

# CHAD & JEREMY



<i>Recording years</i>	<i>Main genre</i>	<i>Music sample</i>
<i>1963-2010</i>	<i>Classic pop-rock</i>	<i><u>September In The Rain</u> (1964)</i>

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*Only Solitaire*

Artist: *Chad & Jeremy*

Years: *1963-1965*

George Starostin's Reviews

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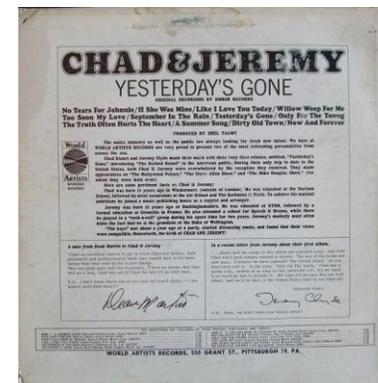
# YESTERDAY'S GONE

Album released:

1964

V A L U E  
2 3 3 2 3

More info:



**Tracks:** 1) A Summer Song; 2) Now And Forever; 3) Dirty Old Town; 4) Like I Love You Today; 5) September In The Rain; 6) **Yesterday's Gone**; 7) If She Was Mine; 8) Willow Weep For Me; 9) Only For The Young; 10) Too Soon My Love; 11) The Truth Often Hurts The Heart; 12) No Tears For Johnnie.

## REVIEW

With a little extra push, David Stuart Chadwick from Windermere, Westmorland and Michael Thomas Jeremy Clyde from Dorney, Buckinghamshire just *might* have become the British equivalent of Paul Frederic Simon from Newark, New Jersey and Arthur Ira Garfunkel from Forest Hills, Queens — especially given how much in common there was between the two duos. Both met in school, both started out as a folk duo, both made a transition to the pop scene, both had one reliable songwriting member (Chad / Paul) and one pretty boy (Art / Jeremy), both broke up due to exhaustion and internal strife, both would occasionally reunite, and both would have one member pursue a semi-successful acting career in the aftermath (Art and Jeremy). This, however, is where the similarities largely end, and the differences begin — differences which more or less transparently explain why everybody remembers and loves Simon & Garfunkel, while Chad & Jeremy have largely passed into oblivion, their memory kept alive mainly in the heads of their still surviving contemporaries. (It may have been briefly refreshed by the recent passing of Chad on December 20, 2020 — at least the New York Times published a long and detailed obituary, which may have been more than poor Chad could ever have hoped for).



For starters, there is something unbearably corny about the duo's name itself — as a musical act, they may have been a bit more interesting than their chief UK competition in that niche at the time, Peter & Gordon, but it feels as if there's just one tiny half-step from «Chad & Jeremy» to «Tom & Jerry» (which, ironically, was precisely what Simon & Garfunkel used to call themselves before realizing they would never have a serious career with such a name). Why they couldn't have gone with the so much more royal-sounding «Stuart & Clyde» totally beats me, but then again one should never underestimate the childlike innocence spirit of the early Sixties; and indeed, the problem of Chad & Jeremy is that, just like quite a few of their contemporaries from the same years, they never really managed to grow out of it.

For a brief while — that special time window of 1964, the golden era of pop-rock's disarming innocence — they were really good at it. I don't know how it would be possible to dislike 'Yesterday's Gone', the duo's first single, written by Chad in alleged collaboration with pop manager Wendy Kidd (alleged, because he claimed that he had to give her songwriting credit for permission to use her piano) and produced by none other than James Bond's court composer John Barry. For September of '63, when it was quite aptly released ("I loved you all the summer through..."), it had quite a fresh sound — being, in fact, one of the first fully authentic «folk-pop» compositions / recordings on the market. The fast, bouncy tempo and the hummable catchiness agreed well with the Merseybeat attitude, but the chord changes, the wistful lyrics, and the soft, half-whispered vocals suggested something quite different — and even the quirky acoustic guitar break combined elements of pop, rock, and folk attitudes. Like most of the things Chad & Jeremy ever did, the song is a bit phoney — it feels as if it is supposed to have some subtle depth, when in reality it most probably has none. But unlike, say, 'Dust In The Wind' or any such similar ballad, it never actually demands you to accept it as a spiritual beacon: totally and utterly unpretentious, it just breezes along, telling a simple-as-heck story of a finite summer romance which you remember fondly for a minute, brush off, and go your own way. It's cute, catchy, good-timey, and unforgettably forgettable.

For their second single, the boys decided to move even closer to pure pop: 'Like I Love You Today' basically sounds like a heavily (is «heavily» even the right word here?) folksified arrangement of a potential hit by the early Hollies or the Dave Clark Five — simply replace the loud and boisterous vocals by the same high-pitched semi-whisper, the electric guitars with acoustic ones, and the saxophone lead with a recorder and some strings. The result is another nice and catchy tune, but this time without even the faintest hint at «depth»; in terms of any potential intrigue, it is as if the duo had taken an explicit step backwards, and the single flopped. This was essentially the end of Chad & Jeremy's good fortunes in their homeland — but an end that came at exactly the same time when 'Yesterday's Gone', unexpectedly, began to climb up the charts in the US.

How exactly it was that this dis-dynamic duo managed to establish a firm chart presence in the US, which already had its much superior Everly Brothers and which would very soon get its own Simon & Garfunkel, is unclear — but it's not as if there was anything horribly wrong with this turn of events, since it did lead to the revitalization of the Chad & Jeremy formula and the creation of a few more nice hits which the world could easily live without, but it still feels cozy to have them in their right place. Case in point — 'A Summer Song', which works kind of like a prequel to 'Yesterday's Gone', except the melody and arrangement are even *more* fragile and dainty, augmented this time by soundtrack-style strings and moving forward with the sentimental delicacy of a Peter, Paul & Mary number. I honestly want to hate it for all sorts of aesthetic reasons, but the only thing that truly evokes a negative gut reaction are the cheesy, predictable strings — as long as it's just the hushed vocals and the lovingly played acoustic guitars, it's cuddly as a fluffy little doggie. I don't want to own a fluffy little doggie, but if I am near one, I can't help but pet it, you know.

After the boys scored yet another US hit with a cover of 'Willow Weep For Me' (nice if you like the song in general, but not exactly necessary), the World Artists Records label invited them to put out a full-fledged LP (only in the US and Canada), which collected all the hit singles as well as gave the boys a chance to show their incredible stylistic versatility... *not*. But the album does hold a few surprises for those who think of Chad & Jeremy as nothing but simplistic troubadours of courteous teenage romance.

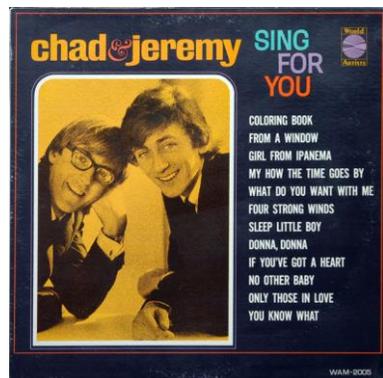
First, it's got one of the best covers of Ewan MacColl's 'Dirty Old Town' in existence. If you know the song, you probably have heard it performed by Ewan himself, or, more likely, the Pogues, in a rough and grizzled fashion, and that's a good thing. But it works surprisingly well in this «tepid» version just as well, with a melancholic old Western-style harmonica part thrown in for good measure; Chad and Jeremy's hushed vocals are well-trained for songs that say goodbye, no matter if it is to a summer crush or to an old life, and their "we'll chop you down like an old dead tree" even takes on a slightly more sinister attitude than you could imagine. Unfortunately, their second attempt at sounding socially relevant does not work the same way — Tom Springfield's early anti-war anthem 'No Tears For Johnnie' is much less suitable for the hush-hush approach, and the final climactic lines ("so Johnnie, keep on marching till we forget what you're marching for!") are chanted in a trembling near-falsetto that might be okay to conclude a psychedelic song, but not a protest one.

To remind us that they are actually musicians, the boys also include the instrumental composition 'Only For The Young' (credited to Jimmy Seals, later of Seals and Crofts fame) — cut the strings, maybe, but the acoustic guitar pattern is pretty, poppy, and catchy, perhaps even with a slight baroque tinge in the middle. And then there are two or three songs written

with clear Beatles influences — the funniest is probably ‘The Truth Often Hurts The Heart’, which manages to incorporate at least one move from ‘Can’t Buy Me Love’ (the way they sing the opening line "can't *give* you love...") and an older hook from ‘Hold Me Tight’; the «stuttering» segment of the bridge, the one that goes "your eyes... I see... begin... to smart...", is almost certainly nicked from "hold, me tight, tonight, tonight", though the final resolution is slightly better — in fact, the irony is that I always had a nagging feeling about a certain «incompleteness» of this less-than-ideal early McCartney number, and here it is almost as if the boys are coming up with their own way of bringing that melody to a satisfactory conclusion. Of course, by late '64 it no longer really mattered.

To enjoy the album in all of its twee-folk glory, you have to seriously lower your expectations — but other than a lack of rock energy, there is hardly anything here that would make it worse than the average Dave Clark Five or Hollies record from the same year. The «hushy» twin harmonies of Chad and Jeremy can get monotonous, and it is not a good thing that they pretty much always sing in unison (at least Simon and Garfunkel could have plenty of fun weaving their voices in intricate patterns), but at least they are never openly annoying. The acoustic arrangements are generally tasteful, and they — or whoever is actually playing, since I am not sure about the degree of involvement of session players — have a generally solid guitar technique on display. Strings could have been used more sparsely, but at least they never drown out the guitars or vocals. Pop hooks — check, semi-decent lyrics suitable for 1964 — check. And hey, unlike Peter & Gordon they did not have to have the Beatles writing their best songs for them!





## SING FOR YOU

Album released:

V A L U E

January 1965

3 3 3 1 2

More info:



**Tracks:** 1) Coloring Book; 2) What Do You Want With Me; 3) From A Window; 4) If You've Got A Heart; 5) No Other Baby; 6) Donna, Donna; 7) Girl From Ipanema; 8) Four Strong Winds; 9) Only Those In Love; 10) You Know What; 11) Sleep Little Boy; 12) My How The Time Goes By.

### REVIEW

1965 was the one and only year when it was all really happening for Chad & Jeremy — it was, after all, the definitive year for wild uninhibited sex between folk and rock, and even if Chad & Jeremy's version of the act was strictly vanilla, there was quite an active market for that as well. They would have no fewer than three distinct LPs issued in the US that year, as compared to only one in their native homeland, although the actual hits would become fainter and fainter: out of *seven* (!) singles they grinded out that year, only one ('Before And After') hit the US Top 20, and only three made an impact on Chad and Jeremy's favorite type of charts — «easy listening». The first of these was the only one not to end up on an LP and, frankly, also the most boring, a musically predictable cover of a Rodgers-Hammerstein showtune ('If I Loved You', from the 1945 musical *Carousel*) which must have made them look even more square, if at all possible.

Still, the duo's albums when they were still in their relative prime may be worth checking out, if only because they were allowed a bit more creative freedom and general fun on them — the singles had to follow the model established by 'A Summer Song' and 'Willow Weep For Me', but the albums were less predictable... well, *a bit* less predictable, because, on one hand, it is a little surprising to hear Chad & Jeremy cover 'The Girl From Ipanema', but then when you think about it, it is not surprising at all, in fact, soon enough you begin to ask yourself the question — «how could I *ever* doubt that, sooner



or later, Chad & Jeremy would cover ‘The Girl From Ipanema’? Antônio Carlos Jobim must have written the song *especially* for Chad & Jeremy to cover it! Astrud and João Gilberto must have *dreamed* of Chad & Jeremy covering it! You look up the concept of ‘DESTINY’ in any encyclopaedia and they show you a smiling picture of Chad & Jeremy in the studio recording ‘The Girl From Ipanema’!» Naturally, there is not a single reason in the world for anybody to hear Chad & Jeremy singing ‘The Girl From Ipanema’, but that doesn’t change a single thing about the sturdy threads of fate upon which, in shiny golden runes, is carved out the prophecy — «not one year shall pass between the release of a worldwide sensation such as ‘The Girl From Ipanema’ and a cover of it by Chad & Jeremy».

Other songs on **Chad & Jeremy Sing For You** that you no more need to hear than you need to see Gus van Sant’s remake of *Psycho* are ‘My Coloring Book’ (honestly, I don’t think that song needs to be known in more than one version at all, just pick a number, any number), ‘Donna Donna’ (yes, it is touching to see a couple of nice British lads try out a classic Yiddish song, but what exactly do they contribute other than their usual husky voices?), and ‘Four Strong Winds’ (what would they add to that one after both the Seekers *and* the Searchers thoroughly explored it? leave the poor girl alone already!). All of that sounds nice and cutesy in the usual Chad & Jeremy way, and that’s it.

Of the non-original compositions on the album, slightly more interesting is their take on ‘From A Window’, a relatively unsophisticated Lennon / McCartney composition originally donated to Billy J. Kramer and the Dakotas. It is useless to compete with the Beatles themselves, especially if you were reincarnated as one half of Chad & Jeremy, but it can make more sense to compete with the Beatles’ lapdogs, and on this particular occasion I would say that at least Jimmie Haskell’s production of the song, surprising as it may be, knocks the ground from under George Martin’s feet — the rather mushy and muddy piano-based version of the Dakotas is replaced by a sharper, crunchier folk-rock sound, with the soft distortion of the electric guitar power chords forming a nice contrast with the echoey vocals of the duo. Kramer’s ‘From A Window’ was rather wobbly and seemed to come out from somewhere underground, whereas this version clearly descends on you from above — and the boys make better use of the song’s vocal potential, working harder on the high register and all; I also far prefer the slightly more complex acoustic instrumental break here to the Dakotas’ rather rudimentary electric solo on the original version. Not that the song is all that good or anything — the Beatles themselves would probably not have used it even on **Please Please Me** — but it fits in very well with Chad & Jeremy’s overall aesthetics.

Of course, the real reason why one might want to give the LP a try is to hear the original material, songs that were actually penned by Stuart, Clyde, and their American buddy Russell Alquist specially for the album, and pronounce the ultimate

judgement based on *their* quality. Here, it is interesting to note that they make another small step toward the aesthetics of the Mersey beat, rather than in the direction of «Euro-balladry» — the first original single from the album, ‘What Do You Want With Me’, is a clear attempt to write something in the style of all those second-rate Beatle donations, and the result is a catchy song with a pinch of its own melancholic charm. It surreptitiously weaves in a straightahead Beatles quote ("a love like ours..." in the bridge section is sung exactly as it is done in ‘And I Love You’), it has plenty of chord changes throughout the verse-chorus sequence, and the melodic journey from the opening "what do you want with me" to its repetition as the closing line is something that Paul might have seriously appreciated.

Another composition explicitly credited to Stuart / Clyde on the LP is ‘No Other Baby’, which is surprising because it is not a Stuart / Clyde composition *at all* — it was originally recorded by British jazz and skiffle guitarist Dickie Bishop in 1958 and quickly adopted by a variety of other skiffle bands, including the Vipers (Paul McCartney would later use it to honor his skiffle heroes for his 1999 album of covers, **Run Devil Run**). What makes it even more surprising is that this is the duo’s only attempt at a bit of «rocking out» — ooh, dark menacing opening chords! moody organ! sharp, shrill, distorted electric lead! a wild scream before the break! faster tempo! fast and complex bluesy guitar instrumental break! and how about those lyrics, eh? "Lots of other women say be my daddy do / But I don’t want no other baby but you". Oh you manly studs, you. But seriously, it comes across as a bit of giggly fun — Chad & Jeremy trying to be the Yardbirds or something, and they almost succeed. At least, when you listen to something like this, it is possible to believe they could have consistently rocked out on the level of, say, ‘Honey Don’t’.

Perhaps it was precisely because they thought they were reinventing the original song *SO MUCH* that they took all the credit for themselves, proto-Led Zeppelin style — though, granted, it might just as well have been an innocent publishing mistake. Considering that the credits have never been rectified in any of the modern sources, I’m assuming Bishop never sued World Artists Records... well, he might have never known about its existence, especially since the UK pressing of **Sing For You** had an entirely different track list (except for ‘Donna Donna’, most of the songs on it actually came from the US version of **Yesterday’s Gone**).

Anyway, the original songwriting seems to be more certain in the final four-song stretch of the album, but those tunes are neither as melodically impressive as ‘What Do You Want With Me’ or as good-mood-ridiculous as ‘No Other Baby’. ‘You Know What’ is a fast country-rock shuffle with yet another nod to the Beatles (the repetitive "...until the day I die, until the day I die!" fade-out coda is exactly the same as "I wanna be your man!" — and, in fact, the entire song could have easily been

a back-gift for Ringo); Alquist's 'Sleep Little Boy' seems to be a variation on some Jewish lullaby, continuing the vibe of 'Donna Donna'; and 'My How The Time Goes By' is just a corny, catchy little pop conclusion — they could have sold this one to the Dave Clark Five, probably.

Overall, the album produces a more lightweight feeling than **Yesterday's Gone** — perhaps it is the relative lack of that Euro-autumnal mood and the relative increase of naïve Beatlisms that is responsible, as well as a higher percentage of classic tunes covered by just about everybody (I much preferred them when they were doing 'Dirty Old Town' rather than 'Coloring Book'). But «lightweight» does not mean «ugly» or «unlikeable»; at this point, they were still doing their own thing, and that thing still made certain diet-artistic sense at the beginning of 1965.





## BEFORE AND AFTER

Album released:

May 25, 1965

V A L U E  
2 3 3 1 3

More info:



**Tracks:** 1) Before And After; 2) Why Should I Care; 3) For Lovin' Me; 4) I'm In Love Again; 5) Little Does She Know; 6) Tell Me Baby; 7) What Do You Want With Me; 8) Say It Isn't True; 9) Fare Thee Well (I Must Be Gone); 10) *Evil-Hearted Me*; 11) Can't Get Used To Losing You.

### REVIEW

On March 27, 1965, Chad & Jeremy signed a contract with Columbia Records, which symbolized their acceptance into the big leagues — apart from Bob Dylan himself, one of Columbia's leading artists at the time were Simon & Garfunkel, and apparently the idea of propping up their American superstars with a thematically similar British duo really appealed to somebody in the management. To seal the deal, the kids were introduced to Van McCoy, one of the major songwriters for the April-Blackwood concern, tightly connected with Columbia — a reasonable choice, given McCoy's knack for adorning the compositions aimed at his R&B clients with «Europop» stylizations, e.g. Barbara Lewis' 'I'm Yours' and the like. For Chad & Jeremy, McCoy quickly came up with 'Before And After', a song that starts out almost exactly the same way as 'I'm Yours', except the mode is predictably changed from major to minor, because S-A-D. "*His future's bright, my future's dim / And all the dreams we shared, you share with him*" — it probably took McCoy one listen to any select side of any select Chad & Jeremy LP to work out their «eternal bespectacled loser» vibe. Admittedly, it's a pretty well-written song, with a clever build-up that could have been *really* effective if the song were ever tried out by somebody a little less milquetoast



than those guys (as it happens, it was first recorded by The Fleetwoods, then covered by Lesley Gore and The American Breed, and *all* those versions are even more milquetoast than Chad & Jeremy's. Dang!).

Anyway, the entire album, which they rather quickly dashed off for Columbia in March 1965, sort of represents the peak of Chad & Jeremy's «Melancholic Loserville» vibe — most of the songs are dreary and brooding, dealing with either the paranoid fear of losing your loved one or the depressed aftermath of the breakup. Oh yes, there's also that third theme — quiet and shy adoration of the object of your desire without ever getting the courage to turn dreams into action. That, for the record, is the typical topic for the *upbeat* Chad & Jeremy song: 'Little Does She Know', which I'm kinda sympathetic to, stomps around with the smoothed and softened martial bravado of a Dave Clark Five number, but where the similar DC5 number would be a triumphant celebration of having gotten the girl, Chad & Jeremy can only admit that "I'm gonna show her I *could* be the apple of her eye", and get the appropriate support from a squealy-squeaky two-note guitar riff in the background (is that even guitar? sounds almost like a theremin to me). Don't be too harsh on them, though. As a sorely shy loser on that front in high school myself, I can seriously relate, and so can hundreds of thousands of us nerdy guys.

No wonder, then, that all those Beatles comparisons, which were quite apt for the previous two albums, gradually fade away now, replaced by a vibe that is clearly more Zombies-like in essence, even if these guys do not share much of the Zombies' melodic inventiveness, and their backing band lacks a proper musical talent like Rod Argent to transform the vibe into truly memorable and heavy-hitting art. It is a vibe that comes very naturally to them, and it would be unjust to attack any of those self-penned tracks for insincerity or lack of taste. In fact, each and every one of them feels *more* sincere than, say, something like 'Baby's In Black', whose emotional palette is complicated but, as far as I can tell, hardly produces a lot of associations with either true *black* or true *blue*. But 'Baby's In Black' still sticks in your head, while a song like 'Say It Isn't True', despite formal catchiness and a nice stereo separation of the two guitars, does not.

A good hint is provided by the fact that when the "*well I know that I shouldn't believe it...*" bridge section comes along, there are some clearly discernible vocal parallels there with the bridge section of 'How Do You Do It?', that soft little pop tune which The Beatles had rejected in 1963 in favor of 'Please Please Me' and which went on to be associated with Gerry & The Pacemakers instead. It shows that Chad & Jeremy's songwriting was really still stuck in the early Sixties, unable to cross the simplistic teen-pop barrier that, for both The Beatles and The Zombies, had already been left far behind by early 1965. Essentially, this is the «formula of 1963» that, instead of being exchanged for something substantially more refined and advanced, is simply polished and improved with better production, slightly more thoughtful lyrics, and a bit of that

pensive singer-songwriter vibe that gives the final product a more sincere feel, like now this stuff is *really* coming from the heart rather than merely written as a piece of commercial ware.

Paradoxically, this gives the album... well, not a *unique* vibe for 1965, as obviously there were plenty of similar well-behaved mediocrities all over the place, but a vibe that, when you let it soak through your living room, generates more nostalgia for the spring and summer months of 1965 than any Beatles record. The Beatles, after all, strived (perhaps unconsciously so) to make their music relatively timeless, with each of their albums existing more in the context of their *other* albums rather than in the context of the time and space around it; meanwhile, a record like **Before & After** best exists in the context of something like *set of 3 retro hair model posters from "American Hairdresser"* (in stock on eBay for \$21.00). It's a kind of nostalgia that I can certainly get behind, though, to some extent at least.

However, I can only get behind it as long as Chad & Jeremy are truly and sincerely doing their thing — singing nerdy teen serenades or spinning teen tales of broken hearts. Conversely, when they try on another old folk shanty nicked from one of Joan Baez's albums ('Fare Thee Well'), they exchange the 1965 vibe for a wannabe-Greenwich Village sound that is even less authentic than Peter, Paul & Mary. And God help them when they decide to rock out: 'Evil-Hearted Me' is a diet take on 'Long Tall Sally' (they even manage to copy Harrison's lead guitar part almost note-for-note!), one of those proverbial «we need to include a rock'n'roll number to retain the hipness quotient» moments where you begin to wonder about what happened to the concept of human dignity.

They fare a little better with the cover of Gordon Lightfoot's 'For Lovin' Me', which gets a nice twin guitar arrangement and a more vocally polished sheen than the original — even if the song's lyrical message, with its (rather ugly, but highly traditional) Don Giovanni attitude, seems fairly distant from the typical Chad & Jeremy formula. Feels a bit weird for the same guys who, just a moment ago, complained about losing their lover to an alpha competitor, now try to convince us that "*I ain't the kind to hang around / With any new love that I found*". But that's just a matter of artistic transformation, and even so, there is so much warmth in the singers' harmonies that the breaking of character comes across only when you pay serious attention to the lyrics.

It does cast a bit of a shadow on songs like 'Tell Me Baby', which is probably one of the best-written and arranged compositions on here — the horns and strings could use a bit more energy, but the triumphant way in which they waltz around each other is still infectious, and the resolution of the melody is proverbially «glorious». However, given the Gordon Lightfoot cover that preceded it, words like "*can't hide it from you, I want you so bad, if he's gone, I'll be sorry for you, but*

*for me I'll be glad"* come across as, if not exactly «predatorial» (Chad & Jeremy look about as much as predators as a couple of purry kittens... well, okay, kittens *are* predators), then at least a bit sleazy. Then again, whoever said shy nerdy guys cannot be ruthless womanizers deep down inside?..

To sum up, **Before & After** has about a half-dozen expertly written, adequately performed, and modestly catchy folk-pop or baroque-pop numbers, whose main problem is an irritating lack of *sharpness*. Give this stuff a bit more crunch, make these guys' harmonies sometimes ring out in true Beatles or Zombies fashion, let the songs sound with a little less of that «we don't want to offend anyone's auditory senses, no really we don't!» attitude, and you just might have something there. As it is, the dreamy comatose aura that Chad & Jeremy self-imposed on themselves became their trademark *and* their curse. Even when the goddamn songs are good, they're so smoothly oiled that they just slip out of your brain.

The remastered edition of the album on CD throws on lots of bonus tracks, alternate versions, and awful San Remo-style outtakes of the duo singing in Italian. Most of these are forgettable, but perhaps a word of kindness should be spoken about the two tracks credited to «Chad & Jill» — Chad Stuart's duets with his wife, who temporarily filled in as his musical partner while Jeremy was away in London, trying out for a music hall acting career (a move that he has since come to regret, blaming it for effectively killing off their American popularity). 'The Cruel War', in particular, is a highlight — a harpsichord-led, livelier-up baroque-pop rearrangement of the old anti-war folk song, popularized by Peter, Paul & Mary, and Jill Stuart has one of those lovely fair-maiden voices that, unfortunately, never went anywhere (allegedly, she felt herself roped into the business, never aspiring for a professional musical career).





# I DON'T WANT TO LOSE YOU BABY

Album released: **V** **A** **L** **U** **E**  
**September 27, 1965** **2** **3** **3** **1** **3**

More info:



**Tracks:** 1) I Don't Want To Lose You Baby; 2) Should I; 3) The Girl Who Sang The Blues; 4) Funny How Love Can Be; 5) The Woman In You; 6) Mr. Tambourine Man; 7) I Have Dreamed; 8) Don't Think Twice, It's All Right; 9) Baby Don't Go; 10) There But For Fortune; 11) These Things You Don't Forget.

## REVIEW

Let's hear it from Chad himself, addressing his fans from the back of the sleeve: *"I am writing these notes basking in Californian sunshine, sitting by the pool at our apartment. This is the life! Far removed from the rainy London of last May where we made this album."* [Cue Jill Stuart /in the background/: *"What are you, nuts? You want to eliminate all of your London fans I've spent so much time on assembling for you?"* Chad: *"Hey babe, you're the one talking! Doesn't this back sleeve also have "Attention, Chad & Jeremy fans! Fan Club Address: Jill Stuart, Box 1409 Beverly Hills, Calif." all over it?"* Jill: [gives her husband a death stare]. Chad [grumbling]: *"Okay, okay..."* [pause, writing:] *"I really love London, too, but at this precise moment I rather go for California, too!"* Jill [sighing]: *"You're such an ass, I'm never going out on stage with you again. Go sing under Judy Collins' balcony or something if you want another stage partner."*



No surprise that **I Don't Want To Lose Your Baby**, Chad & Jeremy's third album of original material in one year, did indeed appear only in the US (some Web sources list it as a UK release but this seems to be a mistake), while UK audiences were only treated to the title track as a single. By the time it came out in the fall of 1965, Chad was indeed enjoying the life

in Beverly Hills, while Jeremy was back in London to act in *Passion Flower Hotel*, and there was much talk about the duo possibly separating for good — though, apparently, there were no such plans when they hastily laid down the basic tracks for this LP in May before contractual obligations would split them apart for nine months. Because there was no time to sit back, think, and evolve, the album is not all that stylistically different from **Before And After**, and tends to get overlooked by reviewers; but if you hold no expectations for the Chad & Jeremy sound to eventually «deepen and mature» — and why should you, come to think of it? — then it's got quite a few more humble nostalgic morsels of pleasure to deliver, in addition to feeling a little more wholesome and adequate than its predecessor.

In particular, the record has no blunt attempts to «rock out» like 'Evil-Hearted Me'; the harshest-sounding bit on the entire album is the grumbly-fuzzy arpeggiated riff that opens the duo's cover of 'The Girl Who Sang The Blues', a Mann-Weil composition originally released in 1963 by the Everly Brothers — and even that one is immediately neutralized by the gentle piano counterpoint. I must confess that I like the cover more than the original, because Lor Crane's arrangements make the song more interesting (and vocal-wise, it's not the kind of material that lets the singers truly shine anyway, so both duos do pretty much the same job). And I *do* appreciate the humor of modifying the bridge section where they take the original lyrics ("*I still remember that fateful night / The man with a big cigar / Walked in the club right up to her / Said 'Hey girl I'm gonna make you a star'*") and replace the last line with "*Hey girl, my name is Brian Epstein*" — and yes, Brian Epstein did smoke an occasional cigar, though it still might be judged as a bit of a low blow.

If anything, I am more worried here about the conscious attempt to reimagine Chad & Jeremy as a shadow of The Righteous Brothers: the title track and lead single, 'I Don't Want To Lose You Baby', credited to the duo's American artistic guide Van McCoy, is such a blatantly superficial re-write of 'You've Lost That Loving Feeling' that it would be a total embarrassment for any other artist; fortunately, Chad & Jeremy sort of had their reputation already established on the basis of shadowing their superiors, so who really cares? Well, to a certain small extent I *do* care, because bombastic Spectorian production and all-out operatic singing on a seabed of strings and walls of acoustic guitars is simply not something these guys were born to do. The only stylistic difference is that they still deliver the verses in a semi-whisper rather than sing them, which makes an odd contrast between the humble voices and the massive production — a contrast that evaporates by the time the chorus comes along and strongly suggests that the gentlemen go back to college, please.

Which, happily for us, they immediately proceed to do, and although some of the remaining songs are still a little louder than others, generally they seem content to remain within their comfort zone — friendly and unassuming folk-rock of the

Beatles (you wish) / Byrds (occasionally) / Sonny & Cher (for the most part) variety. At least there are no Beatles covers, but there *is* a Byrds cover and a Sonny & Cher one. And, somewhat predictably, while the duo's take on 'Mr. Tambourine Man' (which closely follows the Byrds' arrangement, not Dylan's original) feels like a bland copycat effort that only detracts from the original, their performance of 'Baby Don't Go', conversely, improves on Sonny & Cher's 1964 recording — they play it a little faster, a little tighter, a little denser, so that the original sounds like a raw demo in comparison; the only thing that's lost in translation is the power of Cher's young, treacly vocals that still somehow makes the original feel more serious and mature than Chad & Jeremy's «romantic boy in the back of the classroom» delivery.

They do pay a more direct tribute to Dylan by covering 'Don't Think Twice, It's All Right' — a surprisingly belated choice, considering that the song had already been done to death and all but buried by mid-1965, and also one where they fall into the usual trap of interpreting it as a gentle and tender ballad rather than the vicious and merciless putdown that it is (so you could say it's really more of a Peter, Paul & Mary cover than an actual Dylan one). But if you *do* need a version of 'Don't Think Twice' where the protagonist is more of a, let's say, Montgomery Clift than Clint Eastwood, this one might actually do the trick. It's nice, humble, and tasteful, anyway.

Other non-original material includes a cover of Phil Ochs' 'There But For Fortune', again in a faster and (folk)-poppier arrangement than both Phil's own performances or Joan Baez' cover of that little singer-songwriter classic; a cover of The Ivy League's hit 'Funny How Love Can Be', also slightly tightened and sped up but otherwise almost identical to the original; 'I Have Dreamed' from *The King And I*, made to sound like a Byrds song except for the annoying intrusive orchestration; and another Van McCoy composition, 'These Things You Don't Forget', which at least does not attempt to rip off any more Righteous Brothers but is still just an unremarkable and superficial mid-tempo ballad.

All of this only leaves space for two originals, though one of them ('Should I', co-written by Chad and Jeremy) soon acquired a bit of international notoriety when it unexpectedly became a European hit for The Hep Stars (the Swedish antecedent of ABBA) later in the year. The song's most outstanding musical feature is probably the smoothness of its melodic alternation between a gentle folk-pop melody and a (comparatively) gritty rhythm'n'blues pattern, though, unfortunately, this back-and-forth thing is only restricted to the intro and outro — I'd like to see this genre mash-up taken to further heights. Still, it's definitely one of their best written pop songs; the Hep Stars overrode them with more in-yer-face vocals and also by expanding on the fast «rave-up» interlude, borrowing its signature for the final verse of the song, but I still think the original is more natural. The second original is 'The Woman In You', credited solely to Jeremy: a blues-pop ditty that feels

mismatched with the guys' personalities, as it happens pretty much every time they try to do something bluesy. Maybe the woman in the unnamed you did truly succeed in bringing out the man in Jeremy (and/or Clyde), but certainly not the kind of man necessary for such a performance, like, say, a Mick Jagger.

Clearly, with such an abundance of covers — and some of them completely superfluous, like 'Mr. Tambourine Man' — it is fairly obvious that the album was rushed for technical reasons; but on the whole, the selection is good, and the concept of Chad & Jeremy serving as «perfection providers» for unpolished musical ideas, be it Sonny & Cher or Phil Ochs, could even be a better one than the concept of Chad & Jeremy as second-, if not third-rate songwriters trying to imitate their betters. Once again, if you don't set your expectations too high, this is perfectly enjoyable for all those who just can't get enough of those serenely idealistic vibes of 1965.

