

The
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**POPULAR
MUSIC**

Edited by
COLIN LARKIN

IV

**HERBAL MIXTURE —
LOUVIN BROTHERS**

3RD EDITION

Herbal Mixture

Formed in London, England in 1966, Herbal Mixture consisted of Tony McPhee (guitar/vocals), Pete Cruickshank (bass) - both ex-members of John Lee's Groundhogs - and Mike Meeham (drums). The new act's name was inspired by McPhee's interest in alternative medicine. Herbal Mixture secured a deal with **Columbia Records**, for whom they recorded two inventive singles. 'A Love That's Died' married pop and psychedelia through McPhee's fuzz guitar playing, while the atmospheric 'Machines' opens with startling effects, before progressing through contrasting moods heightened by further compelling guitar work. Herbal Mixture split up in 1967 having failed to achieve commercial success either on record or as a live attraction. In 1968 McPhee and Cruickshank were reunited in the **Groundhogs**. *Please Leave My Mind* compiles singles, demo versions and two previously unreleased tracks.

● COMPILATIONS: *Please Leave My Mind* (Distortions 1993)★★.

Herbaliser

The Herbaliser is led by Jake Wherry and DJ Ollie Teeba, who work from the former's TrainTrax studio in Twickenham. Wherry grew up in south London interested in jazz, funk, rare groove and hip-hop, and played the bass and guitar in several jazz, funk and rock bands. Teeba began DJing when he was 15 and later played hip-hop, electro and funk in clubs and warehouses around London. After Wherry had built his studio in 1992, the pair began working together; they later met **DJ Food** at a club and signed with **Ninja Tune Records**. Their first release, 'The Real Killer'/'Blowin' It' (1995), was recorded with keyboards, percussion and horns to produce an abstract blend of jazz instrumental sounds and hip-hop beats, created in a repetitive, sample-orientated manner. After a second single, their first album, *Remedies*, arrived in October 1995. During 1996 they performed live around the UK and Europe with a band that included drums, bass, keyboards, percussion and horns. The following year they toured again to promote further singles, including 'New and Improved'/'Control Centre', and a new album, *Blow Your Headphones*.

● ALBUMS: *Remedies* (Ninja Tune 1995)★★★, *Blow Your Headphones* (Ninja Tune 1997)★★★.

Herbeck, Ray

Formed in Los Angeles, California, USA, in 1935, the Ray Herbeck Orchestra soon relocated to Chicago to pursue the lucrative Midwest one-nighter circuit. With their theme song, 'Romance', Herbeck's was one of the most commercially orientated orchestras of the day. Having previously worked with Leighton Noble, Herbeck recruited musicians George Van, Whitney Boyd, George Winslow, Benny Stabler, Bob McReynolds, Jay Stanley, James Baker, Jim Hefit, Bunny Rang, Art Skolnick, Louis Math, Tom Clark, Al

Giola, Chi Chi Crozza, Bob Hartzell and Leo Benson, alongside vocalists Betty Benson, Hal Munbar, Kirby Brooks, Ray Olson, Lorraine Benson, Roy Cordell and Irene Wilson. With a supporting tag of 'Ray Herbeck And His Music With Romance', they offered a steady stream of sentimental numbers cultivated to the specific requirements of slow dancing, including songs such as 'Time Stood Still'. The 40s saw the band take engagements at famous hotels such as the Peabody, New Yorker, Muehlbach and Brown Palace, and there were few major ballrooms who did not book the band during their extensive tours. With recordings issued by **Vocalion**, **Columbia** and **Okeh Records** among many others, further exposure arrived during World War II with Herbeck's band making over 300 USO camp show appearances to entertain the forces. They also appeared several times on *Coca Cola's Spotlight Bands* radio show during this time. After the war Herbeck returned to California to play a year's residency at the Riverside Hotel in Reno, then two years at the Last Frontier in Las Vegas. But by the early 50s he had given up music to concentrate on real estate businesses in California and Phoenix.

Herbert, Victor

b. 1 February 1859, Dublin, Eire, d. 26 May 1924, New York, USA. An important and influential composer during the transitional period in the early part of the century when the operetta form was overtaken by American musical comedy. Brought up in the south of England, Herbert studied classical music as a youngster. He played cello in various European symphony orchestras, all the while composing music for the concert platform. In 1885 he accepted a teaching post in Stuttgart where he married an opera singer. The following year he accompanied her on a visit to the USA where he also played, taught and studied. Among Herbert's compositions from his early days in the USA were 'An American Fantasy'. He then began writing operettas, and in 1898 one of the first of them, *The Fortune Teller*, became a great success in New York, establishing his reputation. Four years later Herbert became a US citizen. He continued writing classical music and operettas, and, over the next 20 years composed the music for some 30 Broadway shows, including *Babes In Toyland* (1903), *It Happened In Nordland* (1904), *Mlle. Modiste* (1906), *The Red Mill* (1906), *The Prima Donna* (1908), *Naughty Marietta* (1910), *Sweethearts* (1913), *Princess Pat* (1915), *Eileen* (1917), *The Velvet Lady* (1919), *Orange Blossoms* (1922), *The Dream Girl* (1924), and contributed to several editions of the **Ziegfeld Follies**. The shows contained some of the most memorable and popular songs of the day, including 'Gypsy Love', 'Tramp! Tramp! Tramp!', 'Every Day Is Ladies Day With Me', 'Eileen', 'Because You're You', 'Kiss In The Dark', 'Kiss Me Again', 'Italian Street Song', 'Neapolitan Love Song', 'Indian Summer', 'Romany Life', 'Ah, Sweet Mystery Of Life', 'Sweethearts', 'Moonbeams', 'Yesterthoughts', 'Thine Alone', and

'Rose Of The World'. His main lyricist collaborators included Rida Johnson Young, Henry Blossom, **Buddy De Sylva**, Harry B. Smith, Glen MacDonough, Gene Buck, and Robert Smith. Herbert also wrote musical scores for silent films (usually performed only in those motion picture theatres in main urban centres equipped to house a full orchestra) and grand operas. In February 1924 Herbert's 'A Suite For Serenades' was performed by **Paul Whiteman**'s orchestra at a New York concert which also saw the first public performance of **George Gershwin**'s 'Rhapsody In Blue'. The 1939 movie, the Great Victor Herbert, starred Walter Connolly, **Allan Jones** and **Mary Martin**. Herbert's prolific output was achieved despite ill health but he suffered a fatal heart attack in May 1924

● FURTHER READING: *Victor Herbert: American Music Master*, Claire Lee.

Herbolzheimer, Peter

b. 31 December 1935, Bucharest, Romania. After playing guitar early in his career, much of his subsequent playing was on trombone, although he is perhaps best known as a bandleader, composer and arranger. Throughout the 60s Herbolzheimer was frequently to be found playing in orchestras in theatres and recording and broadcasting studios. He also led his own big band in which he used many European jazzmen including **Dusko Goykovich**, **Palle Mikkelborg**, **Niels-Henning Ørsted Pedersen** and **Alex Riel**, and temporarily resident Americans such as **Art Farmer** and **Herb Geller**. In the 70s, he worked extensively in television and radio, played with **Dizzy Gillespie** and others, and won awards and was honoured in a number of ways, including being invited to contribute music for the 1972 Munich-based Olympic Games. Herbolzheimer's playing and writing is an intriguing mingling of jazz and rock which, while not truly classifiable as jazz-rock, contains many of the more attractive and swinging elements of both forms.

● ALBUMS: *My Kind Of Sunshine* (MPS 1971)★★, *Wide Open* (MPS 1973)★★★, *Jazz Gala Concert* (Atlantic 1976)★★★, *Jazz Gala '77 All Star Big Band* (Telefunken 1977)★★★, *Bandfire* (Panda 1981).★★★

Herd

This UK group originally formed in 1965 as a quintet featuring Terry Clark (vocals), Andy Bown (bass), Gary Taylor (guitar) and Tony Chapman (drums). After several line-up shuffles, Bown took over on lead vocals and organ, occasionally relieved by the new guitarist **Peter Frampton**. In 1967, however, songwriting managers **Ken Howard** and **Alan Blaikley** were taken on in place of **Billy Gaff** and immediately promoted the reluctant Frampton to centre stage. A near miss with the psychedelic 'I Can Fly' was followed by a portentous adaptation of *Orpheus In The Underworld* (retitled 'From The Underworld'), which became a UK Top 10 hit. Having translated Virgil into pop, **Howard And Blaikley** next tackled Milton with 'Paradise Lost'.

Despite their strange mix of literate pop and jazz rhythms, the Herd were marketed for teenzine consumption and Frampton was voted the 'Face of '68' by *Rave* magazine. Not surprisingly, a more straightforward hit followed with 'I Don't Want Our Loving To Die'. Ambivalent feelings about their pop star status convinced them to dump Howard and Blaikley in favour of the mercurial **Andrew Loog Oldham**, but their next single, the Frampton-composed 'Sunshine Cottage', missed by a mile. A brief tie-up with yet another manager, **Harvey Lisberg**, came to nothing and by this time Frampton had left to form **Humble Pie**. For a brief period, the remaining members struggled on, but to no avail. Bown later teamed up with **Andy Fairweather-Low** and appeared on the road with **Status Quo**, while Taylor and Steele guested on various sessions.

● ALBUMS: *Paradise Lost* (1968)★★★, *Lookin' Thru You* (Fontana 1968)★★★, *Nostalgia* (Bumble 1973)★★★.

Here Come The Warm Jets - Brian Eno

Having left Roxy Music, Eno began his solo career with this idiosyncratic album. Robert Fripp, Paul Thompson and Phil Manzanera are among those appearing on a set of songs exhibiting a mischievous love of pure pop music. Macabre lyrics constantly subvert the quirky melodies, a feature fully expressed on 'Baby's On Fire', while the singer's cheeky vocals exaggerate the ambiguity. Savage guitar lines, erratic synthesizer and pounding drums provide exciting textures on a collection as beguiling as it is invigorating.

● Tracks: *Needles In A Camel's Eye*; *The Paw Paw Negro Blowtorch*; *Baby's On Fire*; *Cindy Tells Me*; *Driving Me Backwards*; *On Some Faraway Beach*; *Blank Frank*; *Dead Finks Don't Talk*; *Some Of Them Are Old*; *Here Come The Warm Jets*.

● First released 1974

● UK peak chart position: 26

● USA peak chart position: 151

Here My Dear - Marvin Gaye

A concept album of some magnitude, although the subject matter could hardly have been comfortable listening for Anna, Marvin Gaye's ex-wife. She was the subject of Gaye's public 'divorce album'. The illustration on the sleeve depicts love, marriage, pain and divorce, in addition to the scales of justice (equal). This lengthy album (originally a double vinyl) was poorly received by the critics, although now it has grown in stature, and it really does have considerable depth and melody. Let's face it, if Gaye sang a gardening seed catalogue from cover to cover it would be brilliant.

● Tracks: *Here, My Dear*; *I Met A Little Girl*; *When Did You Stop Loving Me*; *When Did I Stop Loving You*; *Anger*; *Is That Enough*; *Everybody Needs Love*; *Time To Get It Together*; *Sparrow*; *Anna's Song*; *When Did You Stop Loving Me*; *When Did I Stop Loving You (Instrumental)*; *A Funky Space Reincarnation*; *You Can Leave, But It's Going To Cost You*; *Falling In Love Again*; *When Did You Stop Loving Me*; *When Did I Stop Loving You (Reprise)*.

- First released 1978
- UK peak chart position: did not chart
- USA peak chart position: 26

Here We Go Again! - The Kingston Trio

Admirers of left-wing, thinking songsters such as Woody Guthrie and the Weavers, the Kingston Trio - Nick Reynolds, Bob Shane and Dave Guard - were the alternative. They cared, but also laced concern with commercial appeal. There was an intelligent market just waiting to sympathize, and for some four years The Trio were top dogs as far as folk-singing was concerned. Successful with a campfire rendering of 'Tom Dooley' they rattled out albums at a hell of a lick. Have guitars will record? *Here We Go Again*, probably exactly how they felt in the liberal whirlwind that surrounded them, is not only a fine slice of 50s American folkloric sound but a document of a period when acoustic music began inching towards acceptance.

- Tracks: *Molly Dee; Across The Wide Missouri; Haul Away; The Wanderer; 'Round About The Mountain; Oleanna; The Unfortunate Miss Bailey; San Miguel (Inn Taton); Rollin' Stone; Goober Peas; A Worried Man.*
- First released 1959
- UK peak chart position: did not chart
- USA peak chart position: 1

Here We Go Round The Mulberry Bush

Based on *Beatles'* biographer Hunter Davies' novel of the same name, *Here We Go Round The Mulberry Bush* provided a very British view of sexual awakening. Barry Evans starred as the naive school-leaver determined to lose his virginity; Adrienne Posta and Judy Geeson featured as two objects of desire. Deemed daring at the time of its release (1967), the film's modish trappings have dated badly. Its myopic view of women is largely unacceptable and the screenplay fails to recreate the angst of adolescence. Indeed, if the film has a place in British cinema history, it is as a stepping-stone between the 'Carry-On' and 'Confessions' series. Chief interest in *Here We Go Round The Mulberry Bush* centres on its soundtrack, the bulk of which was provided by the **Spencer Davis Group**. The quartet even make a cameo appearance as the featured group at a church dance. Paradoxically, it was another act, **Traffic**, formed by ex-Spencer Davis singer **Steve Winwood**, which enjoyed greater success through their association with the film. Their self-penned theme song provided Traffic with their third UK Top 10 hit. It remains more memorable than the film inspiring it.

Here's Little Richard - Little Richard

The enigmatic Little Richard turned rock 'n' roll inside-out with a succession of highly expressive recordings during the mid-50s. Fuelled by an unfettered New Orleans backbeat, he combined gospel fervour and orgasmic delight in equal doses, singing without recourse to convention, hammering the piano keys with barely checked passion. *Here's Little Richard* abounds

with essential performances that define an era and few collections offer such unremitting excitement. The pace barely relents, while almost every track has become an integral part of pop history, either in their own right, or through the countless cover versions they have inspired. It is an exceptional album from an exceptional talent.

- Tracks: *Tutti Frutti; True, Fine Mama; Ready Teddy; Baby; Slippin' And Slidin'; Long Tall Sally; Miss Ann; Oh Why?; Rip It Up; Jenny Jenny; She's Got It; Can't Believe You Wanna Leave.*
- First released 1957
- UK peak chart position: did not chart
- USA peak chart position: 13

Heretic

Formed in 1984 in Los Angeles, California, USA, the band's original line-up consisted of Julian Mendez (vocals), Brian Korban (guitar), Bobby Marquez (guitar), Dennis O'Hara (bass) and Rick Merrick (drums). Quickly gaining popularity on the club circuit in and around the Los Angeles area, the band attracted the attention of Metal Blade Records. Heretic's debut release for the label was a mini-album, *Torture Knows No Boundaries*, in 1987. This was a worthwhile serving of fast power metal, slightly marred because Julian Mendez's vocals were not ideally suited to the band's hard-hitting approach. To his credit, the singer realized this and left the band, to be replaced by Mike Howe later the same year. On their second outing, the full-length *Breaking Point*, they sounded much more confident. However, when Howe left the band later that year to join **Metal Church**, a series of vocal replacements could not prevent Heretic folding in 1989.

- ALBUMS: *Torture Knows No Boundaries* mini-album (Metal Blade 1987)★★★, *Breaking Point* (Metal Blade 1988)★★★.

Herfurt, Skeets

b. Arthur Herfurt, 28 May 1911, Cincinnati, Ohio, USA. As a young man Herfurt played various reed instruments, mostly in the south-west and especially in Colorado, where he grew up and was educated. His first name-band engagement was with **Smith Ballew**, the popular singer. This was in 1934 and in the same year he joined the Dorsey Brothers band, remaining in its ranks after the brothers split up, when the band continued under **Jimmy Dorsey's** name. Later in the 30s, Herfurt played with bands led by **Ray Noble**, **George Stoll** and **Tommy Dorsey**. Tiring of travelling, he settled in the Los Angeles area, and was briefly with the mid-40s band led by **Alvino Rey** before military service towards the end of World War II. After the war Herfurt worked in film studios, but had a short spell with **Benny Goodman**. During the 50s and beyond, he worked in studios, led his own band, and played in numerous recording studio orchestras under many different leaders and backing numerous artists of note. He had a further spell with Goodman in the early 60s and again in the middle of the decade. Herfurt's tenor

saxophone and clarinet playing was of a very high standard and he was one of countless unsung stalwarts of the swing era's big bands.

● COMPILATIONS: *The Dorsey Brothers Orchestra* (MCA 1934-35)★★★★, *The Uncollected Alvino Rey* (Hindsight 1944-45)★★★★.

Heritage

One of the lesser lights of the N.W.O.B.H.M. explosion, this band from Yorkshire, England, featured Steve Johnson (vocals, guitar), Steve Barratt (vocals, guitar), Fasker Johnson (vocals, bass) and Pete Halliday (drums). Like fellow north England group **Gaskin**, Heritage signed to the predominantly punk-orientated Rondolet Records, releasing their debut album, *Remorse Code*, in 1982. With literally hundreds of bands attempting to break into the mainstream rock music scene at the same time, most of them located much closer to its epicentre in London, Heritage had neither the songs nor the vision to attach themselves to the bandwagon.

● ALBUMS: *Remorse Code* (Rondolet 1982)★★.

Herman's Hermits

Originally known as the Heartbeats, Herman's Hermits were discovered in 1963 by manager **Harvey Lisberg** and his partner **Charlie Silverman**. After restructuring the group, the line-up emerged as **Peter Noone** (b. 5 November 1947, Manchester, England; vocals), **Karl Green** (b. 31 July 1947, Salford, Manchester, England; bass), **Keith Hopwood** (b. 26 October 1946, Manchester, England; rhythm guitar), **Lek Leckenby** (b. Derek Leckenby, 14 May 1946, Leeds, England, d. 4 June 1994, Manchester, England; lead guitar) and **Barry Whitwam** (b. 21 July 1946, Manchester, England; drums - formerly a member of Leckenby's first group, the Wailers). A link with producer **Mickie Most** and an infectious cover of **Earl Jean**'s US hit, 'I'm Into Something Good' gave the quintet a UK number 1 in 1964. By early 1965, the group had settled into covering 50s songs such as the **Rays**' 'Silhouettes' and **Sam Cooke**'s 'Wonderful World', when an extraordinary invasion of America saw them challenge the **Beatles** as a chart act with over 10 million record sales in under 12 months. A stream of non-stop hits over the next two years, including the vaudevillian 'Mrs Brown You've Got A Lovely Daughter' and 'I'm Henry VIII, I Am', effectively transformed them into teen idols. Director **Sam Katzman** even cast them in a couple of movies, *When The Boys Meet The Girls* (co-starring **Connie Francis**) and *Hold On!* Although their music-hall-inspired US chart-toppers were not issued as singles in the UK, they enjoyed a run of hits penned by the leading commercial songwriters of the day. 'A Must To Avoid' and 'No Milk Today' were inventive as well as catchy, although by 1968/9 their repertoire had become more formulaic. The hits continued until as late as 1970 when Noone finally decided to pursue a solo career. Thereafter, Herman's Hermits drifted into cabaret.

Although a reunion concert did take place at Madison Square Garden in New York in 1973, stage replacements for Noone were later sought, including **Peter Cowap**, **Karl Green**, **Garth Elliott** and **Rod Gerrard**. Noone eventually settled in California, where he presented his own music show on television, and rekindled an acting career which had begun many years earlier on the top UK soap opera, *Coronation Street*. Leckenby died in 1994 following a long fight with cancer.

● ALBUMS: *Herman's Hermits* (Columbia 1965)★★★★, *Introducing Herman's Hermits* (Columbia 1965)★★★★, *Herman's Hermits On Tour* (Columbia 1965)★★★★, *Hold On!* soundtrack (Columbia 1966)★★, *Both Sides Of Herman's Hermits* (Columbia 1966)★★★★, *There's A Kind Of Hush* (Columbia 1967)★★★★, *Mrs Brown You've Got A Lovely Daughter* (Columbia 1968)★★★★, *Blaze* (Columbia 1967)★★★★.

● COMPILATIONS: *The Best Of* (Columbia 1969)★★★★, *The Most Of* (MFP 1971)★★★★, *The Most Of Vol. 2* (MFP 1972)★★★★, *Twenty Greatest Hits* (K-Tel 1977)★★★★, *The Very Best Of* (MFP 1984)★★★★, *The Collection* (Castle 1990)★★★★, *The EP Collection* (See For Miles 1990)★★★★, *Best Of The EMI Years Vol. 1* (EMI 1991)★★★★, *Best Of The EMI Years Vol. 2* (EMI 1992)★★★★.

● FILMS: *Hold On* (1965).

Herman, Jerry

b. 10 July 1933, New York City, New York, USA. One of the leading composers and lyricists for the American musical theatre during the past 30 years, Herman was playing piano by the age of six under the tuition of his mother, a professional piano teacher. After high school, he started to train as a designer, but had second thoughts, and studied drama at the University of Miami. By the mid-50s he was playing piano in New York clubs and writing material for several well-known entertainers. During the late 50s and early 60s, he worked on a number of Off-Broadway musical shows, the first of which was *I Feel Wonderful* (1954), and had several songs in the revue *Nightcap*, which ran for nearly a year. He also wrote the book, music and lyrics - and directed - *Parade* (1960), and in the same year contributed the opening number, 'Best Gold', to the short-lived *A To Z*. In 1961, after writing some songs for the 13-performance flop, *Madame Aphrodite*, he enjoyed his first real success with his score for the Broadway musical *Milk And Honey*, which ran for 543 performances. He had a smash hit three years later with *Hello, Dolly!* ('Before The Parade Passes By', 'It Only Takes A Moment', 'It Takes A Woman', 'Put On Your Sunday Clothes', 'Elegance'), which stayed at the St. James Theatre in New York for nearly seven years. The show - with its Grammy-winning title number - gave **Carol Channing** her greatest role, and has been constantly revived ever since. In 1966, Herman had another triumph with *Mame*, which is generally considered to be his best score. Once again, there was a marvellous title song, which was accompanied by other

delights such as 'If He Should Walk Into My Life', 'We Need A Little Christmas', 'Open A New Window', 'Bosom Buddies', and 'It's Today'. Since then, his infrequent, but classy scores, have included *Dear World* ('And I Was Beautiful', 'The Spring Of Next Year', 1969), *Mack And Mabel* ('I Won't Send Roses', 'When Mabel Comes In The Room', 'Movies Were Movies', 1974), *The Grand Tour* (1979), and *La Cage Aux Folles* ('Song On The Sand (La Da Da Da)', 'With You On My Arm', 'I Am What I Am'). The latter show opened in 1983, and ran for 1,176 performances in New York. Herman won a Grammy for the *Mame* cast album, and **Tony Awards** for his work on *Hello, Dolly!* and *La Cage Aux Folles*. There was some controversy when Herman's 'old fashioned' music and lyrics for the latter show, triumphed over **Stephen Sondheim's** typically contemporary score for *Sunday In The Park With George*. Herman has been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame. The latter organization honoured him with their **Johnny Mercer Award** in 1987, and in 1996, he received a lifetime achievement award from the Hollywood Press Club. Herman occasionally presents an evening devoted to his own songs, and many shows have been staged in tribute to him over the years, including *Jerry's Girls*, which played on Broadway in 1986. In 1993, Herman left New York to live in Bel Air on the west coast, but denied rumours of retirement, explaining that his 10-year absence had been due to lack of inspiration: 'Nothing has come along that is fresh and interesting.' Revivals of his earlier works, with which he is usually closely involved, are constantly circulating. In the early 90s, these included US regional productions of *La Cage Aux Folles* and *Mame*, as well as a 30th anniversary international tour of *Hello, Dolly!*, complete with its original leading lady, Carol Channing, which reached Broadway in October 1995. Two months later, Herman's personal favourite of all his own shows, *Mack And Mabel*, made its West End debut. Herman's 'dry' spell finally came to an end in December 1996, when the two-hour musical, *Mrs. Santa Claus*, was transmitted on CBS television. The composer's first creative contribution to the medium, it starred the original Auntie Mame, Angela Lansbury. Among the highlights of Herman's score, were 'Almost Young', 'We Don't Go Together', 'He Needs Me', 'Avenue A', and 'Whistle'. Although a generation removed from the past masters of the American musical theatre - whom he admires so much - Herman's style adheres closely to the earlier formulae and he brings to his best work a richness sadly lacking in that of many of his contemporaries.

● **ALBUMS:** *An Evening With Jerry Herman* (1993)★★★.

● **FURTHER READING:** *Showtune-A Memoir*, Jerry Herman with Marilyn Stasio.

Herman, Lenny

Although largely uncelebrated during his career as a bandleader, Lenny Herman made a significant contribution to the dance band music of New York, USA,

from the early 50s onwards. Based in hotels such as the Astor, Edison, Roosevelt, Waldorf-Astoria and New Yorker, his compact band, often dubbed 'The Mightiest Little Band In The Land', etched a definite impression on the evening dancers of those establishments with songs such as 'No Foolin'. Led by Herman's accordion playing, the band, which never numbered more than ten and frequently less than eight, also found engagements further afield in Philadelphia (the Warwick Hotel), Atlantic City (the Straymore Hotel), Virginia Beach (the Cavalier Hotel) and Dallas (the Baker Hotel). By the mid-60s the band had moved permanently to the Lake Tahoe area, where the now five or six strong ensemble earned its living playing to mixed audiences at the resort hotels. They continue to do so to this day.

Herman, Woody

b. Woodrow Charles Herman, 16 May 1913, Milwaukee, Wisconsin, USA, d. 29 October 1987. A child prodigy, Herman sang and tap-danced in local clubs before touring as a singer in vaudeville. To improve his act he took up the saxophone and later the clarinet, all by the age of 12. By his mid-teens he was sufficiently accomplished to play in a band, and he went on to work in a string of dance bands during the late 20s and early 30s. Last in this line was **Isham Jones**, Herman first being in Isham Jones's Juniors, with whom he recorded early in 1936. When Jones folded the band later that year, Herman was elected leader by a nucleus of musicians who wanted to continue. Initially a co-operative group, the band included flügelhorn player Joe Bishop, bassist Walt Yoder, drummer Frank Carlson and trombonist Neil Reid. With a positive if uncommercial view of what they wanted to achieve, they were billed as 'The Band That Plays The Blues' and gradually built a following during the swing era. The success of their recordings of 'Golden Wedding', a Jiggs Noble re-working of 'La Cinquantaine', and especially Bishop's 'At The Woodchoppers' Ball' helped the band's fortunes. During the early 40s numerous personnel changes took place, some dictated by the draft, others by a gradual shift in style. By 1944 Herman was leading the band which eventually became labelled as the First Herd. Included in this powerhouse were trumpeters Ray Wetzler, **Neal Hefti** and **Pete Candoli**, trombonist **Bill Harris**, tenor saxophonist **Joe 'Flip' Phillips** and the remarkable rhythm section of **Ralph Burns**, **Billy Bauer**, **Chubby Jackson** and **Dave Tough**, to which was added vibraphonist **Margie Hyams**. This band made several records which were not only musically excellent but were also big sellers, amongst them 'Apple Honey', 'Caldonia', 'Northwest Passage' and 'Goosey Gander'. During the next year or so the band's personnel remained fairly stable, although the brilliant if unreliable Tough was replaced in late 1945 by **Don Lamond**, and they continued to make good records, including 'Bijou', 'Your Father's Mustache', 'Wild Root' and 'Blowin' Up A Storm'. In 1946 the band still

included Candoli, Harris, Phillips, Bauer, Jackson and Lamond and amongst the newcomers were trumpeters **Sonny Berman**, **Shorty Rogers** and **Conrad Gozzo** and vibraphonist **Red Norvo**. The First Herd played a concert at Carnegie Hall to great acclaim but, despite the band's continuing popularity, at the end of this same year, 1946, Herman temporarily disbanded because of economic difficulties. The following year he was back with his Second Herd, known to posterity as the 'Four Brothers' band. This band represented a particularly modern approach to big band music, playing bop-influenced charts by **Jimmy Giuffre** and others. Most striking, however, and the source of the band's name, was the saxophone section. With Sam Marowitz and **Herbie Steward** on altos, **Stan Getz** and **Zoot Sims**, tenors, and **Serge Chaloff**, baritone, the section was thrustingly modern; and when Steward doubled on tenor, they created a deeper-toned sound that was utterly different to any other band of the time. The concept of the reed section had originated with **Gene Roland**, whose rehearsal band had included Getz, Sims, Steward and Giuffre. Heard by Burns and hired by Herman, these musicians helped create a new excitement and this band was another enormously successful group. Although the modern concepts took precedence, there was still room for straight ahead swingers. The brass section at this time included Rogers, Marky Markowitz and **Ernie Royal** and trombonist Earl Swope. The rhythm section included Lamond and vibraphonist **Terry Gibbs**. The reed section was dominant, however, and when Steward was replaced by **Al Cohn**, it was by far the best in the land. Apart from 'Four Brothers' the band had other successful records, including 'Keen And Peachy', 'The Goof And I' and 'Early Autumn'. This last piece was written by Burns to round out a three-part suite, 'Summer Sequence', he had composed earlier and which had already been recorded. The extra part allowed the record company to release a four-sided set, and Getz's solo on 'Early Autumn' was the first example of the saxophonist's lyrical depths to make an impression upon the jazz world. Unfortunately, despite its successes, the band wasn't quite popular enough, perhaps being a little ahead of its time. Once again Herman folded, only to re-form almost at once. Numbering the Herman Herds was never easy but the leader himself named his early 50s group as the Third Herd. Although lacking the precision of the Four Brothers band and the raw excitement of the First Herd, the new band was capable of swinging superbly. As before, Herman had no difficulty in attracting top-flight musicians, including **Red Rodney**, **Urbie Green**, **Kai Winding**, **Richie Kamuca**, **Bill Perkins**, **Monty Budwig** and **Jake Hanna**. Of particular importance to the band at this time (and for the next few years) was **Nat Pierce**, who not only played piano but also wrote many fine arrangements and acted as straw boss. The times were hostile to big bands, however, and by the mid-50s Herman was working in comparative obscurity. Members of the band, who then

included **Bill Berry**, **Bobby Lamb**, **Kamuca**, **Budwig** and **Harris**, wryly described this particular Herman group as the 'un-Herd'. Towards the end of the decade Herman was still fighting against the tide, but was doing it with some of the best available musicians: **Cohn**, **Sims**, **Don Lanphere**, **Bob Brookmeyer**, **Pierce**, **Kamuca**, **Perkins** and **Med Flory**. During the 60s and 70s Herman's bands were given various informal tags; the *Swinging Herd*, the *Thundering Herd*. Mostly they did as these names suggested, thundering and swinging through some excellent charts and with many fine sidemen many of whom were culled from the universities. Other leaders did this, of course, but Herman always ensured that he was far from being the solitary veteran on a bandstand full of beginners. He kept many older hands on board to ensure the youngsters had experienced models from whom they could draw inspiration. Among the sidemen during these years were **Pierce**, **Hanna**, **Bill Chase**, baritone saxophonist **Nick Brignola**, **Sal Nistico**, tenor saxophonist **Carmen Leggio**, **John Von Ohlen**, **Cecil Payne**, **Carl Fontana**, **Dusko Goykovich** and trombonists **Henry Southall** and **Phil Wilson**. In the late 60s Herman dabbled with jazz-rock but, although he subsequently kept a few such numbers in the band's book, it was not an area in which he was comfortable. In 1976 Herman played a major concert at Carnegie Hall, celebrating the 40th anniversary of his first appearance there. As the 80s began, Herman's health was poor and he might have had thoughts of retirement; he had, after all, been performing for a little over 60 years. Unfortunately, this was the time he discovered that his manager for many years had systematically embezzled funds set aside for taxes. Now Herman was not only flat broke and in danger of eviction from his home in the Hollywood Hills, but he also owed the IRS millions of dollars. Forced to play on, he continued to lead bands on punishing tours around the world, tours which were hugely successful but were simultaneously exacerbating his poor physical condition. In 1986 he celebrated 50 years as a bandleader with a tour that featured long-standing sideman **Frank Tiberi**, baritone saxophonist **Mike Brignola**, trumpeter **Bill Byrne** and bassist **Lynn Seaton**. The following year he was still on the road - and also on the sidewalk, when a gold star in his name was laid along Hollywood Boulevard's Walk of Fame. In March of that same year the Herman Herd, whatever number this one might be, was still thundering away at concerts, some of which fortunately, were recorded. But it could not, of course, go on forever, and Herman died in October 1987. As a clarinetist and saxophonist, sometimes playing alto, latterly soprano, Herman was never a virtuoso player in the manner of swing era contemporaries such as **Benny Goodman** or **Artie Shaw**. Unlike theirs, his playing was deeply rooted in the blues, and he brought to his music an unshakeable commitment to jazz. Despite the inevitable ups and downs of his career as a big band leader, he stuck to his principles and if he ever compromised it was always, somehow, on his own terms. He

composed little, although many of the First Herd's greatest successes were head arrangements conceived and developed on the bandstand or in rehearsal. Herman's real skills lay in his ability to pick the right people for his band, to enthuse them, and to ensure that they never lost that enthusiasm. In selecting for his band he had patience and an excellent ear. He knew what he wanted and he nearly always got it. Over the many years he led a band, scores of musicians passed through the ranks, many of them amongst the finest in jazz. No one ever had a bad word to say about him.

● **ALBUMS:** *Sequence In Jazz* (Columbia 1949)★★★★, *Dance Parade* (Columbia 1949)★★★★, *And His Woodchoppers* (Columbia 1950)★★★★, *Swinging With The Woodchoppers* (Dial 1950)★★★★, *Blue Prelude* (Coral 1950)★★★★, *Souvenirs* (Coral 1950)★★★★, *Live At The Hollywood Palladium* (1951)★★★★, with Charlie Parker *Bird With The Herd* (1951)★★★★, *Dance Date On Mars* (Mars 1952)★★★★, *Woody Herman Goes Native* (Mars 1952)★★★★, *At Carnegie Hall Vol 1 & 2* (MGM 1952)★★★★, *Classics In Jazz* (Capitol 1952)★★★★, *Thundering Herd* (1953)★★★★, *The Third Herd* (MGM 1953)★★★★, *Woody's Best* (Coral 1953)★★★★, *The Three Herds* (Columbia 1954)★★★★, *Woody Herman With The Erroll Garner Trio* (1954)★★★★, *The Third Herd Live In Stockholm Vols 1 & 2* (1954)★★★★, *Jackpot* (1955)★★★★, *Blue Flame* (MGM 1955)★★★★, *The Woody Herman Band* (Capitol 1955)★★★★, *Road Band* (Capitol 1955)★★★★, *Music For Tired Lovers* (Columbia 1955)★★★★, *12 Shades Of Blue* (Columbia 1955)★★★★, *Woodchoppers Ball* (Decca 1955)★★★★, *Ridin' Herd* (Columbia 1955)★★★★, *Woody* (Columbia 1956)★★★★, *Hi-Fi-ing Herd* (MGM 1956)★★★★, *Jackpot* (Capitol 1956)★★★★, *Blues Groove* (Capitol 1956)★★★★, *Jazz The Utmost* (Clef 1956)★★★★, *Woody Herman With Barney Kessel And His Orchestra* (1957)★★★★, *Woody Herman And His Orchestra i* (1957)★★★★, *Woody Herman Live Featuring Bill Harris Vols 1 & 2* (1957)★★★★, *Bijou* (Harmony 1957)★★★★, *Early Autumn* (Verve 1957)★★★★, *Songs For Hip Lovers* (Verve 1957)★★★★, *The Swinging Herman Herd* (Brunswick 1957)★★★★, *Love is The Sweetest Thing Sometimes* (Verve 1958)★★★★, *Live At Peacock Lake, Hollywood* (1958)★★★★, *The Herd Rides Again In Stereo* (Verve 1958)★★★★, *Summer Sequence* (Harmony 1958)★★★★, *Men From Mars* (Verve 1958)★★★★, *58'* (Verve 1958)★★★★, *Herman's Beat And Puentes Beat* (Everest 1958)★★★★, *Moody Woody* (Everest 1958)★★★★, *The Fourth Herd* (Jazzland 1959)★★★★, *Woody Herman's New Big Band At The Monterey Jazz Festival* (1959)★★★★, *Woody Herman Sextet At the Round Table* (Roulette 1959)★★★★, *At The Monterey Jazz Festival* (Atlantic 1960)★★★★, 1960 (1960)★★★★, *The Woody Herman Quartet* (1962)★★★★, *Swing Low Sweet Chariot* (Philips 1962)★★★★, *Woody Herman And His Orchestra ii* (1962)★★★★, 1963 (Philips 1963)★★★★, *Encore Woody Herman 1963* (Philips 1963)★★★★, *Live At Basin Street West* (1963)★★★★, *Encore* (1963)★★★★, *The New World Of Woody Herman* (1963)★★★★, *Hey! Heard The Herd* (Verve 1963)★★★★, *Woody Herman At Harrah's Club* (1964)★★★★, *The Swinging Herman Herd Recorded Live* (Philips 1964)★★★★, *Woody Herman 1964* (Philips 1964)★★★★, *Woody's Winners* (Columbia 1965)★★★★, *Woody's Big Band*

Goodies (Philips 1965)★★★★, *My Kind Of Broadway* (Columbia 1965)★★★★, *The Jazz Swinger* (Columbia 1966)★★★★, *Blowing Up A Storm* (Sunset 1966)★★★★, *Woody Live East And West* (Columbia 1967)★★★★, *Live In Seattle* (1967)★★★★, *Light My Fire* (1968)★★★★, *Heavy Exposure* (1969)★★★★, *Light My Fire* (Cadet 1969)★★, *Woody* (1970)★★, *Brand New* (1971)★★★★, *The Raven Speaks* (1972)★★★★, *Giant Steps* (1973)★★★★, *Woody Herman And His Orchestra iii* (1974)★★★★, *Herd At Montreux* (1974)★★★★, *Woody Herman With Frank Sinatra* (1974)★★★★, *Children Of Lima* (1974)★★★★, *King Cobra* (1975)★★★★, *Woody Herman In Warsaw* (1976)★★★★, *40th Anniversary: Carnegie Hall Concert* (1976)★★★★, *Lionel Hampton Presents Woody Herman* (1977)★★★★, *Road Father* (1978)★★★★, *Together: Flip & Woody* (1978)★★★★, *Chick, Donald, Walter & Woodrow* (1978) *Woody Herman And Friends At The Monterey Jazz Festival* (1979)★★★★, *Woody Herman Presents A Concord Jam Vol. 1* (1980)★★★★, *Woody Herman Presents Four Others Vol. 2* (1981)★★★★, *Live At The Concord Jazz Festival* (1981)★★★★, *Live In Chicago* (1981)★★★★, *Aurex Jazz Festival '82* (1982)★★★★, *Woody Herman Presents A Great American Evening* (1983)★★★★, *50th Anniversary Tour* (1986)★★★★, *Woody's Gold Star* (1987).

● **COMPILATIONS:** *The Hits Of Woody Herman* (Capitol 1961)★★★★, *The Thundering Herds Vols 1-3 3-LP box set* (Columbia 1963)★★★★, *Golden Hits* (Decca 1964)★★★★, *Greatest Hits* (Columbia 1966)★★★★, *The Turning Point 1943-44* (Decca 1967)★★★★, *The Band That Plays The Blues* (1937-42 recordings)★★★★, *The V-Disc Years Vol. 1* (1944-45 recordings)★★★★, *The First Herd* (1945 recordings)★★★★, *The Best Of Woody Herman* (1945-47 recordings)★★★★, *The V Disc Years 1944 - 46* (Hep Jazz 1993)★★★★, *The Fourth Herd & The New World Of Woody Herman* (Mobile Fidelity 1995)★★★★.

● **FURTHER READING:** *Woody Herman*, Steve Voce. *The Woodchopper's Ball*, Woody Herman with Stuart Troup. *Woody Herman: A Guide To The Big Band Recordings, 1936-87*, Dexter Morrill.

Hermeljin, Dylan

Dutchman Hermeljin was still studying business economics part-time when his first brace of 2000 And One records were released on Fierce Ruling Diva's Lower East Side label in 1989 preceding 1992's 'Focus', which arrived on fellow countryman Stefan Robber's Evolute imprint. It was a typical slice of passionate techno. Much of his output remains mysterious, though 100% Pure is him and Sandy, his partner at the Black Beat Record Store. Their tribal techno opus 'My Life In The Bush' arrived on his own 100% Pure label. Other monikers include Planet Gong ('Planet Gong', a **Djax Up Beats** dose of Detroit techno, actually recorded two years before release in 1994), *Babies From Gong* and *Edge Of Motion*. After just four releases 100% Pure were rewarded with an installment on Beechwood's New Electronica series, an album entitled *The Lowlands* emerging.

● **ALBUMS:** *New Electronica Presents: The Lowlands* (Beechwood 1994)★★★★.

Herndon, James

b. Durham, North Carolina, USA. Herndon grew up with gospel singing legend **Shirley Caesar** in North Carolina before enrolling at Hillside High School. He remained good friends with Caesar, and she soon asked him to join the Caravans as singer and pianist when she joined that group in the late 50s. From 1959-67 he travelled and recorded with the Caravans during a period many consider to be their peak. As a part-time diversion he also established his own gospel group, the Wright Special, in Detroit, and worked with **Motown Records** artist **Kim Weston**, serving as her bandleader, pianist and arranger. More infrequently, he also collaborated with **Aretha Franklin**. Through the late 60s and early 70s he likewise embarked on his own solo career, releasing a succession of high quality albums for Light Records, the best of which many contend to be *Nobody But You*.

● ALBUMS: *Nobody But You* (Light 1978)★★★.

Herndon, Ty

b. Butler, Alabama, USA. 90s country singer Ty Herndon grew up with a background of family singing, both at home and in church. He went to Nashville to seek his fortune, but through bad management agreements, he made no progress and his mother lost her house. 'Hat Full Of Rain' summarizes his problems: 'I've been ridin' through the storm, feelin' weary and worn.' He kept plugging away at his music and in 1993, he became the Texas Entertainer of the Year. Nashville has now welcomed him back and his debut album included guest vocals from **Joe Diffie** and **Patty Loveless**. The title track, a dramatic ballad, was a US country hit, while he dipped into the **Jim Croce** songbook for 'You Don't Mess Around With Jim'. The 1996 follow-up was a disappointment, suffering from a shortage of standout material.

● ALBUMS: *What Mattered Most* (Epic 1995)★★★★, *Living In A Moment* (Epic 1996)★★, *Big Hopes* (Epic 1998)★★★.

Heroes - David Bowie

The Germanic feel of this album is not surprising, as Bowie recorded it in Berlin during his infatuation with the city. It was a much more lively affair than *Low* and has the benefit of a title track that remains one of his best ever songs (in addition to excellent contributions from Fripp and Eno). 'Beauty And The Beast' was difficult to accept as a single, yet it works as the album's opener. 'Sense Of Doubt' is the opposite of 'Heroes' - dark and moody, as is 'Neukoln'. Even through the doom and gloom, this is an important Bowie album, and one to which critics return time and time again.

● Tracks: *Beauty And The Beast*; *Joe The Lion*; *Heroes*; *Sons Of The Silent Age*; *Blackout*; *V-2 Schneider*; *Sense Of Doubt*; *Moss Garden*; *Neukoln*; *The Secret Life Of Arabia*.

● First released 1977

● UK peak chart position: 3

● USA peak chart position: 35

Heron

Folk-rock attraction Heron were one of several groups signed to both the Red Bus agency and Dawn label, home of **Mungo Jerry** and **Mike Cooper**. The unit's grasp of melody was unveiled on *Heron*, released to coincide with the ambitious *Penny Concert Tour* on which the group shared a bill with progressive rock acts Comus and Titus Groan and afro-rock practitioners Demon Fuzz. Heron, whose line-up included Roy Apps (guitar/vocals), Steve Jones (keyboards), Tony Pook (vocals/percussion), Mike Finesilver (bass) and Terry Gittings (drums), then completed a second set, *Twice As Nice At Half The Price*, before disbanding.

● ALBUMS: *Heron* (Dawn 1970)★★★, *Twice As Nice At Half The Price* (Dawn 1972)★★.

● COMPILATIONS: *Best Of Heron* (1989)★★★.

Heron, Mike

b. 12 December 1942, Scotland. This multi-instrumentalist was a founder member of the **Incredible String Band**. Heron's first solo outing, on *Island*, included such names as the **Who**, and **John Cale** in the credits. After the band split, in 1974, Heron remained in the UK and formed Mike Heron's Reputation, following a more rock-orientated path. They released only *Mike Heron's Reputation*, this time on Neighbourhood Records. Although Heron recorded a number of albums, albeit on a different label every time, none of these achieved the degree of success that his former association with **Robin Williamson** had brought. *The Glenrow Tapes* was a set of remastered demo recordings that had not previously been released.

● ALBUMS: *Smiling Men With Bad Reputations* (Island 1971)★★, *Mike Heron's Reputation* (1975)★★★, *Diamond Of Dreams* (1977)★★, *Mike Heron* (1980)★★, *The Glenrow Tapes, Volume 1* (1987)★★, *The Glenrow Tapes, Volume 2* (1987)★★, *The Glenrow Tapes, Volume 3* (1987)★★, *Where The Mystics Swim* (Demon 1996)★★.

● COMPILATIONS: *The Glen Row Tapes* (1993)★★★.

Herring, Vincent

b. 19 November, 1964, California, USA. One of the most exciting alto saxophone players working in the hard bop idiom, he idolizes **Cannonball Adderley** and was chosen by Cannonball's brother **Nat Adderley** to play in the Cannonball Adderley Legacy Band. In July 1984, when his band was playing in the Manhattan streets, Herring was approached by record-label proprietor Sam Parkins with the offer of a recording date. Since then he has gigged or recorded with many distinguished figures, including **Horace Silver**, **Cedar Walton**, **Art Blakey**, **McCoy Tyner**, **Larry Coryell**, **Jack DeJohnette**, **Beaver Harris**, **Lionel Hampton**, and **David Murray**. In 1988 in Paris he took part in an alto summit with **Phil Woods**, **Frank Morgan**, **Bob Mover**, **C. Sharps** and **McLean**. In 1990 he toured Europe with his own quintet.

● ALBUMS: *Scene One* (1989)★★★★, *American Experience* (S&R 1990)★★★, with Nat Adderley: *Talkin' About You*

(1991)★★★★, with Adderley *We Remember Cannon* (1991)★★★, *Evidence* (Landmark 1991)★★★, *Dawnbird* (Landmark 1994)★★★, *Folklore*, *Live At The Village Vanguard* (MusicMasters 1995)★★★★, *Don't Let It Go* (MusicMasters 1995)★★★.

Herrmann, Bernard

b. 29 June 1911, New York, USA, d. 24 December 1975, Los Angeles, USA. One of the most highly regarded composers and arrangers of background music for films, from the early 40s through to the 70s. Herrmann studied at New York University and the Juilliard School of Music, before joining CBS broadcasting in 1933. While serving as a composer conductor for radio documentaries and dramas he became associated with Orson Welles, and began his film career by scoring Welles' legendary *Citizen Kane*, for which he was nominated for an Academy Award in 1941. He did win the Oscar that year, not for *Citizen Kane*, but for his music to *All That Money Can Buy* (also known as *The Devil And Danny Webster* amongst other titles), generally thought of as among his best work. His other early scores included another Welles classic, *The Magnificent Ambersons*, *Jane Eyre*, *Hangover Square*, *Anna And The King Of Siam*, *The Ghost And Mrs Muir*, *The Day The Earth Stood Still*, *Five Fingers*, *Beneath The 12 Mile Reef*, *King Of The Khyber Rifles*, *Garden Of Evil*, *The Egyptian* (with **Alfred Newman**), *The Man In The Grey Flannel Suit*, *Prince Of Players* and *The Kentuckian* (1955). Herrmann then proceeded to make several films with Alfred Hitchcock - he became known as the director's favourite movie composer. They included thrillers such as *The Man Who Knew Too Much*, *The Wrong Man*, *Vertigo*, *North By Northwest*, *Psycho* and *Marnie*. He was also a consultant on Hitchcock's sinister *The Birds*. Herrmann was 'gravely wounded' when Hitchcock rejected his score for *Torn Curtain* in favour of one by **John Addison**; this decision terminated their relationship.

His other dramatic scores included *A Hatful Of Rain*, *The Naked And The Dead*, *Journey To The Centre Of The Earth*, *The Three Worlds Of Gulliver*, *Mysterious Island*, *Cape Fear*, *Tender Is The Night*, *Joy In The Morning*, *Sisters*, *It's Alive*. Between 1965 and 1975, Herrmann spent much of his time based in Britain, and composed the background music for a good many European productions, such as *Jason And The Argonauts*, *Fahrenheit 451*, *The Bride Wore Black*, *Twisted Nerve*, *The Battle Of Nerreveta*, *The Night Digger* and *Endless Night*. At the end of his career, as at the beginning, Herrmann was nominated for an Academy Award twice in the same year. This time, however, neither *Taxi Driver* nor *Obsession* won the Oscar for Original Score, and Herrmann died, the day after he completed recording the music for Martin Scorsese's *Taxi Driver* in 1975. The many recordings of his vast output include *Classic Fantasy Film Scores* conducted by Herrmann, *Citizen Kane - Classic Film Scores Of Bernard Herrmann* with the National Philharmonic

Orchestra, and *From Citizen Kane To Taxi Driver* (1993) on which Elmer Bernstein conducts the Royal Philharmonic Orchestra. In 1992, an hour-long, analytical documentary, *Music For The Movies: Bernard Herrmann*, which included home movies, interviews, and a scene from Hitchcock's *Torn Curtain* accompanied by Herrmann's original, rejected music, was shown on US television.

● FURTHER READING: *Bernard Herrmann*, E. Johnson. *A Heart At Fire's Center: The Life And Music Of Bernard Herrmann*, Steven C. Smith.

Hersh, Kristin

b. c.1966, Atlanta, Georgia, USA. As the lead singer of **Throwing Muses**, one of alternative US rock music's most influential and enduring groups, Hersh elected to pursue a simultaneous solo career after the parent band nearly dissolved in 1992. With her step-sister and band-mate Tanya Donelly setting out to form the commercially successful **Belly**, Hersh kept the name Throwing Muses but also began to write songs destined for self-accompaniment. She had already explored some disconcerting mental and psychological imagery on previous Muses albums, not least the loss of custody of her son Dylan (she now has a younger son, Ryder, five years Dylan's junior). It had resulted in Hersh relocating to her son's home-town of Newport, Rhode Island, where she herself grew up, sheltered from a stormy adolescence by her **X** and **Violent Femmes** records. Though her own parents were free-thinking liberals, she was equally influenced by her Baptist grandparents. She moved to Newport from Atlanta when she was six years old, and her father taught courses in Zen Buddhism and American Indian mythology. Her parents divorced at the age of 11, but this offered an unexpected boon: the father of her best friend, Tanya Donelly, marrying her mother. It was Hersh who was primarily behind the formation of Throwing Muses with Donelly, allowing her an outlet for the songs she had been writing from childhood. Some of these made extremely uncomfortable listening, and with the Muses' rise she found her new-found celebrity difficult to handle. By the advent of her solo career Hersh had partially conquered her psychological battle with the aid of lithium, and by the mid-90s she felt able to continue without any recourse to pharmaceuticals. Some of this turbulence was captured in the fibre of *Hips And Makers*, but so was a great deal more, the artist herself describing it as 'a real life record. It's personal, literally so; full of skin and coffee, shoes and sweat and babies and sex and food and stores - just stupid stuff that's a really big deal.' Michael Stipe of **R.E.M.** guested on backing vocals for promotional single 'Your Ghost', though elsewhere just Hersh's voice, guitar and intermittent cello carried the songs, produced by Lenny Kaye (**Patti Smith**). By now she had become wary of being characterized as the mad woman with a guitar, and the collection reflected her resentment with female creativity being so unobjec-

tively linked with mental instability. After returning to the Throwing Muses format with palpable enthusiasm for *University* in 1995, she also revealed news of a first film project, *Guess What's Coming To Dinner*, written with husband and manager Billy O'Connell. Electing to leave Throwing Muses in 1997 Hersh released *Strange Angels*, a more confident and accessible collection.

● ALBUMS: *Hips And Makers* (Warners/4AD 1993)★★★, *Strange Angels* (4AD 1998)★★★.

Hession, Paul

b. 19 September 1956, Leeds, England. Although Hession's grandfather had played the drums in a cavalry regiment, his own first musical exposure was to the guitar, a gift from his parents when he was seven years old. About the same time he started singing in a church choir, and credits choir-leader and improvising organist William Isles-Pulford with instilling in him a love of music. He began playing drums himself in 1971, a new departure which involved the usual apprenticeship in Working Men's Club rock bands. Seeing **Elvin Jones** at **Ronnie Scott's** Club in 1975 gave him 'food for thought for years'. In 1979 he formed a partnership with alto saxophonist **Alan Wilkinson**, which has carried on into the 90s. In 1983 they (together with guitarist Paul Buckton and live electronics improviser John McMillan) founded the Leeds Termite Club, both performing free improvised music and promoting players from the UK, Europe and the USA. In 1987 Hession proved his bop credentials by backing west coast bebop tenor saxophonist **Teddy Edwards**. Word of the quality of the Leeds improvisation scene reached London, and Hession played at **Derek Bailey's** Company Week in 1988. A partnership with Wuppertal-based tenor Hans-Peter Hiby resulted in *The Real Case* in 1988. In a trio format with Wilkinson and bassist **Simon Fell**, Hession toured in 1991 under the title 'October Onslaught'. His torrential polyrhythmic style and his ability to raise the stakes in formidable company establish him as a prime mover in the attempt to inject excitement and power back into total improvisation - a return to its roots in free jazz.

● ALBUMS: with Hans-Peter Hiby *The Real Case* (1988)★★★, with Simon Fell *Compilation 2* (1991)★★★.

Hester, Carolyn

b. 1936, Waco, Texas, USA. Hester spent her childhood in Austin and Dallas (her grandparents had been folk singers) and then she relocated to New York in 1956 to study acting with the American Theater Wing. In 1958 Hester left to sing in clubs in Cleveland and Detroit. Her first album was released for **Decca Records'** Coral subsidiary in 1958 when Hester was 21. It was produced by **Norman Petty**, **Buddy Holly's** manager, and Hester soon befriended both Petty and his charge. The record, containing purely traditional material, served as a springboard for performances on the New York folk network, as Hester became part of a new wave of acoustic talent who would dominate the 60s (**Joan Baez**

attended an early concert, and Hester met **Bob Dylan** at an early show at the famed Gerde's Folk City). Tradition Records hosted her second album, the first of several to be titled simply *Carolyn Hester*, which was produced with label owners the **Clancy Brothers**. In the UK it was renamed *Thursday's Child* and released on Ember Records. It included several folk club staples of the period such as 'House Of The Rising Sun' and 'Go Away From My Window'. After passing an audition at **Columbia Records** for **John Hammond** her second self-titled collection followed, featuring subsequent fellow Hammond signing Bob Dylan on harmonica, as well as guitarist Bruce Langhorne and **Odetta** bass player Bill Lee (father of film maker Spike Lee). To promote it she came to England, playing her first UK concerts at the Troubadour. Taking a flat in Tregunter Road alongside new husband **Richard Farina**, they became the first of a wave of American folk emigrates to base themselves in London. Rory McEwan then booked both for the Edinburgh Festival, but the marital relationship was already failing, despite the fact that Hester was concurrently helping type Farina's celebrated book, *Been Down So Long, It Looks Like Up To Me*. Back in the USA she became a regular on the *Hullabaloo* television series, and renewed acquaintances with Norman Petty following a second, less successful album for Columbia. She subsequently recorded two live albums for Petty's **Dot Records**, and in the 90s these remain the only Hester material still in print thanks to reissues by Bear Family Records. She continued to appear regularly at the Edinburgh Festival and by the late 60s her popularity in the UK outstripped domestic sales. This situation was exacerbated by her noble organisation of a singers' boycott of ABC television's *Hootenanny* show, following its refusal to allow **Pete Seeger** to perform after he was blacklisted as a communist. A second contract was then signed with Columbia but no releases were forthcoming, aside from a 'best of' compilation. Although Hester remained a popular live attraction, her position in folk's hierarchy was gradually over-run by Joan Baez and **Judy Collins**. In the late 60s Hester embraced a rock-orientated direction with a group, the Carolyn Hester Coalition, but it was a largely unremarkable flirtation. She then abandoned music for a full decade while she brought up her children, though she continued to perform sporadically. She returned to a more active profile in 1982. In the 90s many were drawn to her back-catalogue via the testimony of long-term fan **Nanci Griffith**, who featured Hester on her *Other Voices* album and invited her to join her for her appearance at the Royal Albert Hall in London. Her recent albums for the Road Goes On Forever label have been well received.

● ALBUMS: *Carolyn Hester* (Coral 1957)★★★, *Scarlet Ribbons* (Coral 1958)★★★, *Carolyn Hester* (Tradition 1960)★★★, *Carolyn Hester* (Columbia 1961)★★★, *This Life I'm Living* (Columbia 1963)★★★, *That's My Song* (Dot 1964)★★★, *Carolyn Hester At The Town Hall* (Dot 1965)★★,

The Carolyn Hester Coalition (Pye 1969)★★★, *Thursday's Child Has Far To Go* (1971)★★★, *Carolyn Hester* (1974)★★★, *Music Medicine* (80s)★★★, *Warriors Of The Rainbow* (80s)★★, *Texas Songbird* (Road Goes On Forever 1994)★★★, *From These Hills* (Road Goes On Forever 1996)★★★.

Hewerdine, Boo

b. 1961, London, England. Singer-songwriter Hewerdine is a proud resident of Cambridge, England, where he moved with his parents aged 12 and which he likes because 'nothing ever happens here. You can get on with things.' However, at age 18 he returned to London to live in his late grandmother's house in Edgware, London, which set about a downward personal spiral. He suffered from agoraphobia and was (unjustly) accused of theft and fired from his job at a record shop. However, he found a friend with similar experiences and together they began to explore music as an outlet for their traumas. He returned to Cambridge to form Placebo Thing, then the marginally more successful The Great Divide. The latter released two singles for **Enigma Records** after being recommended to the label by Mike Scott of the **Waterboys**. These attracted a fair degree of attention within the UK's minor press, but more mainstream media support was not forthcoming. In January 1985 Hewerdine once again returned to Cambridge to work in a record shop, and set up a third band, the **Bible**. Working with jazz drummer Tony Shepherd he wrote an album of songs, *Walking The Ghost Back Home*, released through Norwich independent Backs Records in 1987. Two singles drawn from the set, 'Gracelands' and 'Mahalia', achieved slight success, with the album also earning extensive critical support. With the band having expanded to a quartet the Bible signed with **Chrysalis Records** and just missed the UK Top 40 with a re-recorded 'Gracelands' and 'Honey Be Good'. After the disappointing commercial performance of 1988's *Eureka*, Hewerdine grew unhappy about the band's direction: 'I thought we were turning into an ordinary group.' He began playing his first solo gigs as a result, while the rest of the Bible became Liberty Horses. Hewerdine then made the acquaintance of American 'new country' artist Darden Smith. Together they spent four days writing songs that later formed the collaborative *Evidence* album (they would also work together on Darden's solo album). Hewerdine's own solo debut came as a result of sessions spent recording nearly 30 songs at Church Studio in north London in 1990. These songs were whittled down and augmented with the help of co-producer Rob Peters (formerly of Birmingham's **Dangerous Girls**) to produce *Ignorance*. The lyrics addressed the period during the late 70s when the artist was slowly falling apart in north London, but escaped the morbidity that might have been triggered by those events with some bright, uplifting instrumentation. With support slots to **Tori Amos** and another widely applauded single, 'History', the album did just enough

commercially to sustain Hewerdine's status. He also wrote songs for **Eddi Reader** (notably 'Patience of Angels') and **Clive Gregson** and did production work with Laurie Frelove. *Baptist Hospital* failed to match the anticipation, the results being somewhat lacklustre.

● ALBUMS: with Darden Smith *Evidence* (Ensign 1989)★★★, *Ignorance* (Ensign 1992)★★★, *Baptist Hospital* (Blanco y Negro 1996)★★.

Hex

Hex started as the multi-media side of **Ninja Tune Records**, firstly with Rob Pepperell in charge and later Stuart Warren Hall. Working closely with Jonathan Moore and Matt Black, Hex has created a number of projects aimed at developing the role of the DJ and evolved into a 'multi-armed posse manipulating multiple sound and vision sources'. Some of their software applications are based around sampling and remixing ideas, while two installations, 'Synopticon' (TRADE-MARK) at the Barbican and 'Generator' (TRADE-MARK) at the Glasgow Gallery of Modern Art, allowed visitors to create and mix sounds and visuals simultaneously. As a live attraction Hex has become an exciting VJ team working at Ninja Tune's club nights, Stealth and Kungfusion. Attempting to expand the established formats Hex created a scratch video *Natural Rhythm* to accompany **Coldcut**'s 'Atomic Moog' (1998). It was the first in a trilogy of collaboration that also included 'More Bits And Pieces' and 'Timber' (as Hexstatic). They also contributed a number of games, creative tools and videos to Coldcut's album *Let Us Play*. By 1998 Hex were signed to Ninja Tune as an artist, no longer just the multi-media arm of the label.

Hex Enduction Hour - Fall

To use the word challenging seems patronising when describing the Fall's work. Leader Mark E Smith does not tolerate fools gladly and he would verbally lash such pompous observations. However, it is a difficult album to love as it is lyrically uncompromising and musically spartan. This was the first of many Fall albums to chart, thanks to regular plugs from Fall-father John Peel, and as such it remains a favourite. 'Just Step S'Ways' is the track that remains in the head, although 'Who Makes The Nazis?' is a disturbingly accurate dialogue of what was to come throughout the 80s in the UK with right-wing factions.

● Tracks: *The Classical*; *Jawbone And The Air-Rifle*; *Hip Priest*; *Fortress/Deer Park*; *Mere Pseud Mag. Ed*; *Winter (Hostel Maxi)*; *Winter 2*; *Just Step S'Ways*; *Who Makes The Nazis?*; *Iceland*; *And This Day*.

● First released 1982

● UK peak chart position: 71

● USA peak chart position: did not chart

Hey Boy! Hey Girl!

This slight 1959 feature starred husband and wife team **Keely Smith** and **Louis Prima**. The latter was renowned as a jazz vocalist, trumpeter, composer and bandleader,

whose rhythmic style provided a stepping-stone towards rock 'n' roll. After their marriage, the pair embraced Smith's MOR inclinations, enjoying residencies in Las Vegas clubs where they were backed by Sam Butera And The Witnesses. The group appeared with the couple in *Hey Boy! Hey Girl!*, in which Smith plays Dorothy Spencer, a singer who joins Prima and the Witnesses on the understanding that the band will help her with a church bazaar. The film featured such numbers as 'Autumn Leaves', 'Fever', 'When The Saints Go Marching In' and 'Lazy River', although it does not include the duo's 1959 US hit, 'That Old Black Magic'. The couple separated in 1961; Smith later enjoyed a UK hit with 'You're Breaking My Heart' (1965), while Prima enjoyed greater acclaim by providing the voice for King Louis in the **Walt Disney** cartoon *The Jungle Book*.

Hey Let's Twist

Few imagined that when R&B troupe **Hank Ballard And The Midnighters** placed 'The Twist' on the b-side of 'Teardrops On Your Letter', that the song would inspire an early 60s dance craze. **Chubby Checker** gained the plaudits for popularizing the craze on record, but the Twist initially sprang from relative obscurity when it was showcased at Manhattan's chic club The Peppermint Lounge. The club's houseband, **Joey Dee And The Starlighters**, starred in this 1960 film alongside singers Jo-Ann Campbell and **Teddy Randazzo**. *Hey Let's Twist* offered little in the way of plot; rather it featured the venue and acts performing while clientele swivelled across the dancefloor in 'twisting' fashion. Decried at the time as 'lewd' by the moral majority, the Twist, now looks quaint and faintly ridiculous, adjectives also applicable to this film. However, Dee enjoyed brief success in the US charts with several songs from the soundtrack including the number 1 hit, 'Peppermint Twist', 'Shout', which reached number 6, and 'Hey Let's Twist', which peaked at number 20. 'Peppermint Twist' also entered the UK Top 40, inspiring a British release for the *Hey Let's Twist* soundtrack, as well as a less distinguished follow-up movie, *Two Tickets To Paris*. However, by the time this was achieved the first rumblings of Mersey Beat could be heard. The Twist and its propagators were about to be eclipsed by something of a less transitory nature.

Heyman, Edward

b. 14 March 1907, New York, USA. A prolific lyricist, whose output during the 30s and 40s included several enduring standards, Heyman studied at the University of Michigan, before collaborating with Ken Smith on 'I'll Be Reminded Of You' for the 1929 **Rudy Vallee** movie *The Vagabond Lover*. He had his first big hit a year later with the magnificent 'Body And Soul', written with **Johnny** (later John) **Green**, Robert Sour and Frank Eyton, which was introduced by **Libby Holman** in the sophisticated revue *Three's A Crowd*. Green was

to compose the music for many of Heyman's songs during the early 30s, including 'Hello, My Lover, Goodbye', 'My Sweetheart 'Tis Of Thee' and 'One Second Of Sex' (all three from the 1931 stage musical *Here Goes The Bride*), 'Out Of Nowhere' (a US number 1 for **Bing Crosby**), 'I Cover The Waterfront', 'Weep No More My Baby' (from the 1933 stage musical *Murder At The Vanities*), 'You're Mine You', 'Easy Come, Easy Go', and 'I Wanna Be Loved' (with **Billy Rose**). The latter number was revived in 1950 when it became a US number 1 for the **Andrews Sisters**. Heyman's other songs during the 30s and 40s included 'Ho Hum' (with **Dana Suesse** for the Marx Brothers film *Monkey Business*), 'It's Every Girl's Ambition', 'Kinda Like You', 'Kathleen Mine', 'You're Everywhere', 'Drums In My Heart' and 'Through The Years' (all with **Vincent Youmans** for the 1932 stage show *Through The Years*), 'My Darling' (with Richard Myers for the 1932 *Earl Carroll Vanities*), 'My Silent Love' (with Dana Suesse), 'Blame It On My Youth' (with **Oscar Levant**), 'You Oughta Be In Pictures' (with Dana Suesse, sung by **Jane Froman** in the *Zeigfeld Follies* of 1934), 'You're One In A Million', 'Dream Kingdom' and 'Silver Sails' (all three with Harden Church for the stage show *Caviar* (1934), several songs with Suesse for the 1935 film musical *Sweet Surrender*, 'Moonburn' (with **Hoagy Carmichael**, sung by Bing Crosby in the 1936 film *Anything Goes*), 'Boo-Hoo!' (with Carmen Lombardo and John Jacob Loeb), 'Bluebird Of Happiness' (with Harry Parr Davis and Sandor Harmati), 'Love Letters' (with **Victor Young**), and 'If I Steal A Kiss' and 'What's Wrong With Me?' (both with **Nacio Herb Brown**), which were featured, along with others, in the **Frank Sinatra-Kathryn Grayson** film *The Kissing Bandit* (1948). In the 50s Heyman worked again with Victor Young on the songs for the unsuccessful Olsen and Johnson stage show *Pardon Our French* (1950). They also collaborated on the exquisite ballad 'When I Fall In Love' (1951), which is usually associated with **Nat King Cole**, and on 'Blue Star' (1955), the theme from the popular *Medic* television series. After that Heyman worked only occasionally, but his old songs continued to be featured in musical films such as *The Five Pennies* and *The Helen Morgan Story* (UK title: *Both Ends Of The Candle*), and in 1963 he adapted composer Mark Lawrence's theme from the movie *David And Lisa*, for 'David And Lisa's Love Song'.

Heyward, Nick

b. 20 May 1961, Beckenham, Kent, England. The original lead vocalist in UK chart group **Haircut 100**, Heyward left for a solo career in late 1982. Early the following year he returned with a couple of chart hits, 'Whistle Down The Wind' and 'Take That Situation', both close to the 'boy next door blue-eyed soul' style developed by his former group. His debut solo album, *North Of A Miracle*, which included the up-tempo 'Blue Hat For A Blue Day', was a solid effort that won critical approval and sold well. It featured **Beatles** engineer

Geff Emerick as co-producer. An uneasy move away from his teenage audience was completed with the funk-influenced 'Warning Sign' but like many former teenage pin-ups the transition brought only limited commercial success. In 1988 he moved to **Warner Brothers Records**, but both the single, 'You're My World', and accompanying album, *I Love You Avenue*, failed to re-establish him in the mainstream. For the next four years Heyward concentrated on his second career as a graphic artist, until returning in 1992 with a new album for Epic Records and tour dates alongside **Squeeze**. Over the next two years he toured regularly, particularly in the USA, where he supported such alternative luminaries as **Belly**, **Lemonheads**, **Mazzy Star** and **Therapy?** (arguably the most unlikely coupling, given Heyward's reputation for gentle, pastoral songs). Much effort was put into *Tangled*; resulting in an outstanding album full of great melodies and fascinating lyrics. Released at the height of renewed interest in the Beatles, Heyward's album identifies him with the fab four and much of the late 60s quality pop song era. Neither the album nor the singles taken from it found much commercial favour, and it was difficult to imagine what he would have to do in the future, as on this showing Heyward had reached a creative peak. He worked on **Edward Ball**'s 1996 solo album, and signed to **Creation Records** in 1997. The album that followed was perplexing; all the regular Heyward trademarks were present, catchy hooks and vocals were up to standard yet the overall impression was strangely disappointing. It would appear that Heyward had been listening to the Beatles' *Revolver* prior to entering the recording studio. Stand out tracks were 'My Heavy Head', 'The Man You Used To Be' and 'Stars In Her Eyes', but the next classic Heyward pop song was not on this album. Creation released him from his contract in 1998.

● **ALBUMS:** *North Of A Miracle* (Arista 1983)★★★, *Postcards From Home* (Arista 1986)★★, *I Love You Avenue* (Warners 1988)★★, *From Monday To Sunday* (Epic 1992)★★, *Tangled* (Epic 1995)★★★★, *The Apple Bed* (Creation 1998)★★★★.

● **COMPILATIONS:** *Best Of Nick Heyward And Haircut 100* (Ariola 1989)★★★★, *The Greatest Hits Of Nick Heyward & Haircut 100* (RCA Camden 1996)★★★★.

● **FURTHER READING:** *The Haircut 100 Catalogue*, Sally Payne. *Haircut 100: Not A Trace Of Brylcreem*, no editor listed.

Heywood, Eddie

b. 4 December 1915, Atlanta, Georgia, USA, d. 2 January 1989, North Miami, Florida, USA. Heywood received his first piano lessons from his father, also named Eddie, who was a well-known bandleader in the 20s. Heywood joined his father, playing piano in the pit band at an Atlanta theatre. He also accompanied singers, including **Bessie Smith**, and thereafter worked in various small jazz groups, including those led by **Wayman Carver**, **Benny Carter** and **Don Redman**. His gift for accompanying singers was displayed by his recordings with **Billie Holiday** and **Alberta Hunter**. In

1943 he took a sextet into the Cafe Society Downtown, being billed as the 'Biggest Little Band in the Land'. The type of music they played, and their billing, placed them in direct competition with **John Kirby** but, thanks to the presence of **Doc Cheatham** and **Vic Dickenson**, they held their own. Heywood had a hit record in 1944 with an unusual arrangement of 'Begin The Beguine' but his career was soon plagued by ill-health. Suffering partial paralysis in his hands, he worked less yet continued to write and had successes in the mid-50s with 'Canadian Sunset', 'Soft Summer Breeze' and other delightful songs. Further paralysis developed in the 60s; however he persevered and was still writing and occasionally performing throughout the 70s and into the early 80s. By this time he was working in the field of light music rather than jazz; indeed, close examination of his work, even from early in his career, shows him to have been a skilled musician with jazz associations and associates rather than a committed jazzman in his own right.

● **ALBUMS:** *The Eddie Heywood Trio i* (1951)★★★, *The Eddie Heywood Trio ii* (c.1954)★★★, *The Eddie Heywood Trio iii* (1956)★★, *Canadian Sunset* (1958)★★★.

● **COMPILATIONS:** *Biggest Little Band Of The 40* (1944)★★★★, *Eddie Heywood And The Blues Singers* (Document 1996)★★★★.

Heywood, Heather

b. Heather Williamson, 26 December 1950, Crosshouse, Kilmarnock, Ayrshire, Scotland. A Scottish ballad singer with a fine, clear voice and a growing reputation. Williamson had always experienced singing around her home, but it was not until hearing an album by **Martin Carthy** that she started to broaden her musical horizons. She first went to a folk club around 1968, in Irvine, and soon after performed her first floor spot. By now she had also come into contact with the singing of **Lizzie Higgins** and other Scottish singers. It was to be quite a few years, however, before she started doing bookings in her own right. Initially this was mainly the local clubs of Scotland while in 1970 she married Pete Heywood. As a singer, and interpreter of song, her main inspiration is **Dick Gaughan**. With her first release, Heywood was able to add to her growing reputation, but it was the follow-up, *By Yon Castle Wa'*, that started to awaken interest further afield in this highly talented singer. Equally at home with traditional or contemporary material, the album included contributions from, among others, Brian McNeill (fiddle/guitar/concertina/bouzouki), Dougie Pincock from the **Battlefield Band** (highland pipes/whistle/flute/low whistle/soprano saxophone) and Colin Matheson from **Ceolbeg** (piano). Heywood also sings with the group **Quadrille**, and in 1993 was voted Artist Of The Year by Glasgow's Star Club.

● **ALBUMS:** *Some Kind Of Love* (1988)★★, *By Yon Castle Wa'* (Greentrax 1992)★★★★.

Hi Records

Formed in Memphis, Tennessee, USA, in 1957 by Ray Harris, a rockabilly singer, Hi Records - the letters originally stood for Hit Instrumentals - became a key black music label in the 70s, primarily as the home of soul/gospel giant **Al Green**. Harris launched the company for an investment of \$3.50. Hi's first major hit came in late 1959 with 'Smokie Part 2' by the **Bill Black Combo** and crystallized the following year with Black's Top 10 'White Silver Sands'. In 1961 Black's saxophonist, **Ace Cannon**, began a short string of Hi hits with the US Top 20 single 'Tuff'. The mid-60s found soul singer **Willie Mitchell**, leader of Hi's house band, as the label's biggest seller with nine chart hits, none of which made the Top 20. Mitchell purchased Hi in 1970, the same year he brought Green to the label. Green eventually placed 16 Hi singles on the charts, seven of which were US Top 10 hits (including the 1972 number 1 hit 'Let's Stay Together'). **Ann Peebles** was the last notable Hi artist, best known for the 1973 Top 10 single 'I Can't Stand The Rain'. Hi was sold to Cream Records in the late 70s but failed to survive the disco era. Today Hi records are being reissued by **Demon Records** in the UK and MCA in the USA.

● COMPILATIONS: *The Greatest Hits From Memphis* (1969)★★★, *Hi Records - The Early Years* (1987)★★★, *Hi Records - The Early Years, Volume Two* (1988)★★★, *Hi Rhythm & Blues* (1988)★★★, *The Soul Years* (1988)★★★★, *Hi Records - The Blues Sessions* (1988)★★★, *The Hi Records Story* (1989)★★★.

Hi-Bias Records

A dance label based in Toronto, Canada, Hi-Bias Records was widely proclaimed as 'the DJ's label' in the early 90s. The imprint grew out of the collapse of Big Shot Records (which had released material by Index, Dionne, Amy Jackson, **Dream Warriors**, etc.) in 1990, with producer and co-founder Nick Anthony Fiorucci describing his new label as 'the next progression to the Big Shot sound'. Fiorucci's partner was Michael Ova. The term Hi-Bias was first used by an artist title on Big Shot for the single, 'Wanna Take You Home'. Hi-Bias began with three releases in 1990 which were later accredited by *Record Mirror* as 'putting Canadian dance music on the map'. The label's high profile releases, which were often extravagantly packaged, included Z Formation's *Brutal* EP in 1991, a typically collaborative project which featured remixes from Ova, Fiorucci, Jason 'Deko' Steele and Nicky Holder. The 'Rhythm Formula Team' which formed the production basis for the label also produced material by artists such as Red Light (*Rhythm Formula* EP), Oval Emotion ('Do It', sung by Cissy Goodridge and created by her producer brother Kenny Moran and Fiorucci) and DJs Rule. Fiorucci's influence was celebrated in the 90s when he was invited to the UK to play sets at the **Ministry Of Sound**. 1992 releases included Syndicate 305's 'I Promise' and Groove Sector's 'The Love I Lost', but, following the death of Ova, the label endured a period

of reduced activity. However, the label signed a distribution deal with BMG Canada and concentrated on building their profile there rather than on export markets. That situation changed again in the mid-90s when Hi-Bias was invited to perform at the Ministry Of Sound to celebrate five years of activity in December 1995. As well as Fiorucci the label's major acts - Oval Emotions, DJ Rules, Shauna Davis, Furry Freaks and Temperance took part. By this time the label had released nearly 60s records, with 34 more on its Toronto Underground subsidiary. It also distributes seven other labels.

Hi-C

b. Louisiana, USA. From Compton, California, Hi-C is some way short of the in-er-face gangsta rap made famous by that area: 'I'm into music first, messages later. I'm not hardcore and I don't constantly say "black this" or "black that"'. Hi-C introduced his pleasant, personable fare to a national audience in 1990 when singles like 'I'm Not Your Puppet' rose high in the Billboard charts. He also took roles in movies, including *Encino Man*, *CB4* and *South Central*. In *CB4* it was Hi-C who provided the voice and lyrics for the Chris Rock character's on-screen raps. He is backed on record by DJ Tony A from Wilmington, California.

● ALBUMS: *Skanless* (Skanless 1991)★★★, *Swing'n* (Skanless 1993)★★.

Hi-Life International

One of the most prominent London-based bands during the UK's mid-80s African music explosion, Hi-Life were founded by the Ghanaian guitarist Kwabena Oduro Kwarteng in 1982, playing a roots **highlife** style infused by touches of Zairois and Congolese soukous. After a few months of fluctuating line-ups, the personnel stabilized in late 1982 to include fellow Ghanaians Sam Ashalley Ashley (percussion), Herman Asafo-Agyei (bass guitar) and Kofi Adu (drums), together with South African Frank Williams (tenor saxophone) and Liverpoolian Stu Hamer (trumpet). Between them, the Ghanaian contingent had played with practically every major Ghanaian highlife band active between 1965 and 1975, and had come to the UK more or less independently in the mid-70s, hoping to make their mark on the international music scene. For a while, with Hi-Life, it looked as though these ambitions would be fulfilled, as the group released two superb albums for London-based specialist label Sterns, the debut *Travel And See* (accurately subtitled *Music To Wake The Dead*) and its follow-up, *Na Wa For You*. Between 1983 and 1985 they toured almost continuously in the UK and Europe, and in 1984 *Travel And See* was released in the USA. Hi-Life's critical and specialist market success did not lead to mainstream acceptance and in 1986, in common with several other UK-based African outfits, accelerating personnel changes led to their break-up.

● ALBUMS: *Travel And See* (Stern's 1983)★★★, *Na Wa For You* (Stern's 1985)★★★.

Hi-Lo's

The name of this outstanding North American vocal unit derived from the contrast in height between its tallest members - leader/arranger Eugene Thomas Puerling (b. 31 March 1929, Milwaukee, Wisconsin) and Robert Morse (b. 27 July 1927, Pasadena, Texas) - and diminutive Clark Burroughs (b. 3 March 1930, Los Angeles, California) and Robert Strasen (b. 1 April 1928, Strasbourg, France). While developing their sophisticated close-harmony style, they lived in the same Chicago house, making ends meet with menial jobs and engagements at weekends and evenings. Through the offices of bandleader **Jerry Fielding**, they recorded for several labels while building a reputation as a versatile, technically accomplished act via a Las Vegas hotel season, a tour supporting **Judy Garland** and replacing the **Four Esquires** as resident musical turn on comedian Red Skelton's networked television series. Before Strasen was replaced by Dan Shelton in 1958, the four teamed up on disc with the **Marty Paich** Dektette - and **Rosemary Clooney** with whom they notched up a US hit with 1957's 'Ring Around Rosie' (with Morse's counter-tenor prominent). This breakthrough assisted the passage of *Now Hear This* into the album Top 20. Further collections - some devoted to specific stylistic genres - sold steadily if less remarkably. After the Hi-Lo's disbanded in 1964, Puerling and Shelton found employment producing advertising jingles with vocalists Len Dresslar and Bonnie Herman with whom they formed **Singers Unlimited** in 1966. An impressed **Oscar Peterson** recommended them to Germany's BASF/MPS company, which released several Singers albums including *Sentimental Journey* and, accompanied by **Robert Farnon's** orchestra, 1978's *Eventide*. That same year, the Shelton line-up of the Hi-Lo's re-formed as a recording entity and were affectionately welcomed at performances in nostalgia revues. The Hi-Lo's had a profound influence on the harmony sound of the **Four Freshmen** and the **Beach Boys**.

● **ALBUMS:** *Listen!* (Starlite 1955/56)★★★, *The Hi-Lo's, I Presume* (Starlite 1955/56)★★★, *The Hi-Lo's Under Glass* (Starlite 1956)★★★, *The Hi-Lo's On Hand* (Starlite 1956)★★★, *The Hi-Lo's And The Jerry Fielding Band* (Kapp 1956)★★★, *The Hi-Lo's In Stereo* (Omega 50s)★★★, *Suddenly It's The Hi-Lo's* (Columbia 1957)★★★, *Now Hear This* (Columbia 1957)★★★, with Rosemary Clooney *Ring A Round Rosie* (Columbia 1957)★★★★, *The Hi-Lo's And All That Jazz*, (Columbia 1959)★★★, *Broadway Playbill* (Columbia 1959)★★, *All Over The Place* (Columbia 1960)★★★, *The Hi-Lo's Happen To Folk* (Columbia 1962)★★★, *This Time It's Love* (Columbia 1962)★★★, *The Hi-Lo's Happen To Bossa Nova* (Reprise 1963)★★, *Back Again* (1978)★★.

Hiatt, John

b. 1952, Indianapolis, Indiana, USA. The archetypal musicians' musician, John Hiatt is a powerful singer, guitarist and talented songwriter whose material has been recorded by various acts, including **Dr. Feelgood**,

Searchers, **Iggy Pop**, **Three Dog Night**, **Desert Rose Band**, **Bonnie Raitt**, **Bob Dylan**, **Nick Lowe**, **Rick Nelson** and the **Neville Brothers**. Hiatt started out in local R&B bands in the late 60s, most notably the White Ducks. Moving to Nashville in 1970 he signed to Epic and recorded two highly acclaimed albums. After the second album he left the label and toured for a spell as a solo performer before being offered a new contract by MCA at the end of the decade. This resulted in two further albums. In 1980, guitarist **Ry Cooder** was looking for some new songs and was recommended Hiatt's material. Cooder received a tape of demos from Hiatt's publisher, and although he was not convinced the material was suitable for him, he decided he could use the talented guitarist in his own band. Hiatt duly accepted Cooder's offer and played with him on *Borderline* and on several subsequent albums and tours. His first solo album after his engagements with Cooder was 1982's *All Of A Sudden* and it was followed by almost one new album every year produced by **Tony Visconti** and **Nick Lowe**. Lowe regularly forms part of Hiatt's band both in the studio and on tour. Lowe and Hiatt later became half of a new 'supergroup' when they teamed up with Cooder and Jim Keltner (veteran journeyman drummer) to form **Little Village**, who released their first disappointing self-titled album in 1992. Since then Hiatt's reputation as a songwriter has grown and his own recent recorded output has included two of his best albums; the title tracks to both *Perfectly Good Guitar* and *Walk On* are two of his most infectious songs.

● **ALBUMS:** *Hanging Around The Observatory* (Epic 1974)★★★, *Overcoats* (Epic 1975)★★★, *Slug Line* (Epic 1979)★★★, *Two Bit Monsters* (MCA 1980)★★★, *All Of A Sudden* (MCA 1982)★★, *Riding With The King* (Geffen 1983)★★★★, *Warming Up To The Ice Age* (Geffen 1985)★★★, *Bring The Family* (A&M 1987)★★★★, *Slow Turning* (A&M 1988)★★★, *Stolen Moments* (A&M 1990)★★★, *Perfectly Good Guitar* (A&M 1993)★★★★, with The Guilty Dogs *Hiatt Comes Alive At Budokan?* (A&M 1994)★★★, *Walk On* (Capitol 1995)★★★, *Little Head* (Capitol 1997)★★★.

● **COMPILATIONS:** *Y'All Caught? - The Ones That Got Away 1979-1985* (Geffen 1991)★★★★.

Hibbard, Bruce

b. USA. Gospel singer Bruce Hibbard's musical apprenticeship began in local church choirs and led to spells playing in contemporary Christian rock bands such as Amplified Version and Sonlight. He also spent time as a church choir director before electing to concentrate on pursuing a solo career. His thoughtful, musically polished material was greeted with little enthusiasm by secular record companies, until Paul Clark signed him to Seed Records in the late 70s. However, *A Light Within* proved to be a disappointing selection of uninspired tribute songs without the passion or artistry to bring Hibbard's concepts alive.

● **ALBUMS:** *A Light Within* (Seed 1978)★★.

Hibbert, Toots(see *Maytals*)**Hibbler, Al**

b. 16 August 1915, Little Rock, Arkansas, USA. Blind from birth, Hibbler attended the Conservatory for the Blind in Little Rock, becoming a member of the school choir. After winning an amateur talent contest in Memphis, he worked with local bands and his own outfit before joining **Jay McShann** in 1942. In the following year he joined the **Duke Ellington** Orchestra, proving to be one of the best singers the Duke ever employed. In the 40s he sang on Ellington records such as 'Ain't Got Nothin' But The Blues', 'I'm Just a Lucky So And So', 'Pretty Woman', 'Don't Be so Mean To Baby', 'Good Woman Blues', and 'Build That Railroad' (1950). During his eight year stay with Ellington, Hibbler won the Esquire New Star Award and *Downbeat* Best Band Vocalist. He subsequently recorded with several well-known jazz musicians in his backing groups, among them **Harry Carney**, **Billy Kyle**, **Count Basie** and **Gerald Wilson**. In the 50s his recordings of songs such as 'It Shouldn't Happen To A Dream', which he had recorded with Ellington, 'The Very Thought Of You' and 'Stardust' proved popular, while his version of 'Unchained Melody' (a million-seller) was outstanding. In the 50s he also made the US Top 30 with 'He', '11th Hour Melody', 'Never Turn Back' and 'After The Lights Go Down Low'. A powerful, rich-toned baritone, Hibbler cannot be regarded as a jazz singer but as an exceptionally good interpreter of 20th-century popular songs who happened to work with some of the best jazz musicians of the time.

● **ALBUMS:** *Al Hibbler Sings Love Songs* (1952)★★★, *Al Hibbler Favorites* (Norgran 1954)★★★, *Sings Duke Ellington* (Norgran 1954)★★★, *Melodies By Al Hibbler* (Marterry 1956)★★★, *After The Lights Go Down Low* (Atlantic 1956)★★★, *Sings Love Songs* (Verve 1956)★★★, *Starring Al Hibbler* (Decca 1956)★★★, *Here's Hibbler* (Decca 1957)★★★, *I Surrender Dear* (Score 1957)★★★, *With The Ellingtonians* (Brunswick 1957)★★★, *Torchy And Blue* (Decca 1958)★★★, *Hits By Hibbler* (Decca 1958)★★★, *Remembers The Big Songs Of The Big Bands* (Decca 1958)★★★, *Monday Every Day* (Atlantic 1961)★★★, *Early One Morning* (LMI 1964)★★★, with Rahsaan Roland Kirk *A Meeting Of The Times* (1972)★★★, *For Sentimental Reasons* (1982)★★★, *Golden Greats* (MCA 1986)★★★, *Dedicated To You* (Starline 1988)★★★.

Hickey, Chris

Based in Los Angeles, California, Hickey was a member of the late 70s punk group, the Spoilers. In 1985 he released *Frames Of Mind, Boundaries Of Time*, an outstanding, semi-political acoustic album, which had been recorded at home. It recalled the sparse arrangements of Nick Drake and Suzanne Vega. Unfortunately, Hickey's melancholic neo-folk was out of step during this period, and little has been heard of him since.

● **ALBUMS:** *Frames Of Mind, Boundaries Of Time* (1985)★★.

Hickman, Art

Hickman has been noted in many histories as the first musician to assemble a dance band in its presently perceived format, though this remains a subject of some dispute. Though many groups had previously organised for impromptu performances, for example at weddings and other social functions, before Hickman's time none had done so on anything approaching a professional footing. Originally a sextet, Hickman's band was formed in San Francisco, California, USA, in or around 1913, with their first engagement accompanying the San Francisco Seals baseball team at their training camp. After that they were booked into the St. Francis Hotel for a six nights a week residency. This proved so popular that the engagement was extended, allowing Hickman to expand the number of musicians he employed. The line-up now included Fred Coffman, Walt Rosener, Bert Ralton, Clyde Doerr, Vic King, Mark Moica, Ben Black, Steve Douglas, Bela Spiller, Frank Ellis, Jess Fitzpatrick, Juan Ramos, **Roy Fox**, Forrest Ray, Ed Fitzpatrick, Dick Winfree, **Earl Burtnett**, Dick Noolan, Hank Miller, Lou Marcasie and Ray Hoback. Their most prestigious booking came in 1915, when San Francisco played host to the 1915 World's Fair, with Hickman's orchestra providing much of the musical accompaniment. Having heard them play at the St. Moritz Hotel **Florenz Ziegfeld** invited the group to New York in 1919, booking them into the Biltmore Hotel Roof and his own Ziegfeld Roof. Six months of further engagements kept them in New York, where they proved just as popular as they had been in front of Californian audiences. In 1920 Ziegfeld again commissioned them, this time to provide music for the theatre run of *Ziegfeld Follies*. They finally returned to the west coast later in that year to appear at the St. Francis Hotel. After opening the Cocoanut Grove in 1921, the group moved to the Ambassador Hotel in Los Angeles. But by now Hickman had tired of the big band business he had helped to create, and handed his orchestra over to Frank Ellis. Ellis kept it active until the late 20s, while Hickman died in the mid-30s. Luckily, recordings of this pivotal group still survive, mainly on **Victor**, **HMV** and **Columbia Records**, and Hickman's theme song, 'Rose Room', continues as one of the dance band genre's great standards.

Hickory Wind

A down-home, American bluegrass band who decided that they loved British folk rock so much they recorded a whole album of it. They even imported Dave Matthews to play on half of the tracks.

● **ALBUMS:** *Crossing Devils Bridge* (1978)★★★.

Hicks, Dan

b. 9 December 1941, Little Rock, Arkansas, USA. A former folk musician, Hicks joined the **Charlatans** in 1965, replacing original drummer Sam Linde. This trailblazing group is credited with pioneering the 60s