



The Drifters Legends
History Music and
Photographic Legacy
Editor: B Leake

The Drifters Legends
History Music and
Photographic Legacy
by Butch Leake
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The Drifters Legends™



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JUKEBOX GOLDEN CLASSIC EDITION

The Drifters

Jive Five

History Of Doo Wop

Frankie Lymon & The Teenagers

The Flamingos

The Del-Vikings



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JUKEBOX GOLDEN CLASSIC EDITION

Phonograph cylinder

On April 30, 1877, French poet, humorous writer and inventor Charles Cros submitted a sealed envelope containing a letter to the Academy of Sciences in Paris fully explaining his proposed method, called the paleophone. Though no trace of a working paleophone was ever found, Cros is remembered[its not clear by whom?] as the earliest inventor of a sound recording and reproduction machine.

The first practical sound recording and reproduction device was the mechanical phonograph cylinder, invented by Thomas Edison in 1877 and patented in 1878. The invention soon spread across the globe and over the next two decades the commercial recording, distribution, and sale of sound recordings became a growing new international industry, with the most popular titles selling millions of units by early 1900. The development of mass-production techniques enabled cylinder recordings to become a major new consumer item in industrial countries and the cylinder was the main consumer format from late 1880 until around 1910.

Disc phonograph

The next major technical development was the invention of the gramophone record, generally

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Doo Wop

Doo-wop is a genre of rhythm and blues music developed in the 1940s by African American youth, mainly in the large cities of the upper East Coast, including New York. It features vocal group harmony that carries an engaging melodic line to a simple beat with little or no instrumentation. Lyrics are simple, usually about love, ornamented with nonsense syllables, and often featuring, in the bridge, a melodramatically heartfelt recitative addressed to the beloved. Gaining popularity in the 1950s, doo-wop enjoyed its peak successes in the early 1960s, but continued to influence performers in other genres.

Origins

Doo-wop has complex musical, social, and commercial origins.

Musical precedents

Doo-wop's style is a mixture of precedents in composition, orchestration, and vocals that figured in popular music by composers or groups both black and white from the 1930s to the 1940s.

A typical doo-wop chord progression in C major

Such composers as Rodgers and Hart (in their 1934 song "Blue Moon"), and Hoagy Carmichael and Frank Loesser (in their 1938 "Heart and Soul") used a I-VI-II-V-loop chord progression in those hit songs; composers of doo-wop songs varied this slightly but significantly to the chord progression I-VI-IV-V, so influential that it is sometimes referred to as the 50s progression. This characteristic harmonic layout was combined with the AABA chorus form typical for Tin Pan Alley pop.

Hit songs by black groups such as the Ink Spots ("If I Didn't Care", one of the best selling singles worldwide of all time, and "Address Unknown") and the Mills Brothers ("Paper Doll", "You Always Hurt The One You Love" and "Glow Worm") were generally slow songs in swing time with simple instrumentation. Doo-wop street singers generally performed without instrumentation, but made their musical style distinctive, whether using fast or slow tempos, by keeping time using a swing-like off-beat, while using the doo-wop syllables as substitute for drums and a bass vocalist as substitute for a bass instrument.



Doo-wop's characteristic vocal style was influenced by groups such as the Mills Brothers, whose close four-part harmony derived from the earlier barbershop quartet.

Elements of doo-wop vocal style

Bill Kenny, lead singer of the Ink Spots, is often credited with introducing the "top and bottom" vocal arrangement featuring a high tenor singing the lead and a bass singer reciting the lyrics in the middle of the song[citation needed]. The Mills Brothers, who were famous in part because in their vocals they sometimes mimicked instruments, exercised an additional influence on street doo-woppers who, singing a cappella arrangements, used wordless onomatopoeia to mimic instruments, the bass singing "bom-bom-bom," a guitar rendered as "shang-a-lang," and brass riffs as "dooooo -wop-wop." For instance, "Count Every Star" by The Ravens (1950) includes vocalizations imitating the "doomph, doomph" plucking of a double bass. The Orioles helped develop the doo-wop sound with their hits "It's Too Soon to Know" (1948) and "Crying in the Chapel" (1953)

Origin of the name

Although the musical style originated in the late 1940s and was wildly popular in the 1950s, the term "doo-wop" itself did not appear in print until 1961, in *The Chicago Defender*, just as the style's vogue was nearing its end. Though the name was attributed to radio disc jockey Gus Gossert, he did not accept credit, stating that "doo-wop" was already in use in California to categorize the music.

"Doo-wop" is itself a nonsense expression. In The Delta Rhythm Boys' 1945 recording, "Just A-Sittin' And A-Rockin'", it is heard in the backing vocal. It is heard later in The Clovers' 1953 release "Good Lovin'" (Atlantic Records 1000), and in the chorus of Carlyle Dundee & The Dundeeds' 1954 song "Never" (Space Records 201). The first record to use "doo-wop" in the refrain was The Turbans' 1955 hit, "When You Dance" (Herald Records H-458). The Rainbows embellished the phrase as "do wop de wadda" in their 1955 "Mary Lee" (on Red Robin Records; also a Washington, D.C. regional hit on Pilgrim 703); and in their 1956 national hit, "In the Still of the Night," The Five Satins enlivened the bridge with a plaintive "doo-wop, doo-wah."

Eventually the term's application was extended to include rhythm and blues groups as far back as the 1940s.

Development

Radio, records, and cinema propagated the new style and inspired imitation in many U.S. cities and abroad.[citation needed] The Chords' 1954 hit, "Sh-Boom," is considered to have been the first