

**EVERYTHING I HAVE  
IS YOURS**

EILEEN SIMPSON AND BEN WHITE  
(OPEN MUSIC ARCHIVE)

The texts in this collection each respond to *Everything I Have Is Yours* (2019) by Eileen Simpson and Ben White (Open Music Archive), an artists' film that takes as a starting point records produced during the first decade of the UK pop charts – 1952 to 1962 – and experimentally repurposes them in an on-going exploration of the limits of sampling and the possibilities of live collaboration.

EVERYTHING WE HAVE GOES ROUND	5
STEVEN BODE	
SOMETHING NEW	11
ELLEN MARA DE WACHTER	
THE SENTIMENT IS IN THE TITLE	21
PAUL MORLEY	
RADICAL ARCHIVING, PARALLEL UNIVERSES	39
AND DÉJÀ ENTENDU	
ELLEN O'DONOGHUE ODDY	
COPYRIGHT-FREE SOUND SOURCES	49
ACKNOWLEDGEMENTS	54

EVERYTHING WE HAVE GOES ROUND

Steven Bode is Director of Film and Video Umbrella, and has been with the organisation for almost thirty years. In that time, FVU has commissioned and produced almost 200 artists' projects, in partnership with venues across the UK, as well as internationally. The latest of these is *Everything I Have Is Yours* by Open Music Archive — a co-commission with Contemporary Art Society, University of Salford Art Collection and Castlefield Gallery.

STEVEN BODE

Nipper isn't a nipper any longer. And His Master's Voice doesn't boom out with the volume and authority it once had. Things go in circles, and in cycles. The world turns; a record spins — and then there is silence, or a stuck and repeating groove.

Nipper was (for those who don't already know him) the trademark face of His Master's Voice, in its day one of the most famous record labels in the world. He sits, head cocked, beside the loudspeaker of an old-fashioned phonograph; his rapt expression perhaps a demonstration of a well-known canine facility for upper-wavelength audiophile discernment, or, more likely, as early record manufacturers would have liked the public to believe, lovably unable to distinguish the real-world sounds of his master from the astounding fidelity of their reproduction. This iconic image — the faithful dog as guardian of the faithful copy — appeared as a marque of quality on numerous early record labels (Berliner Gramophon, Bluebird, Victor; all of them no longer with us) and still lives on in the corporate identity of home entertainment retailer HMV, another once-ubiquitous national institution whose heyday has also almost certainly come and gone.

Snippets of historic record label graphics (including those of His Master's Voice) reoccur at periodic intervals in *Everything I Have Is Yours*, a new film by Eileen Simpson and Ben White (who have worked together since 2005 under the name of Open Music Archive). The greater part of the film's thirty-minute

duration, however, consists of footage of various musicians playing together over different loops of sounds sampled from popular recordings from the first decade of the pop charts, 1952-62. If the sounds share a particular vintage, so do the musicians: they are almost all in their 70s and 80s, and consequently would have been teenagers when the songs they are culled from were in vogue. As a side note, the musicians are also all from Greater Manchester, continuing the Manchester-born Simpson and White's occasional roll-call of creative collaborations with figures from the city's music scene, while also extending their wider researches into disparate musical subcultures and their individual histories.

The ten years from 1952 to 1962 are a source of fascination for Simpson and White for a number of reasons. A time of relative innocence where now-familiar concepts of the 'teenager' or the 'music business' hadn't fully coalesced, the period was marked by a eclectic spectrum of musical styles, all shifting in and out of focus like fragments in a kaleidoscope, until a dominant consensus about what 'pop music' could be and should be began to cohere, ratcheted up by the phenomenon of the Beatles, post-1962.

That year is pivotal in other ways, too. Changes in UK copyright law that came into force in 2013 tightened the grip on ownership of material produced from 1962 onwards, without correspondingly relaxing conditions for preceding years. This new division between 'before' and 'after' indirectly created a *de facto* hierarchy of lesser and greater

importance; with the earlier era as a kind of opening support act to the main event. Consigning pre-1962 music further to the margins also deflected attention from how increasing swathes of it existed in an often-misunderstood grey area: either unknowingly copyright-expired, or, equally overlooked by the public, readily on hand for people to access and share. With the music industry in a dogfight first with Napster and later Spotify over the unlicensed downloading and increasingly prevalent streaming of digitised music, this growing windfall of freely (and legally) available material was less widely noted than it might have been.

It is this grey area that Open Music Archive projects have been so interested to explore, and exploit. And it is from this muddy ground of invisible riches that Simpson and White dredge and beachcomb the sonic loops that form the ambient backdrop for *Everything I Have Is Yours*, extracting jewel-like moments from tracks like *Because You're Mine* (by Nat King Cole), *Take My Heart* (by Al Martino) and *Return to Sender* (by Elvis Presley), as well as the much-covered ballad that lends the film its name. Songs that have an enduring and unmistakable auditory signature, their titles also serve to remind us that a surprising proportion of this back catalogue is not only part of a common heritage, but something easily accessible and potentially sharable by all.

Let off their copyright leash, these pet sounds commingle. Let loose on this new-found material, the musicians gravitate towards each other, and play. As the camera performs a series of orbits of

the performance/recording space that act almost as a metaphor for the principle of free circulation, what is apparent is that both music and musicians are enjoying a new lease of life.

Victor, Bluebird and His Master's Voice are all long gone now, but one label that still persists is that of the 'older musician'. Classical music, jazz and folk, as well as the venerable traditions of the ballad and *chanson*, all set great store by the virtues of age and experience to enhance and extend the repertoire. Pop, on the other hand, for much of its history, has privileged youth. But now pop has its own weight of history — sixty-seven years and counting since the birth of the charts, and with many of its hall-of-famers now well over pensionable age — this accent on youth (and a constant demand for the new) increasingly co-exists with other vintages and timelines. Yet whereas an elder jazz musician, for example, can still be restless and 'questing', pop audiences seem to prefer their stars to mellow over time, to be fixed in the moment they burst onto the scene, rehashing 'golden oldies' on the retro circuit, unable to escape their past.

One of the pleasures of *Everything I Have Is Yours* is how echoes of the past are atmospherically present but never predominate. The different sonic loops that Simpson and White have constructed, for all their evocation of the feel and *timbre* of a particular era, are not designed to take the musicians back but rather to move them forward, by encouraging them to improvise and experiment, and interact with new technology, which they evidently do with relish. People say you can't teach

an old dog new tricks, but *Everything I Have Is Yours* offers plentiful evidence to the contrary. Not that this should be in the least unexpected. Part of the joy of making music is that you continue to be open to other people's input, receptive to new sources of inspiration. That spirit of creativity does not die away. It is timeless, and it is ageless. Birthdates are wholly incidental.

*Everything I Have Is Yours* is the latest expression of Open Music Archive's ongoing investigation into the intertwined processes of safeguarding and creation. The project, by Open Music Archive's founders Eileen Simpson and Ben White, has resulted in a 30-minute film in which professional and amateur musicians from the Greater Manchester area interact with samples and loops created from records that were in the UK Singles Chart when they were teenagers. But *Everything I Have Is Yours* is not just a film: it is also the most recent contribution to a set of practices articulated via Open Music Archive. Accumulated over more than a decade, this growing compendium of approaches to using archival material is steered by Simpson and White's philosophy, which is characterised by its two-pronged approach of simultaneously safeguarding sonic and other visual and historical material, and facilitating its further use for new creative outputs.

Simpson and White's collaboration, which began in 2005, grew out of their shared interest in archives, found film and sound, and their recognition of the value of analogue technologies in an increasingly digitised age. They initiated the Open Music Archive as part of their wider practice in order to work with others, and it has generated a collection of sounds, as well as a series of relationships with collaborators over the years. It consists of both finished things and ongoing processes; its open-ended design puts

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it in the realm of the eternally unfinished, and it extends an invitation in perpetuity for others to interact with its materials and supplement its existing — and malleable — rules.

Through working with found material, and specifically with recorded music, Simpson and White initially spent much of their time considering copyright and how to work with its restrictions on use. Although some artists who use found materials ignore copyright altogether, Simpson and White view its restrictions as an opportunity to explore an alternative terrain. Rather than battling the copyright giants, they eschew the problem and instead focus on material within the public domain, which is available for free use and creative transformation.

In 2005, Simpson and White began collaborating, not long before the online video sharing platform YouTube was launched. It soon accumulated more material than anyone could have imagined, yet as stocks of cat videos and digitised television broadcasts proliferated on the online channel, so did legal control over copyright. In light of the suffocating litigious attitude towards sharing and sampling existing material, Simpson and White steered their practice towards mapping the public domain, identifying material available for free use, and using it. They describe their ambition as *“to expand the public domain by occupying it”*.

Copyright is automatically assigned to any creative product, and everything produced is therefore owned unless ownership is circumvented. Simpson and White see this as a symptom of the widespread

‘commodification of every gesture and mark’, and it is something their work has questioned in different ways over the years of their collaboration in Open Music Archive. One way they circumvent copyright over their own creative production is to assert ‘copyleft’ over the films, archives and performances they generate. When applied to creative material, the copyleft mark, sometimes symbolised as ‘(cc)’, which stands for ‘Creative Commons’, signals that an author is open to others using their work as source material for something new. This attribution is a legacy from the free software movement, which invites others to use lines of code and software for free. In addition to posting them on their wiki-style website, Open Music Archive lists its holdings on resources for free music, available for anyone to use as they wish. Tracks they have made available have been used in strange and unexpected ways, including a foot fetish video posted on YouTube.

As well as making source material available for the development of new creative outputs, Open Music Archive’s projects also make use of a range of found materials. In 2013, their performance event *ATL 2067*, commissioned for FLUX Night in Atlanta, Georgia, USA, used beats created from 1920s and 1930s recordings of blues, Cajun folk and country music for a six-hour-long performance in which MCs rapped about their visions of Atlanta fifty years in the future.

For the project *Auditory Learning*, commissioned for the British Art Show 8 (2015–17), Open Music Archive created a public sonic inventory that holds

58,757 sounds for download. Prior to their inclusion in the *Auditory Learning* project, individual sounds were separated out by the artists from Top Ten hit records produced in 1962 and stored in an online database which can be queried using an audio-recognition tool. As part of *Auditory Learning*, Simpson and White also produced a video, the result of collaborating with teenagers from Southampton, who were invited to rap on top of samples from the inventory, and in turn contributed their mimetic and beat-boxing skills to the archive. Working in an anechoic chamber built in the 1960s at the University of Southampton, the performers created what Simpson and White describe as ‘a *script for archival recall*’, interacting with the archive as a performative space for action, rather than as a static repository for information. Like the performers in *Everything I Have Is Yours*, the teenagers in Southampton worked with the artists to establish a framework within which to improvise and draw on their skills, creating a series of audio tracks that they could build upon and leave with the archive for safekeeping and later use.

Such projects develop over time, within specific contexts, spaces and groups of people. They feed on the Open Music Archive to produce new material, which is then routed back into the archive. This recursive gesture allows the project to evolve, but it also provides practical collaborative experiences that can be analysed, enabling the project to refine its working processes and to develop a better understanding of its own utility as a publicly available tool and store of material. This dual nature — Open Music Archive is both

a repository in which information is stored and a tool with which this information is animated, transformed and built upon — is what makes the project so appealing as a means of cultural production. The archive, which enables things to be done and elicits reflections on such doings at the same time, develops a kind of cognition, learning new approaches as it goes along. As an artistic endeavour, Open Music Archive does not simply involve creating something and then moving on to the next project: rather, it maintains the integrity of what it produced in the past as a potential constituent part of everything that will be made from it in the future. In an era of accelerated trends and ultra-disposability, the endeavour’s commitment to its own ongoing constitution is cause for wonder.

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Copyright in music — as in literature and artistic works — lasts for 70 years after the death of the author and 50 years from the date of recording (this was amended in 2013 and extended to 70 years). Identifying particular songs or pieces of music whose copyright has expired is an important part of Open Music Archive’s work. In order to access copyright-expired music, it is necessary — but not always sufficient — to know when an author or composer died. Music that sits at the edge of the public domain is routinely neglected by the music industry. Sometimes, Simpson and White must ‘liberate’ tracks when the copyright expires, in order to make them available for creative purposes. They do this by various means;

purchasing lyrics and original 78rpm records on eBay, or making formal claims with the British Library's sound archive for lyrics to be transcribed or recordings to be transferred onto disc, which involves providing the British Library with evidence that the work is in the public domain.

Simpson and White's most recent project, *Everything I Have Is Yours* (2019), involved around twenty musicians from the Manchester area, who met weekly between October 2018 and January 2019. Most of the participants were in their 70s and 80s, born in the 1940s and 50s. They were the original 'teenagers', for whom popular music was a way of life. For *Everything I Have Is Yours*, the artists collected together records from between 1952 and 1962, a decade that spans the first ten years of the UK Singles Chart in 1952, and processed copyright-expired material at a macro-level to newly release copyright-expired elements from songs that are still in copyright. The artists make use of material that lies at the edge of the public domain, the result of changes in copyright law that affect music produced between 1963 and 2013. Recordings created in 1962 fell out of copyright in 2013 (50 years after their creation), but recordings made in 1963 will only fall out of copyright in 2034 because of the extension of copyright from 50 to 70 years, which was instituted in 2013. Copyright is an expression of the connection between legal and market forces, and it is not a coincidence that 1963 was the first year the Beatles had Top Ten hits, which continue to generate enormous wealth for their record companies to this day.

Many of the participants in *Everything I Have Is Yours* were in bands in the 1950s and 1960s, a time when being in a band often involved playing covers, applying a personal style to songs people knew and loved. The musicians drew on their expertise in copying and reconfiguring songs during the making of *Everything I Have Is Yours*, for which they were played loops of micro-sounds excised from chart-topping records and invited to play along to them. Adopting a method that recalls the use of beats and loops in avant-garde, hip-hop and electronic dance music, the musicians built on the archival sounds to create new music. Some improvised, while others decided in advance what they would play and rehearsed it prior to performing for the camera.

Simpson and White explain the layered process of collaborating with others as '*working together to reach an understanding of how we can work together*'. This description of a continuous twofold generative/recursive process mirrors the Open Music Archive's approach to the material of music: it is a cycle in which salvaging and archiving songs, lyrics and compositions facilitates the understanding of how such material might be further used — and, crucially, also enables and supports this further use. Building and developing relationships with collaborators requires time and involves staging encounters between the living stores of knowledge embodied by participants and the material archives held online.

When the UK Singles Chart was first compiled in 1952, it was one of the first official means of polling public taste in the UK, quantifying what

young people were listening to and providing the music industry with valuable indicators for what people were into, how quickly trends waned and what the next big thing would be. In its engagement with the early days of the charts, *Everything I Have Is Yours* has a particular resonance in our day and age, as many people discover the power and influence of other kinds of polling on their public and private lives. The charts were a forerunner of today's data aggregation tools, used to gather information about everything from people's favourite type of butter to their political allegiance for big tech companies such as Apple, Google, Facebook and YouTube. But this wealth of data is accumulated out of the private information we all give away every time we use our smart phones or social media sites.

*Everything I Have Is Yours* was shot over two days. Although the footage has been edited into a film with a formal looping structure, it retains the sense of immediacy and spontaneity that makes live performances so thrilling. It conveys the balance of expertise and risk involved when diverse individuals come together to produce a single, harmonious piece. Exemplifying how Open Music Archive operates as a generative platform, the musical performance given in *Everything I Have Is Yours* will be fed back into the archive, available for others to use as part of new creative undertakings.

Open Music Archive's generative capacity is its strength: it encourages and facilitates the free usage and widespread sharing of creative material by individuals and institutions alike. In addition

to creating videos and building its archive, an important part of Simpson and White's work with Open Music Archive is sharing with institutions their unique approach to the creation and use of archives. As part of Open Music Archive's exhibition at Salford Museum and Art Gallery, the work, along with a CC license, will be acquired for the University of Salford Art Collection. This double acquisition — of the object as well as the set of principles and tools with which the object was made and through which it can be freely disseminated — exemplifies Open Music Archive's twofold ethos: material and process accommodated together in a space designed to foster ongoing and creative use. Everything they have is also yours, so go ahead and use it to make something new.

THE SENTIMENT  
IS IN THE TITLE

PAUL MORLEY

Writer and broadcaster Paul Morley grew up in Stockport, and wrote for the *NME* from 1977 to 1983. He was a founder member of Art of Noise and the showrunner of the ZTT Record label, featuring Frankie Goes to Hollywood. He has written books about suicide, Joy Division, the Bakerloo line, the history of pop and the North of England. He collaborated with Grace Jones on her memoir *I'll Never Write My Memoirs*, and wrote a best selling biography of David Bowie in 2016, *The Age of Bowie*. His biography of Tony Wilson will be published in 2020.

I have some questions I want to ask Eileen Simpson and Ben White, two Manchester-born artists working with music who engage with network practices and information technology. Both were working individually in 2005 on similar projects connected with a search for meaning and new expertise through sampling found sounds and footage, and both began to experience copyright problems with the material they wanted to use. The arrival of YouTube and a proliferation of new broadcast networks had made a torrent of raw material increasingly available, but any investigative, creative use, however niche, personal or disguised, was limited by increasingly vigilant and restrictive legal frameworks. Some material, they noted with interest, had slipped through the cracks — if it was written by anyone who had died more than seventy years ago, or recorded more than fifty years ago, which tends to be from the rough-and-ready, strangely enchanting beginnings of the modern recording industry. The copyright of a composition and the product it appeared on was originally arranged around an estimated lifetime, so that eventually it would run out, and creative works, as a whole or in parts, could be released into the public domain. What happens then? Could music that breaks free ever make a noise again, or just become part of a ‘lost list’ — an orderly, mute record of records that don’t exist any more?

Simpson and White then began working together and formed Open Music Archive, combining with a variety of collaborators to develop new ways of taking and retaking unrestricted material from the past and radically reorganising its essence. “Not,” they say, “to be obsessed with the past or with history, but to consider the future of this stuff.”

*Everything I Have Is Yours* is their latest exercise in randomly yet purposefully taking creative work that has become ‘derelict’, outside the commercial concerns of any company or owner, and re-imagining it under a new set of conditions from a completely new, unsentimental point of view. The project is also a document that contains traces of a unique local history, in this case Manchester pop music, from a point where it all began, in and around the very early pop charts, listened to by music fans born during or just after the Second World War who became the first set of modern teenagers. The first UK pop charts based on record sales rather than sheet music were compiled by the *New Musical Express* pop magazine. Copying the exciting looking chart system of American *Billboard*, its enthusiastic editor Percy Dickins rang around twenty record shops for a list of their best-selling songs. Initially, it was an awkwardly shaped, non-decimal Top 12, but the addictive idea of a Number One song, a chart of favourites creating glorious hits and shadowy misses, changed more than just music and the industry.

Before the pop charts, and the accelerated routine of new sounds and constant, competitive changes in style and tempo, there was a lack of

independent space for teenagers to occupy, to find themselves, and for better or worse begin to take control of their own destinies and locate their own events, opportunities and places of worship. The charts as a system of estimation and self-serving commercial bias were discriminatory in all sorts of ways, but left room for glitches, and the introduction of surprises, oddities and even actual signs of disruption. Around the exhilarating idea of the universally agreed-upon hit song and the unquestionable, fascinating existence of a definitive chart topper, secret and spectacular teenage life uncoiled.

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The song ‘Everything I Have Is Yours’ was written by Burton Lane, who is credited with discovering Judy Garland, and lyricist Harold Adamson, who wrote the theme song for *I Love Lucy*. It was first sung in the 1933 film *Dancing Lady*, and then pre-rock and roll superstar Eddie Fisher’s version reached Number 8 in the brand-new UK charts in November, 1952. It perhaps needed just a copy or two in each of the twenty shops surveyed to rise so high.

*“This is a song of the 1950s even though it was written twenty years before. It comes from cinema, where hits of the day often came from before the charts made things official, and it is itself repurposed in different films, and by being sung by the likes of Billie Holiday in 1952 and Shirley Bassey in 1962. It was a way of passing knowledge, experience and history from one generation to another, a tradition we continue.”*

*It's typical of the songs we deal with, which tend to be folk, jazz, blues, light opera, romantic ballads, pop before pop was really pop, because parts of them are out of copyright. If it's freely available, we'll use it—even if it is not necessarily a great piece of music, there is always a sound, an echo, a breath we can use. We've found there is a real uncharted, outsider weirdness to the period. Up to a point, between the 1930s and the early 1960s, this song keeps reappearing in popular culture. It travels by film, on radio, on record, by cover version. As one of many sources in this piece, it has a new life and reappears again, not as a faithful cover version but as part of an artwork. It can still exist as a story that is passed forward.”*

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Simpson and White take this coming into being of teenage space, this special birth of pop, to be between 1952 and 1962, from the rudimentary beginning of an official best-selling charts to just before the time the charts were dominated by the Beatles et al. Coincidentally or not, as the Beatles began, keenly mopping up influences from kinetic Northern music hall and pre-chart music to early American rock'n'roll, pop was sonically and structurally revolutionised by the electronic divisions and multiplications of multi-track tape recording, its progressively more sophisticated delights aggressively co-opted by increasingly formalised commercial interests. These interests would lead to a campaign to rewrite the laws of copyright, so that modern pop, with all its carefully

cultivated modern value, would take a lot longer to enter the public domain, unlike that unfixed, unclassifiable, primitively recorded stuff from before pop, and before teenagers, not seen as being sexy or culturally compelling enough for the music industry to care about.

Eileen and Ben reconfigure this prehistoric 1952-62 period by following it through to what they perceive to be a logical, local and stylistic conclusion. They invite some of those original teenagers, sixty, seventy years later, to express in their own private, serene code what pop music meant to them—those that saw and heard the changes from innocent, near word of mouth beginnings to complex algorithmically-driven network aftermath, from characterful local record shops to despotic apps, from screaming to streaming.

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*“Our work is not intended to be nostalgic. In fact, precisely the opposite. It's a constant worry that it might be taken that way, just more fetishising of vinyl, but we don't approach the past with a sense of yearning for a supposed better time. Nostalgia can be a kind of poison, an emotionalising of history, which we are definitely seeing in our politics at the moment, a fearful return to some illusional golden age that never was. We are not interested in preserving the past and simply recreating it, but in attempting to recuperate the potential of its collective energy inside a radically different setting. A lot of the music we work with*

*was originally made with an energy and exuberance that has got lost over time, and we want to inherit that and extend its range, not lock it inside its settled place in time.”*

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It's the remnants, and the echoes, resonating through time, like a folk song bouncing through generations, its purpose changing, of a story that contains fascinated enthusiasm for the togetherness of music that led to all sorts of Manchester groups, scenes, clubs, movements, fashions, characters, designers, studios, audiences, producers, novelties, fanzines, collaborations and labels . . . music came from the outside world and was reprocessed by inventive, inquisitive Manchester minds . . . from Freddie and the Dreamers to the Fall . . . Spinning Wheel to Rotters . . . Herman's Hermits to Happy Mondays . . . the Hollies to New Order. . . so eccentrically internationally successful as a music city it led to accumulating and static layers of nostalgia and sentimentality; the Hacienda becoming Manchester's Yellow Submarine, Oasis a cosy, permanently homesick rock and roll preservation society, pop music's equivalent of post-industrial decline, an abandonment of innovation.

With Open Music Archive's work, this play, this 'everything', there is a genuine sign of where the fluid, transcendental, myth-making, non-conformist essence of Manchester music has reached — it's made it into the future, extending an indexed, identifiable past, but without being swallowed up by it and doomed to repeat its

attractive but emptied poses, riffs and rhymes. The grip that the charts once had on the mainstream has collapsed, the original concept of the trend-chasing teenager Insta-distorted. But there is a way that the central rituals, private memories and mysterious reasoning of the past can be renovated and revitalised as something new and spiritually useful. *Everything I Have Is Yours* is a signpost, a blueprint, a proposal of how past music, dated sound, outmoded processes, dismantled ideas, faded energies can be re-issued and re-generated in a contemporary context without it being maudlin, or dry and academic.

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Are your methods influenced by crate digging, the hip-hop approach to sampling, to bending the past into new time, rearranging the truth and releasing original new power from old sounds?

*“We borrow that tactic, but we dig up material that is less culturally desirable than the usual sort of sixties funk and jazz. We have to go behind a self-imposed curtain to find our samples. We're also appropriating tactics from conceptual art where you set up rigorous constraints and rules and then work within them as a kind of thought experiment. One of those frameworks is legal, which means we cannot source what say J. Dilla would have done, we work outside the control of the style industry inside this dry, rigid copyright grid that limits our sampling options. We share the scheming spirit of hip-hop and its own relationship with found sound, its methods of chopping up loops and samples,*

*with the challenging practices of conceptual art — drawing a line and then following it wherever it goes, pushing a swing until it stops. It's crate digging in parallel with avant-garde music — we are aware of both these trajectories, the cerebral and the visceral, and we think one re-energizes the other. It's like the writer Kodwo Eshun said — hip-hop rescued the avant-garde from itself.”*

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Inside this patiently, legally, technologically constructed set of moments and movements exists the curious, dissident pop-era Manchester spirit of listeners, fans, musicians, entrepreneurs, dreamers, collectors, interpreters and investigators. It is a kind of drifting landscape, that contains the fantasy and reality of Manchester, the tones and notes of recorded music, the concentration of the musician, the love of the listener, the melancholy and decaying ageing process, combined with the vintage idea of the charts, all those battles, beats and snapshots of time and place, which over time has turned into the idea of the playlist, the determined ordering and sharing of memories and moments, of the pop song as an infinitely transferable piece of paradise. The erratically coordinated early market research of the 1950s Top Ten becomes the vertiginous, mega-monitoring 21st century millions of songs; the sorting, sharing and rating of music that spills beyond reason. *Everything I Have Is Yours* marks the end of an era or two, as a tender, enchanting blues, a municipal memorial, a fractured remembrance of a certain way of sensing the world, of taking unprecedented control of ever-shifting reality and finding new

ways of knowing that would not have happened without the cherished grooves of two-sided records. “Often record labels don't even know what they own because it's from before the 1960s, before the pop they keep re-packaging. When we look at 1920s material it's often from a small label which will have been bought up by a bigger label and then by an even bigger label and so on, and they don't know it's in their catalogue and don't have a copy of it. But they own the rights and are happy to protect them once they find out. It's really complicated to work out who owns the rights of some records — some parts are out of copyright, other parts aren't. It's a complex bundle of rights. So we're trying to free the sound that we can use from this bundle of rights and ownerships. Voice, melody and lyrics as a package maybe we can't use, certain instrumental sounds we can, and we are developing new technologies with which to do this. We take the recorded moment, the sonic event in the studio, the sound of the room of the studio and the microphone and the amp, the space before and after the sound, the decay of the sound, aiming to create saturated sound that's dripping with the moment that it was created.”

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Here is a new direction, different sorts of imaginative patterns, undiscovered territory, new thresholds, on the cusp of something nameable, that creates an illusion of an impossible genre. A prismatic post-genre genre influenced by both the glitch techniques and calculations of laptop cut-and-paste and the systems, schedules and strategies of a music that is somewhere between or around the unforgiving

edges of total serialism and the more explicitly romantic minimalist response. It is hip-hop ghosted by Morton Feldman. *Musique concrète* dreamt by Doris Day. Alvin Lucier interrupted by Madlib. Lee Scratch Perry times Sol Lewitt. The Beverley Sisters watched by Jean-Luc Godard. Delia Derbyshire orbiting Flying Lotus. Vini Reilly slow dancing with Slauson Malone. None of that, at least outside of my own forged-in-Manchester pop critic imagination, because this event exists outside of music, even as it revels in it, music as a technological revelation and a magical communication, as an endlessly malleable artistic material.

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*“It seems to us that once the bits of sound, the songs themselves we’ve worked with for projects, and have been released into the public domain they should remain public domain . . . we’re building on something that exists because it is free with the intention of keeping it free. The work we do is about the distribution and circulation of things more than it is about authorship. It’s not about us doing a mashup and re-authoring something in quite a straightforward way, sound for sound’s sake. It’s more about exploring what happens when these sounds from this period begin to circulate, mutate and change in relation to a different musical and social history once they become free.”*

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This version of *Everything I Have Is Yours*, not so much a cover version of the original as an

uncovering, a modification, is made of music but is not necessarily simply a piece of music: it is about music, a series of images about its value, meaning and mystery, about how it is owned and unowned, known and unknown, lost and found. Forever and near ever.

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*“The beginnings of the charts for us feels like an embryonic form of today’s big data analysis, the algorithms of Spotify. You play something and it is instantly analysed, and it suggests another song it calculates you will like, and another song, and this can go on forever. Music becomes this constant stream of data which produces more data and so on.*

*If anyone is still interested in the charts like the old days, Shazam claim to be able to predict the Number One a month or so ahead, because they calculate what people are currently liking and they can anticipate the immediate popular result of that. Shazam has this precog way of knowing what will happen; taste predicts taste, the ultimate synthetic refinement of what the charts were always doing but without the unexpected interruptions, the left field shifts in fashion driven by underground urges. Streaming sites, the new technology of music distribution, is the latest stage of the charts, but more explicitly about auditing behaviour, curating attention and creating formula. Our work recently has worked with music, but it’s got wider social and political applications — how people’s likes and wants and*

*desires and opinions are created and controlled by this relentless flow of data.”*

This combining of selective hip-hop appropriation with classically avant-garde repurposing and reframing of objects and objectives is an actual sign of a change in music that resists the nefarious pull of the vinyl age, even as it rummages around inside it, looking for traces, for tantalising shifts in emphasis, for wonder, for what remains of the most distant, dusty recorded songs, the assertion of the dead — whether fashions, energy or musicians — into the sphere of the living.

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*“We were keen to work with people from around Manchester who were musically active between 1952 and 1962, so that it’s got a kind of specific context because our projects are always site specific, whether that’s with a particular archive, particular people or a particular history of something. We wanted to work with people who were active as musicians in that period, whether that was amateur musicians, enthusiasts, or pros or semi-pros. We’ve got a whole range of people in the film from people who, say, played in bands at school but didn’t really become professional musicians, and don’t play any more; someone that released a record in the early sixties, still collects guitars but doesn’t play much any more; original members of pop groups like The Dollies. And then people like Bruce Mitchell, a well-connected professional drummer who did lots of things, still does, and is well known for*

*Durutti Column. He was playing jazz in the 1950s, drumming in Moss Side clubs in the 1960s, with Alberto y Los Trios Paranoias in the 1970s. Working with us, improvising around loops, working out pulse, he took the abstraction in his stride. Others weren’t so sure what we were doing. For some it was the first time they had ever contributed to the composition of something like this, but they loved the experience.”*

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It is played by a new kind of ensemble, a variation on the idea of a group, on the traditional form of a band, something that cannot really be repeated. It’s the reforming of a group that never existed in the first place, one that has no name.<sup>1</sup> Taking the form of a secretive portrait of the creative process shifting between ghostly fly-on-the-wall and circular installation it is made up by combining a variety of discarded out-of-copyright sources and public domain samples, and these captured takes, notes, rhythms, hints and signals then inspire musicians and singers with their own local stories, personal taste and various levels of proficiency to create their own responses, their own free-flowing sonic genome, finding treasure and themselves between jamming and dreaming.

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*“I think a lot of people we asked turned up expecting to sit down and tell us their anecdotes of the fifties, that it would be a talking head film, that we were making a documentary simply reminiscing about*

*that period, because this what people expect – that’s the usual sort of thing. But of course no one speaks in the film. Their answers, their anecdotes, are musical. The anecdotes are there, but they’re not spoken. They’re sort of in the performance, in how they react to the situation and the process.”*

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*Everything I Have Is Yours* is about the transformation of experience, presented as a discreet kind of abstract, non-verbal documentary which seeks to explore the fiction that can be found behind reality and the reality that exists behind fiction.

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*“We’re not making an album or a track. There are fragmented elements that get assembled into something that resembles a track that might be in the process of being recorded in the studio or rehearsed into something, so it’s hovering between different states, not least between song and sound. It will have an arc, yes, the sound builds and drops, hints at the existence of the idea of song. There are moments where it collects into something more obviously musical, so you could walk into the room at a certain point and think, oh, there’s a band playing. You might walk in at another time and see Bruce trying something out on the drums because he’s reacting to the loop the first time that it’s played to him through his headphones, and something forms from that, and then it falls apart again, and becomes something else. It’s not a band. It’s someone*

*working something out. Someone thinking. What is happening here? What happens next?”*

Eileen and Ben/Open Music Archive, pursuing pure research into sound within a tradition that goes back to the experimental laboratories and obscured histories of Milton Babbitt and Karlheinz Stockhausen, are not the composers, conductors, leaders, producers, engineers, impresarios, writers, consultants, musicologists, directors, negotiators, moderators, code crackers, beat hunters, curators, editors, community builders, project leaders or auteurs, depending on an army of assistants to complete their work, but something else, an occupation, an assignment, an enlightened form of artistic modelling yet to be named that links human instinct with algorithmic intelligence, remembrance with technology.<sup>2</sup>

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*“I think the last thing we wanted is any sense of it being like, putting the band back together. But it becomes something you didn’t see coming as you were working on the piece itself, discovering what it is by doing it. Roy, one of the guitarists, he described it as like putting a family together. We were meeting every week. Making something. Learning new things. Finding out about each other. And when it was over he’s like: ‘What am I going to do now? It’s all finished!’ I suppose it’s one of the problems of a project where you engage people like this to work collectively for a short while, to get used to a new scene, to become involved in a new activity. What happens when it’s all finished?”*

## Endnotes

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1 · The collection of strangers performing *Everything* in no particular time and space, as imaginary avant-beat combo, as obscure temporary supergroup, could be called The Thoughts.

2 · The role of Eileen and Ben as post-modern fixers, aesthetic planners, knowledge seekers and copyright wranglers, as reserved, undercover combination of record producers, conceptual artists, artistic researchers, data collectors and diligent archivists could be defined as ‘interagents’. If there was some sort of record of their work—released on an imaginary new format more suited to the reality-rearranging 21st century than quaint vinyl—it would be called *Something Always Remains*.

RADICAL ARCHIVING,  
PARALLEL UNIVERSES  
AND DÉJÀ ENTENDU;

## A CONVERSATION WITH EILEEN SIMPSON AND BEN WHITE

Ellen O'Donoghue Oddy is a writer based in London and Communications Manager at FVU. She is particularly interested in the overlaps of form in post-modern and contemporary art, literature and music. She has previously conducted writing workshops at the Barbican and performed her poetry at Tate Modern as part of an event coordinated by The Feminist Library. In October 2019 her paper '9-TO-5, WENT TO COLLEGE, NOT 2-NITE HOMEY BLUES': Jazz and the American mundane in Jean-Michel Basquiat's writing will be published in the Jazz Research Journal.

ELLEN O'DONOGHUE ODDY

The clue is in the name with Open Music Archive — the artist collective made up of Eileen Simpson and Ben White — who work within the parameters of expired copyright material to collect, digitise and share music available for public use, and repurpose them within their art practice. I meet them in early summer to discuss their latest work *Everything I Have Is Yours*, which opens in Salford Museum and Art Gallery — a fitting location for this Manchester-born duo. For the making of *Everything I Have Is Yours* they kept it homegrown too, working with a group of musicians who were either active or growing up in the Manchester music scene during the period of 1952-1962, a decade that is historically, legally and culturally symbolic. Marking the beginning of the UK charts, 1952 was the first year a top 10 existed in the UK — “in fact, it was a top 12 in 1952,” Ben remarks, “still in the old imperial system.” Meanwhile 1962 is the last year, at current, where recorded material exists within the public domain due to recent copyright laws that shifted the length of ownership, meaning materials in 1963 won't be available in the public domain until 2034. Whilst this period of music has its own theoretical power in terms of music law and methods of production, it also offers a lifeline between today's hyper-virtual online music communities and the generation of sounds that were triggered 60 years ago.

“This period became really interesting in terms of its particular sonic qualities,” Ben explains.

*“It’s before the golden era of pop music. Before multi-track recording, before the Beatles, there were these specific, very saturated recordings, which were really redolent of a particular period; they have a sonic trigger within them that recalls certain times and certain moments. Steve Goodman calls it ‘déjà entendu’ or the already-heard; you hear a sound that you can’t quite place, but it has specific resonances which recall something, jolt you into a particular moment. I don’t think you had to have been there in the sixties or lived through that period in order to get that sense, because this material is imbued in culture, these sounds percolate through other recordings and samples, in films and in various different places. They reappear across our collective cultural consciousness, and so are recognisable for someone born in the nineties, as part of our collective past.”*

This notion of *déjà entendu* creates a dual context for music listening and archival work, where the traces of past music that exist within contemporary music become a psychological trigger into collective memory. What is unusual about Ben’s claim is that these sounds from the past are not necessarily chosen by contemporary artists through sampling, cover versions or parody. Instead these sounds naturally, almost uncontrollably seep into our collective consciousness through an organic lineage of time. It is a strange power dynamic, where the exchange of archival sound is a fundamental element of contemporary music, as well as a determination of contemporary musicians. Yet it is because of this strange exchange between archive and contemporary sounds that the idea

of *déjà entendu* exists; sounds bring forth a spectre of a memory, a feeling that we have no control over, a confusion between present and past reality. As Eileen articulates, such a process is *“an unearthing of an archival sound, and it has its own energy in that way.”*

In *Everything I Have Is Yours*, musicians gather in what appears to be a rehearsal space and play out samples from records of this era. A tracking shot curves from one end of the room until it runs out and the viewer is jolted back to the beginning, in rhythm with the time signature of sonic loops which have been remastered and resampled from the original hits of the fifties and early sixties. This perpetual sonic loop that always shifts us back to a new start obscures every moment that went before, and whatever is yet to come. In some ways, *déjà entendu* is mimicked by the structure of the piece, because time is at odds in this film, and as viewers we feel we are in multiple places at once. *“With déjà vu you’re not actually remembering something that’s happened to you previously,”* Ben clarifies, *“it’s a rift in the way that you’re processing time. In a way that feeling of dyschronia, that split in time that’s happening for us, it’s not that we’re remembering the fifties — it’s a mixing up of time.”*

The film therefore is playing with memory as a space between our own personal fictions and realities through a rewiring of archival sounds, which in turn exposes those sounds as being both part of our undeniable present, and part of our imaginative past. The film claims that the music of the past is alive, its content traceable in contemporary sounds;

a symptom, perhaps, of a temporal rift in our cultural consciousness. This tension between the musical past and present is what Mark Fisher, repurposing a concept initiated by Jacques Derrida, named 'hauntology': 'the classic sound, its elements now serenely liberated from the pressures of historical becoming, can now be periodically buffed up by new technology [...] this dyschronia, this temporal disjuncture ought to feel uncanny, yet the predominance of what [Simon] Reynolds calls 'retromania' means that it has lost an *unheimlich* charge: anachronism is now taken for granted.'<sup>1</sup> For Fisher, we are stuck in time, unable to distinguish between present or past sounds. The musical forms of the past haunt in a way that is so imbued within our modern musical output that we cannot place where they are in contemporary sounds, nor trace them back to its origins.

Fisher was concerned with the inertia of contemporary musical form rather than the sonic lifetime of particular melodies, yet his theory on hauntology is still an interesting counterpoint to Eileen and Ben, who purchased hundreds of shellac and vinyl records from eBay and discogs, digitised them, and made a film out of it; placing the viewer in the midst of Fisher's hauntological landscape through sonic content rather than form. Through remixing and sampling, the melodic moments of the past appear as the sounds of the present: "we were zooming in at the level of code and thinking about how we could take the record as a dataset," Eileen explains. They used computational processes to dissect the recordings into individual sounds, and siphoned

them off into chords, breaths and drums because, as Ben makes sure to distinguish, "*it is the sound of the record that is in the public domain, rather than the composition.*" These now individualised 'sonic events', as Ben calls them, were then repurposed to build new, strange loops, which were workshopped with the group of musicians over a duration of months.

The final piece is not a culmination of all these experiments into a song, performance, or album, but rather a documentation of their improvisational process and its ongoing sonic moments. Eileen elucidates on this. "*The timeline for this film features many takes of one track, and the singer or drummer will move in the space of one track, so that visually you're seeing different snapshots of different moments. We wanted to add to the sense of this being in construction rather than being completed.*" To sustain this notion of incomplete practice and rehearsal, when it came to the editing suite, Eileen and Ben had to stick strictly to the form of the original loop made, and build upon that. Ben continues this train of thought. "*Because we were using these out-of-copyright loops as a driver for all their performances, everything was structured around these archival loops. It was a vertical edit where everything was stacked on top of and locked to the loop.*" You can sense this in the work, which at 30 minutes in length is densely layered, both repetitive and regenerating, and resists completion or fullness. Eileen conceptualises this as "*the momentum of the film, which comes together in a rhythm that is endless and ongoing, where the camera doesn't wait for people to be ready. The momentum of the loop is the activating force that resurrects the*

*archive and builds into something, but then collapses, but then continues.*” I think about this space created by the film, between complete and incomplete, between past and present, at the centre of dyschronia. The viewer, I suggest to them both, is being placed in multiple parallel universes. Eileen expands on this. *“Because of the endlessly looping shot in the room, there’s endless possibilities of ways that you could put the edits together. This fragmentary compendium of sounds and images is fixed into one scenario but there could be endless other possibilities. That looping structure has several layers and reasons for existing in that way.”* By working with archive material that already exists in our collective cultural consciousness, but then dissecting and remaking that sonic material into a sound that isn’t unique but ongoing and relentlessly repetitious, Eileen and Ben are igniting an archive as a present energy that has multiple, co-existing universes across time. Yet throughout the film and across its multiple start and end points, there is a deliberate and impactful presence of the archive — not as its transformed self, but in its original form.

Eileen and Ben never allow us to forget that these sounds are traceable within one specific era, and in this way they develop Mark Fisher’s ‘anachronism taken for granted’. Each song is restarted by the visual of the vinyl, and each sound is played by a musician or sounded by a singer, who was part of the ‘original teenager’ generation. Eileen articulates this choice as something more than just symbolic: *“we wanted to take the notion of dyschronia a step further and work with people who have experienced those sounds, the original sounds.”*

The archive is both resurrected and preserved because the two main subjects of the camera, and the two creators of the sound, are the musician and the record. *“We see two spaces,”* explains Ben, *“we see the musicians playing within this rehearsal-recording space, which is intercut with shots of shellac and vinyl records — the source material of the loops that are being constantly assembled and reassembled by the musicians. The cutaway to this macro shot of the vinyl is a visual analogue of the process of recording or sampling from the archive. As you see the record move in relation to the length of the sample, there’s a visual locking into and out of the archive.”* The musician and the record are in constant call and response, and the camera looks at every moment where the archive is picked up, repurposed, lost and then re-found. By not moving the camera’s eye away from anything but the source sound that we hear, and editing within the densely organised loops, Eileen and Ben create a film about sonic archives, lost memory and experimental interpretation that radically resists loss.

The musicians and the vinyl are not just a visual nod to a bygone era; each moment the camera spends with these subjects tell the stories beneath the sounds. Ben mentions how *“no one speaks in the film, and stories of the individual musicians are not communicated through the voice, as part of a historic or anecdotal narrative. Instead the stories are embedded within the archival sound and, furthermore, the sound played by the musicians. And they are recalling those sounds through their interaction with the archive, but they are also recalling those riffs and melodies and words from*

a muscle memory, their own archival bodies, and their lived experience.” The shots of the vinyl and the paper covers offer something very similar, what Eileen names “a one-to-one experience, a closeness, a texture, basically a moment where you might remember or recall, from a handwritten title of a track. I was also thinking about the sound of that paper, the material qualities of that. What would be the sonic equivalent of a pan across the paper where you see the grain? That physical nature of the archive? The way that it might feel if you were to drag your hand across it?” Both the musicians and the records tell the stories of the past through their visual presence, and reveal that we are listening to a sound that is not of today’s making. The bodies of the musicians and the grain of the sleeve paper are like the crackle of the vinyl as it plays across digital radio airwaves, making us aware, as Mark Fisher describes, ‘that we are listening to a time that is out of joint’;<sup>2</sup> except that in this case are being received through the prism of video, as well as sound. *Everything I Have Is Yours* breaks down the wall between archive and the new, the past and the present, by working with not only the material, but the people who lived, created and played through both time frames. It places its viewers within a sense of dyschronia, but in the disrupture of time, the repetitive loop and its parallel moments, we also have this connection of the living musicians, a clean line from the past and the present, pulling everything together.

“There was never a band,” Eileen maintains. Instead there is a group of individuals coming together, bringing their personal histories to the fore.

Open Music Archive is the collective name that unites Eileen and Ben, but it is also a methodology of practice, one that resists wholeness, resists completeness, resists the end. One that is committed to the ever-present and the always-used, that finds consistency within change. They do not see archives as lost materials, waiting to be dusted off and repurposed into the new. Instead, they are shining a light on where these archives live and breathe in today’s world. The experience of watching *Everything I Have Is Yours* is not looking nostalgically at a photo album from your past, it’s looking at the kitchen you have lived in for years and feeling all your memories coalesce at once.

#### Endnotes

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1 · Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, Winchester: Zero Books (2014), p. 11, 14

2 · Ibid. p. 21.

## COPYRIGHT-FREE SOUND SOURCES

<b>99 Ways</b> Tab Hunter LONDON · 1957	<b>Because You're Mine</b> Mario Lanza HMV · 1952	<b>Can't I?</b> Nat King Cole CAPITOL · 1953	<b>Do You Mind?</b> Anthony Newley DECCA · 1960	<b>Eternally</b> Jimmy Young DECCA · 1953	<b>Good Golly Miss Molly</b> Little Richard LONDON · 1958
<b>Ain't That Funny</b> Jimmy Justice PYE · 1962	<b>Bimbo</b> Ruby Wright PARLOPHONE · 1954	<b>Chain Gang</b> Sam Cooke RCA · 1960	<b>Do You Want To Dance / I'm Looking Out The Window</b> Cliff Richard COLUMBIA · 1962	<b>Ev'rywhere</b> David Whitfield DECCA · 1955	<b>Good Luck Charm</b> Elvis Presley RCA · 1962
<b>All I Have To Do Is Dream / Claudette</b> Everly Brothers LONDON · 1958	<b>Bird Dog</b> Everly Brothers LONDON · 1958	<b>Charlie Brown</b> Coasters LONDON · 1959	<b>Does Your Chewing Gum Lose Its Flavour (On The Bedpost Overnight)</b> Lonnie Donegan PYE · 1959	<b>Evermore</b> Ruby Murray COLUMBIA · 1955	<b>Good Timin'</b> Jimmy Jones MGM · 1960
<b>April Love</b> Pat Boone LONDON · 1958	<b>Black Hills Of Dakota</b> Doris Day PHILIPS · 1954	<b>Chicka Boom</b> Guy Mitchell PHILIPS · 1953	<b>Down Yonder</b> Johnny And The Hurricanes LONDON · 1960	<b>Everybody's Somebody's Fool</b> Connie Francis MGM · 1960	<b>Gotta Have Something In The Bank, Frank</b> Frankie Vaughan And The Kaye Sisters PHILIPS · 1957
<b>Around The World</b> Bing Crosby BRUNSWICK · 1957	<b>Blue Tango</b> Ray Martin COLUMBIA · 1952	<b>Cindy Oh Cindy</b> Eddie Fisher HMV · 1956	<b>Don't Ever Change</b> Crickets LIBERTY · 1962	<b>Everything I Have Is Yours</b> Eddie Fisher HMV · 1953	<b>Great Balls Of Fire</b> Jerry Lee Lewis LONDON · 1957
<b>As I Love You</b> Shirley Bassey PHILIPS · 1959	<b>Blueberry Hill</b> Fats Domino LONDON · 1957	<b>Come Outside</b> Mike Sarne With Wendy Richard PARLOPHONE · 1962	<b>Don't That Beat All</b> Adam Faith PARLOPHONE · 1962	<b>Faith Can Move Mountains</b> Nat King Cole CAPITOL · 1953	<b>Great Pretender</b> Jimmy Parkinson COLUMBIA · 1956
<b>As You Like It</b> Adam Faith PARLOPHONE · 1962	<b>Bobby's Girl</b> Susan Maughan PHILIPS · 1962	<b>Come Prima</b> Marino Marini And His Quartet DURIUM · 1958	<b>Downhearted</b> Eddie Fisher HMV · 1953	<b>Feet Up (Pat Him On The Po-Po)</b> Guy Mitchell COLUMBIA · 1952	<b>Great Pretender / Only You Platters</b> MERCURY · 1956
<b>Auf Wiederseh'n Sweetheart</b> Vera Lynn DECCA · 1952	<b>Book Of Love</b> Mudlarks COLUMBIA · 1958	<b>Comes A-Long A-Love</b> Kay Starr CAPITOL · 1952	<b>Dragnet</b> Ted Heath And His Music DECCA · 1953	<b>Finger Of Suspicion</b> Dickie Valentine With The Stargazers DECCA · 1954	<b>Green Leaves Of Summer</b> Kenny Ball And His Jazzmen PYE JAZZ · 1962
<b>Baby Face</b> Little Richard LONDON · 1959	<b>Breaking Up Is Hard To Do</b> Neil Sedaka RCA · 1962	<b>Counting Teardrops</b> Emile Ford And The Checkmates PYE · 1961	<b>Dragnet</b> Ray Anthony And His Orchestra CAPITOL · 1953	<b>Flirtation Waltz</b> Winifred Atwell DECCA · 1953	<b>Guitar Tango</b> Shadows COLUMBIA · 1962
<b>Ballad Of Davy Crockett</b> Bill Hayes LONDON · 1956	<b>Breathless</b> Jerry Lee Lewis LONDON · 1958	<b>Cryin' In The Rain</b> Everly Brothers BROTHERS · 1962	<b>Dream Baby</b> Roy Orbison LONDON · 1962	<b>Forget Me Not</b> Eden Kane DECCA · 1962	<b>Handy Man</b> Jimmy Jones MGM · 1960
<b>Ballad Of Paladin</b> Duane Eddy RCA · 1962	<b>Broken Hearted Melody</b> Sarah Vaughan MERCURY · 1959	<b>Cupid</b> Sam Cooke RCA · 1961	<b>Dream Lover</b> Bobby Darin LONDON · 1959	<b>Friendly Persuasion</b> Pat Boone LONDON · 1957	<b>Happy Birthday, Sweet Sixteen</b> Neil Sedaka RCA · 1961
<b>Band Of Gold</b> Don Cherry PHILIPS · 1956	<b>But I Do</b> Clarence 'Frogman' Henry PYE INTERNATIONAL · 1961	<b>Dance On!</b> Shadows COLUMBIA · 1962	<b>English Country Garden</b> Jimmy Rodgers COLUMBIA · 1962	<b>Gigi</b> Billy Eckstine MERCURY · 1959	<b>Here Comes That Feeling</b> Brenda Lee BRUNSWICK · 1962
<b>Beatnik Fly</b> Johnny And The Hurricanes LONDON · 1960	<b>Bye Bye Love</b> Everly Brothers LONDON · 1957	<b>Dance With The Guitar Man</b> Duane Eddy RCA · 1962	<b>Give Me Your Word</b> Tennessee Ernie Ford CAPITOL · 1955	<b>Ginny Come Lately</b> Brian Hyland HMV · 1962	<b>Here In My Heart</b> Al Martino CAPITOL · 1952
<b>Because You're Mine</b> Nat King Cole CAPITOL · 1952	<b>Can't Help Falling In Love / Rock-A-Hula Baby</b> Elvis Presley RCA · 1962	<b>Day Rains Came</b> Jane Morgan LONDON · 1958			

**Hey There**  
Rosemary Clooney  
PHILIPS · 1955

**Hey! Baby**  
Bruce Channel  
MERCURY · 1962

**High Noon  
(Do Not Forsake Me)**  
Frankie Laine  
COLUMBIA · 1952

**Hold My Hand**  
Don Cornell  
VOGUE · 1954

**Hole In The Ground**  
Bernard Cribbins  
PARLOPHONE · 1958

**Hound Dog**  
Elvis Presley  
HMV · 1957

**I Can't Stop Loving You**  
Ray Charles  
HMV · 1962

**I Don't Know Why**  
Eden Kane  
DECCA · 1962

**I Remember You**  
Frank Ifield  
COLUMBIA · 1962

**I Saw Mommy Kissing  
Santa Claus**  
Jimmy Boyd  
COLUMBIA · 1953

**I'd Never Find Another You**  
Billy Fury  
DECCA · 1962

**I'll Be Home**  
Pat Boone  
LONDON · 1956

**I'll Get By**  
Shirley Bassey  
COLUMBIA · 1961

**Island In The Sun**  
Harry Belafonte  
RCA · 1957

**It Might As Well Rain  
Until September**  
Carole King  
LONDON · 1962

**It'll Be Me**  
Cliff Richard  
COLUMBIA · 1962

**It's All In The Game**  
Tommy Edwards  
MGM · 1958

**It's All In The Game**  
Tommy Edwards  
MGM · 1959

**It's Too Soon To Know**  
Pat Boone  
LONDON · 1958

**Johnny Will**  
Pat Boone  
LONDON · 1961

**Kiss Me Honey Honey Kiss Me**  
Shirley Bassey  
PHILIPS · 1959

**Kisses Sweeter Than Wine**  
Jimmie Rodgers  
COLUMBIA · 1958

**Last Night Was Made For Love**  
Billy Fury  
DECCA · 1962

**Let Me Go Lover**  
Dean Martin  
CAPITOL · 1955

**Let's Dance**  
Chris Montez  
LONDON · 1962

**Let's Have A Party**  
Winifred Atwell  
PHILIPS · 1953

**Let's Twist Again**  
Chubby Checker  
COLUMBIA · 1962

**Little Bitty Tear**  
Burl Ives  
BRUNSWICK · 1962

**Little Donkey**  
Nina And Frederick  
COLUMBIA · 1960

**Little Drummer Boy**  
Beverly Sisters  
DECCA · 1959

**Little Miss Lonely**  
Helen Shapiro  
COLUMBIA · 1962

**Little Things Mean A Lot**  
Kitty Kallen  
BRUNSWICK · 1954

**Lonely Boy**  
Paul Anka  
COLUMBIA · 1959

**Lonely Pup  
(In A Christmas Shop)**  
Adam Faith  
PARLOPHONE · 1960

**Love Letters**  
Ketty Lester  
LONDON · 1962

**Lovesick Blues**  
Frank Ifield  
COLUMBIA · 1962

**Mack The Knife**  
Bobby Darin  
LONDON · 1959

**Main Title Theme From  
'Man With The Golden Arm'**  
Billy May  
CAPITOL · 1956

**Mama/Robot Man**  
Connie Francis  
MGM · 1960

**Mambo Italiano**  
Rosemary Clooney And The  
Mellomen  
PHILIPS · 1955

**March Of The  
Siamese Children**  
Kenny Ball And His Jazzmen  
PYE JAZZ · 1962

**Mary's Boy Child**  
Harry Belafonte  
RCA · 1957

**Maybe Baby**  
Crickets  
CORAL · 1958

**Melody Of Love**  
Ink Spots  
PARLOPHONE · 1955

**Moon River**  
Danny Williams  
HMV · 1961

**More Party Pops**  
Russ Conway  
COLUMBIA · 1959

**Multiplication**  
Bobby Darin  
LONDON · 1962

**My Friend The Sea**  
Petula Clark  
PYE · 1961

**My Happiness**  
Connie Francis  
MGM · 1959

**My Heart Has A Mind  
Of Its Own**  
Connie Francis  
MGM · 1960

**Naughty Lady Of Shady Lane**  
Ames Brothers  
HMV · 1955

**Never Goodbye**  
Karl Denver  
DECCA · 1962

**Next Time / Bachelor Boy**  
Cliff Richard  
COLUMBIA · 1962

**No One But You**  
Billy Eckstine  
MGM · 1954

**Nut Rocker**  
B. Bumble And The Stingers  
TOP RANK · 1962

**Oh Carol**  
Neil Sedaka  
RCA · 1959

**On A Slow Boat To China**  
Emile Ford And The Checkmates  
PYE · 1960

**On The Street Where You Live**  
Vic Damone  
PHILIPS · 1958

**Once Upon A Dream**  
Billy Fury  
DECCA · 1962

**Our Favourite Melodies**  
Craig Douglas  
COLUMBIA · 1962

**Paper Roses**  
Kaye Sisters  
PHILIPS · 1960

**Party's Over**  
Lonnie Donegan  
PYE · 1962

**Personality**  
Lloyd Price  
HMV · 1959

**Piano Party**  
Winifred Atwell  
DECCA · 1959

**Pickin' A Chicken**  
Eve Boswell  
PARLOPHONE · 1956

**Picture Of You**  
Joe Brown  
PICCADILLY · 1962

**Poor Little Fool**  
Ricky Nelson  
LONDON · 1958

**Poor Me**  
Adam Faith  
PARLOPHONE · 1960

**Pretend**  
Nat King Cole  
CAPITOL · 1953

**Put Your Head On My Shoulder**  
Paul Anka  
COLUMBIA · 1959

**Rachmaninoff's 18th Variation  
On A Theme By Paganini  
(The Story Of Three Loves)**  
Winifred Atwell  
PHILIPS · 1954

**Rain Rain Rain**  
Frankie Laine And The Four Lads  
PHILIPS · 1954

**Ramblin' Rose**  
Nat King Cole  
CAPITOL · 1962

**Reach For The Stars  
/ Climb Ev'ry Mountain**  
Shirley Bassey  
COLUMBIA · 1961

**Return To Me**  
Dean Martin  
CAPITOL · 1958

**Return To Sender**  
Elvis Presley  
RCA · 1962

**Right, Said Fred**  
Bernard Cribbins  
PARLOPHONE · 1962

**Rip It Up**  
Bill Haley And His Comets  
BRUNSWICK · 1956

**Rock And Roll Waltz**  
Kay Starr  
HMV · 1956

**Rock Around The Clock**  
Bill Haley And His Comets  
BRUNSWICK · 1956

**Rockin' Around The Christmas Tree**  
Brenda Lee  
BRUNSWICK · 1962

**Rocking Goose**  
Johnny And The Hurricanes  
LONDON · 1960

**Romeo**  
Petula Clark  
PYE · 1961

**Rose Marie**  
Slim Whitman  
LONDON · 1955

**Roses Are Red (My Love)**  
Ronnie Carroll  
PHILIPS · 1962

**Run To Him**  
Bobby Vee  
LONDON · 1962

**Sailor**  
Petula Clark  
PYE · 1961

**Santo Natale**  
David Whitfield  
DECCA · 1954

**Save The Last Dance For Me**  
Drifters  
LONDON · 1960

**Sea Of Love**  
Marty Wilde  
PHILIPS · 1959

**Sealed With A Kiss**  
Brian Hyland  
HMV · 1962

**Secret Love**  
Doris Day  
PHILIPS · 1954

**She's Not You**  
Elvis Presley  
RCA · 1962

**Sheila**  
Tommy Roe  
HMV · 1962

**Sherry**  
Four Seasons  
STATESIDE · 1962

**Sixteen Reasons**  
Connie Stevens  
WARNER BROTHERS · 1960

**Smoke Gets In Your Eyes**  
Platters  
MERCURY · 1959

**So Long Baby**  
Del Shannon  
LONDON · 1962

**Somebody Stole My Gal**  
Johnnie Ray  
PHILIPS · 1953

**Someday**  
Ricky Nelson  
LONDON · 1958

**Speak To Me Pretty**  
Brenda Lee  
BRUNSWICK · 1962

**Speedy Gonzales**  
Pat Boone  
LONDON · 1962

**Strange Lady In Town**  
Frankie Laine  
PHILIPS · 1955

**Stranger In Paradise**  
Tony Martin  
HMV · 1955

**Stranger On The Shore**  
Mr. Acker Bilk  
COLUMBIA · 1961

**Strawberry Fair**  
Anthony Newley  
DECCA · 1960

**Such A Night**  
Johnnie Ray  
PHILIPS · 1954

**Sugarbush**  
Doris Day And Frankie Laine  
COLUMBIA · 1952

**Sweet Old-Fashioned Girl**  
Teresa Brewer Vogue  
CORAL · 1956

**Swingin' Shepherd Blues**  
Ted Heath And His Music  
DECCA · 1958

**Take My Heart**  
Al Martino  
CAPITOL · 1952

**Takes Two To Tango**  
Louis Armstrong  
BRUNSWICK · 1952

**Tea For Two Cha Cha**  
Tommy Dorsey Orchestra  
Starring Warren Covington  
BRUNSWICK · 1958

**Tear Fell**  
Teresa Brewer Vogue  
CORAL · 1956

**Teenager In Love**  
Marty Wilde  
PHILIPS · 1959

**Tell Me What He Said**  
Helen Shapiro  
COLUMBIA · 1962

**That's You**  
Nat King Cole  
CAPITOL · 1960

**Theme From 'Z Cars'**  
Johnny Keating  
PICCADILLY · 1962

**Things**  
Bobby Darin  
LONDON · 1962

**This Ole House**  
Rosemary Clooney  
PHILIPS · 1954

**Together**  
Connie Francis  
MGM · 1961

**Tom Dooley**  
Lonnie Donegan  
PYE NIXA · 1958

**Too Much**  
Elvis Presley  
RCA · 1957

**Tulips From Amsterdam  
/ You Need Hands**  
Max Bygraves  
DECCA · 1958

**Twilight Time**  
Platters  
MERCURY · 1958

**Twistin' The Night Away**  
Sam Cooke  
RCA · 1962

**Unchained Melody**  
Al Hibbler  
BRUNSWICK · 1955

**Unchained Melody**  
Les Baxter  
CAPITOL · 1955

**Vacation**  
Connie Francis  
MGM · 1962

**Venus In Blue Jeans**  
Mark Wynter  
PYE · 1962

**Walk On By**  
Leroy Van Dyke  
MERCURY · 1962

**Wanderer**  
Dion  
HMV · 1962

**Wanted**  
Perry Como  
HMV · 1954

**What Now My Love?**  
Shirley Bassey  
COLUMBIA · 1962

**When My Little Girl Is Smiling**  
Craig Douglas  
TOP RANK · 1962

**When My Little Girl Is Smiling**  
Jimmy Justice  
PYE · 1962

**Where The Boys Are / Baby Roo**  
Connie Francis  
MGM · 1961

**Where Will The Dimple Be?**  
Rosemary Clooney  
And The Mellomen  
PHILIPS · 1955

**Who's Sorry Now**  
Connie Francis  
MGM · 1958

**Whole Lotta Shakin' Goin' On**  
Jerry Lee Lewis  
LONDON · 1957

**Why Do Fools Fall In Love**  
Teenagers Featuring Frankie Lymon  
COLUMBIA · 1956

**Will You Love Me Tomorrow?**  
Shirelles  
TOP RANK · 1961

**Wimoweh**  
Karl Denver  
DECCA · 1962

**With All My Heart**  
Petula Clark  
PYE NIXA · 1957

**Wonderful Copenhagen**  
Danny Kaye  
BRUNSWICK · 1953

**Wonderful Land**  
Shadows  
COLUMBIA · 1962

**Yellow Rose Of Texas**  
Mitch Miller  
PHILIPS · 1955

**Yes My Darling Daughter**  
Eydie Gorme  
CBS · 1962

**You Always Hurt  
The One You Love**  
Clarence 'Frogman' Henry  
PYE INTERNATIONAL · 1961

**You Belong To Me**  
Jo Stafford  
COLUMBIA · 1952

**You Don't Know**  
Helen Shapiro  
COLUMBIA · 1961

**You Don't Know Me**  
Ray Charles  
HMV · 1962

**You'll Answer To Me**  
Cleo Laine  
FONTANA · 1961

**You'll Never Know**  
Shirley Bassey  
COLUMBIA · 1961

**Young Love**  
Tab Hunter  
LONDON · 1957

**Young Ones**  
Cliff Richard  
COLUMBIA · 1962

EVERYTHING I HAVE  
IS YOURS

A Film by  
**Eileen Simpson & Ben White**  
(Open Music Archive)

—  
**Chas Baker** – vocals  
**Norman Beaker** – guitar  
**Max Beesley** – drums  
**Roger Browne** – piano  
**Stewart Butler** – baritone sax  
**Tony Chess** – drums and djembe  
**Maureen Donahue** – vocals  
**Mike Farmer** – tenor sax  
**Peter Fox** – guitar and vocals  
**Bo Lee** – bass guitar  
**Jill MacDonald** – vocals  
**Jean Martin** – vocals  
**Paul Medina** – double bass and trombone  
**Bruce Mitchell** – drums  
**Richard Piggott** – guitar  
**Roy Rigby** – guitar

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Castlefield Gallery

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**Assistant Producer**  
Polly Wright

**Casting Producer**  
Claire Bleasdale

**Additional Casting**  
Open Music Archive  
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