of Brenda Reid, "Doo Wah Diddy" could easily be a Raindrops record. However, Leiber and Stoller were serious about maintaining the teacher-student relationship; they claimed label credit, just as they would when Barry and Greenwich began producing the Dixie Cups later on.

Around this same time, Leiber and Stoller were operating two fledgling labels, Tiger and Daisy Records. Barry and Greenwich contributed material to the labels' artists, and produced at least one Tiger single, "I Won't Be Me Any More," for a would-be teen idol named Vic Donna. Then in early 1964, Leiber and Stoller joined forces with rock 'n' roll record mogul George Goldner to form Blue Cat Records and its sister label, Red Bird. It was only natural that they





Ellie Greenwich

Cups' "(You Should've Seen) The Way He Looked At Me"; the steady-rocking West Indian rhythms of the Jellybeans' "Baby, Be Mine"; the Motown-inspired grooves of Sidney Barnes' "I Hurt On The Other Side" and the Bouquets' "Welcome To My Heart"; and the stunning choral majesty of the Butterflies' "I Wonder" (an often-recorded but seldom heard tune from the Barry-Greenwich-Spector songbook).

The mini-epic "Train From Kansas City," hidden on the flip side of the Shangri-Las' seventh Red Bird single, is arguably Barry's finest production from this period. Mary Weiss's impassioned lead singing is embellished by a gyrating rhythm track, and dramatic steam-engine sound effects. The song itself, concerning a young bride's rendezvous with a former lover, is possibly the best Barry ever wrote with Greenwich.

Many of Barry and Greenwich's Red Bird productions were done in collaboration with a third producer, usually Steve Venet, Joe Jones or George "Shadow" Morton. Leiber and Stoller often teamed their star proteges with newcomers who didn't have as much experience in the studio. Unfortunately, this could result in the new guy getting sole producer credit on the record labels; it happened with Shadow Morton on "Give Him A Great Big Kiss" and several other Shangri-Las singles.

Some of the best Barry-Greenwich records on Blue Cat were cut with Sam Hawkins, a Clyde McPhatter-styled rhythm 'n' blues singer. Hawkins's first release on Blue Cat was "Hold On Baby," a gospel-flavored remake of "Come On Baby," a 1962 Bruce Channel single. It cracked the R&B Top 10 in the summer of 1965. The flip side, a tough Barry-Greenwich tune called "Bad As They Come," anticipated the heavy blues influences that surfaced later on in Barry's work with the Archies ("Truck Driver") and Neil Diamond ("Someday, Baby").

The followup single was a more pop-oriented number, "I Know It's All Right." This record is literally built around the sterling harmonies of Hawkins and Greenwich; in truth, it's a duets, 100 percent street-corner soul, guaranteed to please '50s vocal group enthusiasts. A playful re-working of Leiber and Stoller's "Drip, Drop" titled "Hurts So Bad" made for another interesting Sam Hawkins flip.

Both Barry and Greenwich cut solo singles for Red Bird in 1965. Greenwich's entry was "You Don't Know," a dramatic, adult-contemporary ballad of unrequited love. Today, it's regarded as a girl-group cult classic. Barry came across like Marvin Gaye on his waxing, "I'll Still Love You," a soulful handclapper that could easily have been a Tamla/Motown release. Unfortunately, neither single made much of an impact commercially. That year, the couple also produced a Red Bird platter for Andrew Joachim, a young singer/songwriter from Canada. They recorded him as Andy Kim on a tune he co-wrote with them, "I Hear You Say (I Love You, Baby)". While there was no followup Andy Kim release, Barry liked the sound of Kim's singing voice, and was determined to work with him again in the studio. He couldn't have known at the time (or could he?) that Kim would eventually succeed Ellie Greenwich as his songwriting partner.

The Barry-Greenwich express had slowed to a crawl by the middle of 1965. The team scored half as many charted pop productions as they'd had the previous year, and only two of these, "Iko Iko" by the Dixie Cups, and the Shangri-Las' "Give Us Your Blessings" made the Top 40. The girl group trend, which had been the main vehicle for their work, was passing. The ongoing British Invasion had finally begun to take its toll. To complicate matters, the couple's marriage was on the rocks. Professional tensions had spilled over into their personal lives, not an uncommon problem for married business partners.

But an even bigger crisis was looming. A casual flirtation between Barry and Nancy Cal Cagno, the night manager of Mirasound Studios, had escalated into something more serious; in Brooks Arthur's words, Cal Cagno "came between" Barry and Greenwich, hastening their estrangement. Before 1965 was out, Barry would ask his second wife for a divorce.

After their marital separation, Barry and Greenwich's professional relations understandably cooled as well. "We tried to write together after we split up, but it was awful," Greenwich recalled several years ago. "We couldn't...with divorce papers sitting right next to us." Reportedly, Phil Spector salvaged the team. At his request, they reunited in early 1966 for the writing sessions that yielded Ike and Tina Turner's "River-Deep, Mountain-High" and the Ronettes' "I Can Hear Music" (the final Phyllis chart single, which Barry produced).

Realizing that they were still viable as a musical partnership, Barry and Greenwich subsequently made the difficult decision to

continue working together. However, their prospects were not as rosy as before. With more and more recording artists starting to write their own material, and new sounds being introduced onto the music scene, the changes in rock 'n' roll were coming fast and furious. Would the team be able to keep the pace? Was there still a place for them on the charts?

The answer to these questions came on May 21, 1966, when a single called "Solitary Man" appeared on *Billboard's* Hot 100 list. The artist was Neil Diamond, and his name was destined to be a familiar one to record buyers for years to come. When Barry and Greenwich first encountered Diamond, he was just another down-on-his-luck songwriter. But Greenwich thought there was something distinctly commercial about the brooding, introspective songs he wrote, and Barry felt the same way about his gruff singing voice.

They set him up with his own publishing company (of which they took two-thirds ownership), and then got him a record deal. First stop was Red Bird Records, but much to their surprise, Leiber and Stoller showed little interest in Diamond. In fact, the two men were on the verge of selling their shares in the now-floundering label. Undeterred, Barry and Greenwich took their discovery over to Bang Records, a new independent label run by songwriter/producer Bert Berns. At Bang, the team began working with him in earnest, polishing their rough Diamond into a star. "Solitary Man" was the first of nine consecutive chart singles they would produce for him in 1966 and 1967.

With "Cherry, Cherry," Neil Diamond's

#### The Raindrops



second Bang single, the classic Jeff Barry sound was born. This record set the standard for Barry's late-'60s productions. All the elements were there: the aggressive acoustic guitars, the crisp handclappings, the keyboard hooks, the south-of-the-border twist in Artie Butler's musical arrangement, and the gospel-tinged, call-and-response backing vocals. This style of production stayed with Neil Diamond even after his association with Jeff Barry ended; you can hear echoes of "Cherry, Cherry" in his later hits for the Uni label like "Two-Bit Manchild," "Walk On Water" and "Chunchy Granola Suite."

By now, Barry-Greenwich session regulars Artie Butler, Al Gargoni and Gary Chester had been augmented by guitarists Hugh McCracken and Don Thomas, bass players Louie Mauro and Jim Tyrell, pianist Stan Free, drummer Herbie Lovelle and percussionist 'roomy Cerone. With Diamond contributing his own acoustic guitar licks, these men formed one wicked rhythm section.

Diamond was a folk and country-based songwriter, so the uncluttered backing tracks Barry and Greenwich created for him fit his tunes like a glove. Horns were used as coloring, and were never brassy. On "Kentucky Woman," the horn section is barely discernible. Strings (always a rarity for Jeff Barry productions) were used sparingly, usually to enhance a ballad like "Red, Red Wine" or "Girl, You'll Be A Woman Soon." Rather than falling back on a routine approach to production, Barry and Greenwich crafted each record to best showcase the singer and the song. Less was more. Barry has called "Solitary Man" his favorite Neil Diamond production, and his reason illustrates his basic musical philosophy. "It's a good example of not overproducing," he said, "(of) letting the song come through."

There's reason to believe that Barry's work with Diamond had a personal aspect to it. Prior to their association, Barry had been producing records mainly for groups of teenaged girls with whom he had little in common. With Diamond, he had an artist who was roughly the same age, and from a background similar to his own (both men were Brooklyn natives, as well as graduates of the same high school).

Barry obviously identified more directly with Diamond, and some people believe this was reflected in the records they made together. Songwriter and musician Artie Kaplan is one such person. Kaplan contracted the musicians for several early Neil Diamond sessions, and he observed firsthand the interaction between Barry and Diamond in the studio. "The inflections, the mannerisms, the phrasing in (Diamond's) records was really Jeff," Kaplan claims in the Neil Diamond biography *Solitary Star*. "If the name (on the singles) wasn't Neil Diamond, it might have been Jeff Barry."

Comments Barry himself made for a 1977 *Record World* interview lend credence to Kaplan's theory: "If someone comes to me and says 'Here I am, do with me what you will,' I say, 'Great.' Then they become my vehicle...and that's me recording vicariously." It's interesting to listen to records like "Shilo" and "Kentucky Woman" in this context, and speculate on what might've been had Barry's own recording career not

faltered.

One thing is known for sure: Barry's work with Diamond led directly to the next phase of his career, which was his association with "bubblegum" rock groups during the late '60s. The conduit to these groups was music publisher Don Kirshner, and Diamond was responsible for getting Barry and Kirshner together. As president of Screen Gems Television's music division, Kirshner was, in 1966, supervising music for a new NBC comedy series. *The Monkees* began as a small-screen spoof of rock 'n' roll bands, but the concept quickly escalated into a serious recording enterprise. "Last Train To Clarksville," the first single by the fictional band, had zoomed up the charts, and a national hysteria was building around the four actor-musicians who portrayed the group.

Kirshner's "ear" for commercial songs was legendary in record business circles; during the late '50s and early '60s, he'd overseen the recordings of Neil Sedaka, Tony Orlando, Little Eva and the Cookies. He liked the sound of "Cherry, Cherry" and Neil Diamond's other hits, so he contacted the singer and solicited material for the Monkees. In the deal that ensued, Barry was tagged to produce any Diamond songs that the Monkees would record.

When Barry and his session men entered RCA Victor's New York studios in October 1966 to cut the tracks for "I'm A Believer," he'd never had a surer bet in his life. The Monkees may have been make-believe rockers, but nevertheless, they were the hottest up-and-coming act on the American music scene. Their second single already had advance orders in excess of one million, so it was guaranteed to be a Top 10 hit at the very least.

Yet, nothing could've prepared Barry for the monster "I'm A Believer" became upon its release the following month. The United States was only one of 16 countries where it topped the charts. Time has not seemed to diminish this record's appeal, either—"I'm A Believer" is one of the top 50 best-sellers of all time. Its runaway success enhanced Barry's reputation as a producer tenfold, to say nothing of what it did for Diamond's reputation as a songwriter (and for his bank account).

From the moment you hear its lively keyboard intro, it's clear that "I'm A Believer" could never have been anything but a major hit. Although Micky Dolenz's lead vocal was recorded separately from the instrumental track, the vocals and musical backing fit together as smoothly as cogs in a well-oiled machine. Barry's trademark handclappings and tambourine clashes make an ideal complement to the church revival meeting imagery in Diamond's lyrics. Dolenz is so caught up in the arrangement that he bursts out with a spontaneous cry of "I love it" halfway through the song. Barry wisely kept this adlib on the final master—it enhances the record's good-time spirit. Monkees Davy Jones and Peter Tork are equally exuberant on background vocals, chanting the refrain with great fervor.

Davy Jones took the lead on the followup single, "A Little Bit Me, A Little Bit You." Barry energized this noticeably inferior Neil Diamond composition with forceful, prominent handclappings; this record's infectious

**THE RAINDROPS**

STEREO

WHAT A GUY

THE KIND OF BOY YOU CAN'T FORGET

DA-DOO-ROO RON

NOT TO YOUNG TO GET MARRIED

Plus 8 Other Great Hits

MURRAY HILL

FEATURING ELLIE GREENWICH

rhythm simply cannot be escaped. (The stereo album mix omits the handclappings, and has considerably less impact as a result.)

While not as successful as "I'm A Believer" (alas, it peaked at a disappointing #2), "A Little Bit Me, A Little Bit You" was still tremendously popular upon its release in March 1967, and it remains a favorite of Monkees fans. Davy Jones came into his own as a lead singer on this single. Other producers had pigeonholed him as a light pop balladeer, but under Barry's direction, he proved that he could equal Micky Dolenz at belting out rock 'n' roll numbers.

Jones sang lead on most of the other Barry-produced Monkees tracks of this period, some of which appeared on the group's second album ("Look Out Here Comes Tomorrow," "Hold On Girl"), and some of which have only recently become available commercially ("Love To Love," "I Don't Think You Know Me"). As it turned out, Barry cut more than just Neil Diamond tunes for Don Kirshner. After "I'm A Believer" exploded, Kirshner had Barry in the studio recording songs by Goffin and King, Linzer and Randell, the Tokens and Jack Keller. Even one of Barry's own compositions, "She Hangs Out," made it into the Monkees' repertoire.

Barry's solo productions were everything a Barry-Greenwich production were, save one distinct difference: They were gutsier, had more of a blues feel. Guitars were edgier, and the beat rocked harder—it was a totally masculine sound. Why Greenwich wasn't involved in the Monkees' recording sessions isn't clear, but this was hardly the only instance of Barry working without her in 1966 and '67. He was also writing and producing for Gayle Hanes, another Bang artist. In May 1967, he and Bert Berns collaborated on the single "Am I Groovin' You?" for Freddie Scott, who was signed to Bang's sister label, Shout Records.

In addition, Barry was producing sessions

for Jay and the Americans and others, and he'd begun writing regularly with Andy Kim. "Sugar, Sugar" was written during this period. The sight of the tall, cowboy-hatted Barry striding into a record date sans his blonde partner was becoming more and more common. He seemed determined to carve out a solo identity for himself, and for his work. His window of opportunity with the Monkees abruptly slammed shut in March 1967 when the group had Don Kirshner dismissed as its music supervisor, and subsequently chose Chip Douglas as its regular producer; had these events not transpired, Barry would surely have claimed the latter job. Regardless, an important contact had been made.

Nineteen-sixty-seven was a pivotal year in Barry's career, and in his life. On January 23, he wed Nancy Cal Cagno. Although she was hardly the songwriter Greenwich was, Cal Cagno would occasionally collaborate with her husband on songs. By mid-year, Barry had ended his tenure at Trio Music, and had established a tie with the West Coast movie industry by signing with Unart (Movie Artists) Music. This move presaged the direction his career would take in the next decade. In the closing months of 1967, Barry decided to go to work for himself. He started his own label, Steed Records, and cut a distribution deal with Hollywood-based Dot Records. The Steed logo was a black stallion rearing up on its haunches, a reflection of Barry's equestrian interests. Andy Kim would be Steed's star recording act.

Finally, Neil Diamond's defection from Bang Records in December 1967 precipitated the end of the Barry-Greenwich era. By now, Barry was commuting frequently to Los Angeles on business, and Greenwich opted not to duplicate his increasingly bicoastal lifestyle. The Atco single "Friday Kind Of Monday" by the Meantime (a new incarnation of the Raindrops), which was



A JEFF BARRY ENTERPRISES PRODUCTION

# STEED RECORDS



STEREO  
\$14.75  
Produced by Jeff Barry  
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Time 3:45

"With an Ear to the Future!"

HANG IN THERE BABY  
Left Barry Robin McNamara  
ROBIN McNAMARA  
Sung by Jeff Barry

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issued that October, is generally thought to be the team's final outing. Yet, between pursuing a recording career and running her own production company with new partner Mike Rashkow, Greenwich found time to contribute vocal arrangements (and backing vocals) to a number of Andy Kim and Archies sessions. For some people, the story ends here, but quite the contrary, some of Barry's biggest hits were yet to come. 1968 marked the beginning of an extremely busy four-year period for him. His work with another "bubblegum" band, the Archies, would account for much of that time.

Agile as a cat, Kirshner had landed on his feet following his ejection from the Screen Gems organization. For his revenge, he decided to get mad and get even at the same time. While his lawyers were slinging lawsuits in Screen Gems' direction, Kirshner was formulating plans for a new TV rock band that would outsell the Monkees—a cartoon rock band, no less. It was simply a matter of cutting the right deals, and Kirshner had few peers when it came to dealmaking. But when the contracts had been signed—with Archie Comics, Incorporated, and Filmation Studios—he still needed two magic ingredients to bring the Archies to life on wax: hit songs and solid production. Kirshner's clout within the music industry was such that he could've called on any number of talented writer/producers, but he only had one man in mind. He put through a call to Jeff Barry.

When Barry got the assignment to produce the Archies, he already had more than enough work to keep himself occupied. He was just getting Steed Records off the ground. Now, in addition to running a record company and producing all the acts on his roster, he had to write and produce enough original music to fill up an entire TV season. His workload tripled. But the

Archies project offered Barry an opportunity he couldn't resist.

The cartoon series exposed his production talents to millions of people, and on a continuous basis rather than intermittently, as had been the case with the Monkees (other producers had been involved). Even more important, most of the songs were his own compositions, not Neil Diamond's or Carole King's. The prospects for increased royalty income alone had made the job offer tempting. So, with his new sound engineer, Mike Moran, Barry settled in at RCA Studios and proceeded to revolutionize the sound of Saturday morning TV.

The Archies was the most vilified recording act of its day. The simple lyrics and catchy melodies of Archies records were not in sync with the times. During the civil turbulence of the late '60s, rock 'n' roll was required to have relevance to contemporary society. Archies records merely entertained. It didn't help that cartoon characters were used to market the records—rock critics were savage in their attacks. One even cited Archies music as an argument against capitalism!

Thankfully, demands for political correctness in pop music have diminished since 1968; nowadays, Archies records are not so much hated as they are overlooked. Browsing collectors who encounter ragged Archies albums in oldies bins tend to pass over them, thinking that they're nothing but insignificant "kiddie music," not worth spending money on. They couldn't be more mistaken.

The four Archies soundtrack albums that Barry produced between 1968 and 1970 represent some of his finest work. The songs in their grooves run the gamut of his musical influences: blues, country 'n' western, rockabilly, doo-wop, Latin American, gospel. It's the Red Bird era all over again. To his credit, Barry did not sweeten his music in

order to appeal to the preteen audience. His Archies productions—"You Make Me Wanna Dance," "I'm In Love," "Love Light" and others—rock just as hard as his productions for Neil Diamond or Freddie Scott, if not harder. He set a high standard for children's music that, sadly, has not been maintained.

To Barry fell the task of choosing the lead singer for Archies recordings. After successfully resisting Don Kirshner's desire to cast failed recording artist Kenny Karen in that role, he gave the job to Carmine "Ron Dante" Granito, a session vocalist he'd worked with previously on background vocal dates for Neil Diamond. Dante is one of the great, anonymous singing voices of the '60s; he lent his youthful tenor to many of the era's most popular TV and radio jingles.

Whether Barry was able to record vicariously through Dante is debatable. In addition to being a singer, Dante was a songwriter and producer himself (he would later supervise Barry Manilow's hit recordings), and his opinions about pop music diverged sharply from Barry's. Several years ago, Dante was quoted as saying, "Jeff Barry's music...his songs, his arrangements (were) nothing at all like what I wanted to do in any way, shape, or form."

These two strong-willed men may have locked horns in the studio. Yet, they worked closely together for over three years, reportedly cutting over 100 Archies tracks. By 1969, Barry was co-writing songs with Dante and his partner, Gene Allan. The following year, he produced Dante's first solo album, *Ron Dante Brings You Up*.

There are 11 Archies singles. Eight of them bear Jeff Barry production credits, and six of these charted. The first was "Bang-Shang-A-Lang," released in September 1968 to coincide with the debut of the cartoon series. With its slashing Hugh McCracken guitar riffs, it packed a wallop strong enough to propel it to #22 on the Hot 100. Today, a track this raw might be called "hardcore"—in any event, it wasn't what you'd expect to hear on a Saturday morning TV show. Neither was the flip side, the blues-drenched rock ballad "Truck Driver."

Fast forward to July 1970, and the release of "Sunshine"; peaking at #57, it was the final Archies chart entry (not counting "Together We Two," which stalled outside the Hot 100 at #122). A full-throttle, Afro-Caribbean-flavored jam, "Sunshine" was Jeff Barry's natural progression from the Jamaican rhythms of the Dixie Cups' "Iko Iko." Bobby Bloom's powerful bongo-playing made this track truly primal dance music.

Of course, between "Bang-Shang-A-Lang" and "Sunshine" came "Sugar, Sugar," in the summer of 1969. Eventually selling over six million copies, it was named Record of the Year by the Recording Industry Association of America (RIAA). "Sugar, Sugar" was the #1 single on charts stretching from here to Japan. One reason for its enormous appeal is the instrumental track's throbbing bass line, played by Gary Chester; it's one of the best dance grooves to be found on a '60s pop single.

The followup, "Jingle Jangle," also ventured past the million-seller mark. This rousing nonsense anthem, sung by a multi-tracked Ron Dante and Toni Wine (and fea-

turing a Jeff Barry cameo vocal near the end) boasts another killer bass groove, and was as deserving of hit status as its predecessor. Three months later, "Who's Your Baby?," a snarling rocker which paired Dante with ex-Columbia recording artist Donna Marie, managed to scrape into the Top 40.

In mid-1971, after Barry had stopped producing the Archies, Kirshner pulled a song from the year-old *Sunshine* album, and marketed it in a picture sleeve adorned with the peace symbol. As its title suggests, "A Summer Prayer For Peace" was an atypical Archies release, obviously aimed at bringing the music in line with relevant issues like the Vietnam war. Kirshner's marketing strategy only worked in South Africa, there the single became a huge hit. Elsewhere, the public, like Barry, had already shifted its attention to other acts.

Andy Kim co-wrote most of the Archies hits with Jeff Barry. Ninety percent of his own recorded output for the Steed label was also Barry-Kim compositions. If the Archies represented Barry's blatantly commercial aspect, then Andy Kim was the vehicle for a darker, more introspective side of him. The lyrics he wrote for Kim dealt with such heavy topics as marital infidelity, suicidal depression, cynicism and the declining world condition. It's unfortunate that, during his time as a Steed recording artist, Andy Kim became known as a cover act specializing in old Ronettes hits. His original material, mislabeled "bubblegum," deserved closer examination than it ever got.

On Andy Kim's records, Barry let each song dictate what the style of production would be, just as he had done with Diamond. "Rainbow Ride" recreated the guitar sound of the Monkees' "Last Train To Clarksville," while "It's Your Life" was equal parts gospel and funky rhythm 'n' blues (a combination also used to good effect on "Make Me Happy," a 1971 Bobby Bloom single). For "A Friend In The City," dramatic Charlie Calello orchestrations were in order. The recipe for "How'd We Ever Get This Way?" was good old handclappings and tambourines, liberally seasoned with Caribbean island spice.

The Barry-Kim fusion of pop, adult-contemporary and progressive rock stylings resulted in 10 chart placings for Kim between May of 1968 and July 1971. The most successful of his five Top 40 hits was his 1969 remake of Barry and Greenwich's "Baby, I Love You." For this single, Barry created his own percussion-heavy approximation of Phil Spector's Wall of Sound. His Africanized arrangement was catchy enough to make it outsell the Ronettes' original 1964 release. Similar arrangements were used for two later Andy Kim singles, "So Good Together" and a second Ronettes remake, "Be My Baby."

With the Illusion and Robin McNamara, the other main acts on Steed, Barry indulged his twin fascinations with the blues and gospel music. The Illusion was a Long Island-based bar band with psychedelic leanings, fronted by a gravel-throated singer named John Vinci. While Barry applied a certain amount of pop gloss to the band's recordings (particularly to its third single, "Together"), he never compromised its hard rock stance.

The extended album version of the Illusion's solitary Top 40 hit, "Did You See Her Eyes?" is a six-minute, 55-second sample of ass-kicking drums and guitar that almost any rock band would welcome in its repertoire. Barry vacated the sound booth during the session in order to jam with the musicians in the studio. Among other exceptional blues-rockers the Illusion cut under his supervision are "Lila," "How Does It Feel?," "Why, Tell Me Why," and "Naked Blues."

Shaggy-maned Robin McNamara was a singer and actor who augmented his income by playing drums at record dates around New York. At the same time he began working with Barry on Archies and Andy Kim sessions, he snared one of the leading roles in the Broadway musical *Hair*. Several of his fellow cast members tagged along for his Steed album dates—among them, a young woman calling herself Sakinah who, as La La Brooks, had sung lead on all of the Crystals' Barry-Greenwich-penned hits.

With Sakinah and the rest contributing spirited background vocals, McNamara came across sounding like a slightly off-key featured singer in a Baptist church choir! Gospel-tinged his album may be, but McNamara will be remembered for his light-hearted pop hit, "Lay A Little Lovin' On Me." Issued as a Steed single in the summer of 1970, it just missed *Billboard's* Top 10 in its 15-week run on the charts. If any one record were chosen to represent what the Jeff Barry sound is all about, "Lay A Little Lovin' On Me" would be a perfect example. So simple and melodic, yet it's so full of hooks, it's addictive.

When Bobby Bloom was accidentally shot to death on February 28, 1974, the music world lost a major talent. Except for Ron Dante, Bloom was the best male vocalist Barry ever produced. Toward the middle of 1970, the one-time sound engineer's assistant began to usurp Kim's role as Barry's main writing partner. Barry and Bloom wrote only two big hits together, but what hits they were: "Montego Bay," Bloom's irresistible slice of Jamaican camp, which was a Top Ten smash in the fall of 1970; and "Heavy Makes You Happy (Sha La Boom Boom)," the 1971 breakthrough pop hit for Mavis Staples and the Staple Singers. Both tunes have been covered frequently over the years.

Starting in the mid-'60s, Bloom recorded singles for various labels under a variety of names. He drifted into session work for Jerry Kasenetz and Jeff Katz's stable of "bubblegum" acts, and wound up singing lead on a Super K novelty single, "Captain Groovy And His Bubblegum Army." Eventually, he hooked up with Ohio Express masterminds Joey Levine and (former Jeff Barry co-writer) Artie Resnick. The result was an album deal on Levine and Resnick's short-lived L&R label, which was distributed by MGM Records. Later, Bloom switched over to MGM proper.

His L&R debut album from 1970 is essential listening, not only for Jeff Barry scholars, but also for rock and pop music enthusiasts in general. Barry and Bloom arranged, composed and performed all 11 of the album's selections, with a little help from Kasenetz and Katz's house arranger Jimmy Calvert on lead guitar, and Levine and

Resnick on background vocals.

Bloom's raspy blues growl is the main course on a rock 'n' roll menu that features a bevy of succulent dishes from the Jeff Barry cookbook. From the surreal, mini-rock odyssey "Careful Not To Break The Spell" to the conga-driven instrumental "Fanta," to the sensual, heavy-breathing "Heidi" and the original, hard-rocking version of "Heavy Makes You Happy," *The Bobby Bloom Album* has nary a false note in its grooves. From beginning to end, it's a fascinating listening experience. Like much of Barry's other work from the late '60s and early '70s,

it's an unsung gem, as well as a shining testament to the talents of a forgotten star.

It isn't widely known that in addition to the Archies, Barry produced another cartoon studio band for Don Kirshner. Hanna-Barbera's *Globetrotters* was an animated takeoff on the famous Harlem-based exhibition basketball team. The series ran on the CBS network during its 1970-71 season. However, the singing voices heard on the *Globetrotters'* soundtrack album were not those of the actual team members. Instead, the voices belonged to 1950s vocal group stars like the Platters' Sonny Turner, the Coasters' Earl

"Speedo" Carroll, and James "JR" Bailey of the Cadillacs.

In the *Globetrotters*, Barry had his own version of the Coasters; as had been the case with Leiber and Stoller's famous group, they played everything strictly for laughs. Most of the album's songs were written by Neil Sedaka and Howard Greenfield, but Barry's production magic is impossible to miss. Cuts like "House Party," "River Queen" and "Rainy Day Bells" might easily have been Blue Cat recordings from five years earlier. A second *Globetrotters* album was completed but, unfortunately, due to poor sales of the first one, Kirshner Records never released it.

In a side deal with RCA Victor and, believe it or not, the Ringling Brothers-Barnum and Bailey Corporation, Barry produced a studio group called the Klowns around the same time. A number of tunes on the Klowns' album were penned by Steve Soles and Ned Albright, two young songwriters Barry had taken under his wing. Others were credited to Neil Goldberg, a singer/songwriter discovery of Barry's who authored many of the songs heard on *The Archie Show* during its third season.

In all likelihood, Soles, Albright and Goldberg were the Klowns' lead singers. At the request of Screen Gems executives, Barry returned to the Monkees fold in February 1970 to produce their final album, *Changes*; his three proteges were on hand for those sessions as well, and they also contributed material to Robin McNamara's album.

In the midst of his constant recording activity with Kirshner, Steed, MGM, Colgems and RCA Victor acts, Barry somehow managed to find time for another project: producing an off-Broadway musical, *The Dirtiest Show In Town*, and composing songs for it. Presumably on his coffee breaks, he laid down tracks for a new Jeff Barry single, "Where It's At," which was released by United Artists Records. His corps of musicians during this hectic period included Hugh McCracken and Andy Kim on guitar, Gary Chester on bass, Ron Frangipane and Dave Appell on keyboards, Robin McNamara on drums and Bobby Bloom on percussion. Background vocals and other duties assigned were handled variously by Joey Levine, Artie Resnick, Steve Soles, Ned Albright, Donna Marie, Ron Dante and others.

The inevitable result of Barry's marathon studio work was an increased number of chart records. In 1970, the peak year of his work with male vocalists and studio groups, he placed as many singles on *Billboard's* Hot 100 as he had in 1964. While there were no #1 hits for him that year, Bobby Bloom took "Montego Bay" to #8, and the Archies, Andy Kim and Robin McNamara all registered in the national Top 40. Thanks to an aggressive marketing campaign undertaken by Bang Records, so did three of Barry and Greenwich's Neil Diamond productions from 1966. "Shilo" reached #24 in February of '70, a reissue of "Solitary Man" made #21 that summer, and "Do It" (the flipside of "Solitary Man" in its original release) hit #36 in the closing months of the year. Further down the line, the Illusion, the Klowns

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## Jeff Barry U.S. Discography and Price Guide

By Neal Umphred and Don Charles

label	record #	titles	year	value
<b>Singles</b>				
RCA Victor	47-7477	It's Called Rock and Roll/Hip Couples	1958	\$20.00
RCA Victor	47-7797	Lonely Lips/The Face From Outer Space	1960	20.00
RCA Victor	47-7821	Teen Quartet/All You Need Is A Quarter	1960	15.00
Decca	31037	It Won't Hurt/Never Never	1960	15.00
Decca	31089	Lenore/Why Does The Feeling Go Away?	1960	15.00
United Artists	400	We Got Love Money Can't Buy/Welcome Home	1962	10.00
Red Bird	45-026	I'll Still Love You/Our Love Can Still Be Saved	1965	10.00
United Artists	50529	Where It's At/Much Too Young	1969	5.00
A&M	1422	Walkin' In The Sun/Whatcha Gonna Do?	1972	4.00
<b>Albums</b>				
A&M	SP-4393	Walkin' In The Sun	1972	15.00
A&M	SP-4840	The Idolmaker (Soundtrack)	1980	8.00
<b>The Redwoods</b>				
Epic	9347	Shake Shake Sherry/The Memory Lingers On	1961	30.00
Epic	9473	Never Take It Away/Unemployment Insurance	1961	25.00
Epic	9505	Please, Mr. Scientist/Where We Used To Be	1962	40.00
<b>The Spartans</b>				
Web	1	Can You Waddle?/Can You Waddle? (instrumental)	1962	10.00
<b>The Mission</b>				
Ranwood	881	Mr. Music Man/You Bring It All Together	1971	4.00
<b>Neil Goldberg</b>				
Epic	11013	Everybody's Songs/Funny How We Met	1973	5.00
<b>Steed Records Discography</b>				
record #	artist	titles	year	value
701	Keepers Of The Light	My Babe/And I Don't Want Your Love	1967	5.00
702	The Rich Kids	Plastic Flowers/Got To Find A Woman	1967	5.00
703	Jacqueline Carol/Louis St. Louis	Baby Baby/One Time For Love	1967	4.00
704	Hank Shifter	Headed For The Highway/Saturday Noontime	1967	4.00
705	Alzo/Uddin	Sitting In The Park/So Down	1968	4.00
706	The Rich Kids	You Made Me A Man/I Tried To Tell You	1968	4.00
707	Andy Kim	How'd We Ever Get This Way/Are You Ever Coming Home?	1968	4.00
708	Hank Shifter	Mary On The Beach/Two Of A Kind	1968	4.00
709	Unknown			
710	Andy Kim	Shoot 'Em Up, Baby/Ordinary Kind Of Girl	1968	4.00
711	Andy Kim	Rainbow Ride/Resurrection	1968	4.00
712	The Illusion	Did You See Her Eyes?/Falling In Love	1969	4.00
713	Robin McNamara	Lila/I Can Love You	1969	3.00
714	Playhouse	Just We Two/Com'on And Ride	1969	4.00
715	Andy Kim	Tricia Tell Your Daddy/Foundation Of My Soul	1969	4.00
716	Andy Kim	Baby I Love You/Gee Girl	1969	4.00
717	The Illusion	Run Run Run/I Love You, Yes I Do	1969	4.00
718	The Illusion	Did You See Her Eyes?/Falling In Love	1969	4.00
719	Playhouse	You Don't Know It/Love Is On Our Side	1969	4.00
720	Andy Kim	So Good Together/I Got To Know	1969	4.00
721	The Illusion	How Does It Feel?/Once In A Lifetime	1969	4.00
722	The Illusion	Don't Push It/Together	1969	4.00
723	Andy Kim	A Friend In The City/You	1970	4.00
724	Robin McNamara	Lay A Little Lovin' On Me/I'll Tell You Tomorrow	1970	4.00
725	Unknown			
726	The Illusion	Beside You/Let's Make Each Other Happy	1970	4.00
727	Andy Kim	It's Your Life/To Be Continued	1970	4.00
728	Robin McNamara	Got To Believe In Love/Aren't You Thinking Of Me?	1970	3.00
729	Andy Kim	Be My Baby/Love That Little Woman	1970	4.00
730	Robin McNamara	Hang In There, Baby/Together Forever	1971	3.00
731	Andy Kim	I Wish I Were/Walkin My La De Da	1971	4.00
732	The Illusion	Collection/Wait A Minute	1971	4.00
733	Unknown			
734	Andy Kim	I've Been Moved/If I Had You Here	1971	4.00
735	Robin McNamara	Rise And Shine/Lost In Boston	1971	3.00
736	Robin McNamara	Mary, Janey And Me/Beer Drinkin' Man	1971	3.00
<b>Albums</b>				
37001	Andy Kim	How'd We Ever Get This Way?	1968	10.00
37002	Andy Kim	Rainbow Ride	1969	10.00
37003	The Illusion	The Illusion	1969	10.00
37004	Andy Kim	Baby, I Love You	1969	10.00
37005	The Illusion	Together (As A Way Of Life)	1969	10.00
37006	The Illusion	If It's So	1970	10.00
37007	Robin McNamara	How'd We Ever Get This Way?	1970	5.00
37008	Andy Kim	Andy Kim's Greatest Hits	1971	10.00



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and the Monkees also scored chart singles.

But as hot as Jeff Barry was in 1969 and 1970, it turned ice cold in 1971. Barely a handful of Barry productions made the charts in '71, and these hovered at or near the bottom. The exception was the four-year-old Neil Diamond version of "I'm A Believer," but it only got as far as #51. Steed Records definitely didn't turn a profit that year. A decline in the quality of material Barry was recording may have been a factor. His heavy workload had forced him to delegate songwriting duties to Steve Soles, Ned Albright and Neil Goldberg, and much of their output was not up to standard.

Both the Monkees' *Changes* LP and the Klowns' album suffer for their lackluster contributions. Barry himself was not blameless in this regard, however; an ill-advised session with Dusty Springfield in March 1971 yielded four mediocre sides, "Haunted," "Nothing Is Forever," "Someone Who Cares" and "I Believe In You," three of which were his own compositions and all of which are best forgotten.

Another possible factor in his chart slump may have been the shifting of his priorities. Barry had initiated a major career move near the end of 1970. By now, he was convinced that Los Angeles was where the really big money could be made, and that he wanted to be there on a permanent basis. He was also getting tired of the pace, pressures and hassles of the East Coast music scene after 10 years. He felt the need for a more laid-back environment.

As it happened, Barry's distribution deal for Steed Records paved a path for him out of New York. Dot Records' parent company was Paramount Pictures Corporation. On one of his business trips to the West Coast, Barry let it be known to Paramount executives that he was willing to relocate. They offered him a lucrative position with Heiress Music, Paramount's song publishing division. Along with the handsome salary came the opportunity to write movie scores, perhaps even screenplays.

Barry readily accepted this offer, and within a year he had dissolved the Steed label, whose catalog was then absorbed by ABC-Paramount Records. After cutting loose from most of his East Coast projects, and saying goodbye to friends and associates, he moved his family and his base of operations to Hollywood. Barry left behind a rich musical legacy in New York, one that would grow in stature with the passage of time.

In the '70s, Jeff Barry concentrated his energies mainly on songwriting. He placed many of his tunes with country 'n' western

acts. Of these, "He Ain't You" (cut by Lynn Anderson), "If It Ain't Love By Now" (recorded as a duet by Jim Ed Brown and Helen Cornelius), and "Out Of Hand" (sung by Gary Stewart) were Top 20 country hits. Meanwhile, songs from his early catalog were being successfully revived. Throughout the '70s, Bette Midler featured "Leader Of The Pack" and other Barry-Greenwich tunes in her concert act, and in 1977, Shaun Cassidy rode a cover of "Da Doo Ron Ron" all the way to #1 on the pop charts.

Of course, Barry's biggest hit of the '70s was "I Honestly Love You," the million-selling ballad co-written with Peter Allen that propelled Olivia Newton-John to international pop superstardom. Yet, his biggest song copyrights of that decade never appeared on any music sales chart. In 1975, Barry penned theme songs for two new CBS sitcoms that were destined to become network staples: *The Jeffersons* (co-written by *Good Times* star Ja'Net DuBois) and *One Day At A Time* (co-written with Nancy Cal Cagno). These songs provided him with substantial royalty income for the next 10 years. In the '80s, Barry added the theme from the popular TV series *Family Ties* to his list of television credits. He also wrote theme songs for a few short-lived TV shows, including *Tabitha*, *Baby, I'm Back* and *All's Fair*.

He did not abandon his producer's role. In fact, shortly after settling in Los Angeles, Barry joined the artist and repertoire staff of A & M Records. However, the few years he spent at A & M were not fruitful ones. "I didn't make a whole lot of records," he admitted to *Record World* in 1977. "I was going through a lot of personal things... but I loved A & M. In fact, I had such a good time there, I forgot to make hits."

Among his handful of productions was a remake of "Chapel Of Love" by Robin and Jo ("Robin" being Robin McNamara), an album of jazz and rock instrumentals for Nino Tempo, and for the first time, a Jeff Barry solo album. Titled *Walkin' In The Sun*, it appears to have not been widely distributed—copies of it are nearly impossible to find today. Later in the decade, Barry cut albums for Lisa Hartman, John Travolta, Cheryl Dilcher, Tommy James and others, but aside from Travolta's Top 40 redux of Nino Tempo and April Stevens' 1966 hit "All Strung Out," these projects yielded little in the way of commercial success. A certain excitement was absent from these records. Perhaps Barry missed the super-competitive East Coast environment, or had trouble adapting to the current music trends; but for whatever reason, many of his productions from the '70s sound lethargic next to his earlier studio work.

But in 1980, the producer in Jeff Barry rebounded. That year, he wrote and super-

vised a recording that just may prove to be his ultimate artistic statement: the soundtrack of the MGM/United Artists film *The Idolmaker*. While this album wasn't a big seller, it showcased Barry's talents like no record that came before it. The movie itself focused on the career of a '60s rock 'n' roll Svengali. The screenplay was based on the life of Philadelphia producer Bob Marcucci, who discovered teen idols Frankie Avalon and Fabian Forte.

Film backers Gene Kirkwood and Howard Koch had originally sought Phil Spector to write and produce the music; predictably, that deal fell through, so Barry stepped in to take the assignment. The collection of period pop songs that appear on the A & M soundtrack LP are more than just movie music, though; they are literally a journal of Barry's travels through rock and pop music.

Delving back into the 1960s for inspiration seems to have prompted him to substitute his own musical history for that of the film's fictional producer. The bouncy, toe-tapping "Sweet Little Lover" and "Here Is My Love," both sung by Jesse Frederick, recall the heyday of the Archies. Echoes of "I Honestly Love You" reverberate through the ballad "I Can't Tell," vocalized by actress Colleen Fitzpatrick in a style hauntingly close to that of Olivia Newton-John. The Sweet Inspirations and the London Fog evoke Blue Cat-era soul on the funky "A Boy And A Girl." Barry's gospel influences hold forth on the Peter Gallagher tracks "Baby" and "However Dark The Night."

Overdubs, reverb, and elaborate drum fills lend "Ooo-Wee Baby" enough of a Wagnerian sound to recreate the spirit of classic Barry-Greenwich-Spector records. Darlene Love, the queen of Philles Records, turns in the album's virtuoso performance on this cut. The finale, "I Believe It Can Be Done," is sung with sensitivity by actor Ray Sharkey. It's the kind of soul-searching piano ballad you might expect from Neil Diamond; Barry's voice comes through strongest here. Although he doesn't sing a note on it, *The Idolmaker* is actually a Jeff Barry solo album. He took writer/producer's dream—the chance to do movie music—and made of it an almost autobiographical document.

The latest appearance of a Jeff Barry song on *Billboard's* Hot 100 was a 1984 duet by Joyce Kennedy and Jeffrey Osborne. Co-written with '60s contemporaries Barry Mann and Cynthia Weil, "The Last Time I Made Love" was a Top 40 pop best seller, and a Top Five rhythm 'n' blues single. A year later, the Bellamy Brothers took Barry's composition "I Would Lie For You For Your Love" to a #2 placing on the country charts.

In 1987, much of Barry and Greenwich's classic production work became available again on two British compilations titled *The Red Bird Story, Volumes I and II*. On the evening of May 29, 1991, both Jeff Barry and Ellie Greenwich were inducted into the Songwriters' Hall Of Fame along with Otis Blackwell, Antonio Carlos Jobim and (posthumously) Howard Greenfield.

Today, Barry lives comfortably in Bel Air, California, where he maintains offices for his production company, Jeff Barry Interna-

tional. He is currently preparing to launch a multimedia children's entertainment venture, and has struck an album deal with Warner Brothers Records. Although he now refers to himself as semi-retired from the music business, he will probably continue to write and produce records for the rest of his life.

We return to the question of why Jeff Barry is not recognized as a producer. One probable answer is that many of the associations which have proven advantageous to Barry over the years have also worked against him. His relationships to Phil Spector, Don Kirshner, Jerry Leiber and Mike Stoller were profitable ones, but the more celebrated accomplishments of these men overshadowed his own. Likewise, his association with acts like the Archies and the Monkees has been detrimental. "Sugar, Sugar" and "I'm A Believer" were the biggest records of his career, but their respective successes forever linked his name with the "bubblegum" genre. This resulted in his production work not being taken seriously by rock historians. Open most rock reference books, and if there is a chapter devoted to notable record producers, Jeff Barry is not listed among them.

Barry's achievements as a songwriter will be remembered and celebrated, but his production triumphs may be forgotten unless something happens to focus new attention on them. That would be a tragic thing, especially when you realize that a Jeff Barry production may have provided many persons of the post-baby boom generation with their first taste of rock 'n' roll music. It may have been "Chapel Of Love," or "Cherry, Cherry," or one of the later hits: "Sugar, Sugar," "Montego Bay," "Lay A Little Lovin' On Me."

Songwriter Mark Barkan, who contributed material to the first season of *The Archie Show*, recently stated: "When Jeff Barry was producing the group, you knew something big was gonna happen." Neil Diamond has called Barry a genius in the studio—he should know. Tommy James has cited him as an influence on his own production work.

For more examples of his influence, listen for variations of the Barry style on hit records like the Fifth Dimension's "Save The Country" (1970), Derek's "Cinnamon" (1968) and "Here Comes My Baby" (1967) by the Tremeloes. Any history of great record producers that fails to include Jeff Barry, or that attempts to play down his contributions is a flawed history. While other producers swathed their records in strings, brass and complex arrangements, Barry kept his refreshingly simple. He let them rock.

Go ahead and rave about Phil Spector. Spread the word about Quincy Jones, Burt Bacharach, Jerry Wexler and Bob Crewe. Send yourself into ecstasies over Holland, Dozier and Holland. But when you talk about craftsmen of superb pop singles, don't forget to mention Jeff Barry.

Special thanks to:

Ciro Oliva, Keith Davideit, Michael Skeen, James "JD" Doyle, Tom Mourgos, Donna Marie, Bobby Jay, and the staff of The Music Exchange in Kansas City, Missouri

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