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**POPULAR
MUSIC**

Edited by
COLIN LARKIN

VII

**SMITH, LEO –
WILDCHILD**

3RD EDITION

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Smith, Leo

b. 18 December 1941, Leland, Mississippi, USA. Smith's stepfather was blues guitarist Alex 'Little Bill' Wallace and in his early teens Smith led his own blues band. He was already proficient on trumpet, which he later studied in college and continued to play in various army bands. In 1967 he moved to Chicago, where he joined the AACM, recording with **Muhai Richard Abrams** and '**Kalaparusha**' **Maurice McIntyre** and becoming a member of **Anthony Braxton**'s trio. In 1969, the group moved to Paris, but broke up a year later. Smith returned to the USA and settled in Connecticut. He recorded again with Abrams and Braxton in the Creative Construction Company and also worked with **Marion Brown** in the Creative Improvisation Ensemble and in a duo format. Smith continued to play occasionally with AACM colleagues such as Braxton and **Roscoe Mitchell** ('L-R-G') during the 70s, but his chief focus of interest now was his own music. He set up a label, Kabell, formed a group, New Dalta Ahkri, and also began to develop his solo music in a series of concerts and records (*Creative Music-1*, *Solo Music/Ahkreanvention*). New Dalta Ahkri, whose members included **Anthony Davis**, **Oliver Lake** and **Wes Brown**, made a handful of albums renowned for their spacious, abstract beauty, as did Smith's trio (with **Bobby Naughton** and **Dwight Andrews**). *Divine Love* also featured guest artists **Lester Bowie**, **Charlie Haden** and **Kenny Wheeler**, while *Spirit Catcher* had one track ('The Burning Of Stones') on which Smith played with a trio of harpists. Smith's trumpet style blended the terseness of **Miles Davis** with the lyricism of **Booker Little** (his two chief influences), while his music was based on the innovatory concepts of 'ahkreanvention' and 'rhythm units', alternative methods of structuring improvisation that he had been refining since the late 60s. A writer too, his *Notes (8 Pieces)* set out his views on African American music history and included scathing attacks on jazz journalism and the mainstream music business. The late 70s found him making several trips to Europe, playing at **Derek Bailey**'s **Company Week** (*Company 5, 6, 7*) and in 1979 recording both the big band *Budding Of A Rose* and the first of two trio discs with **Peter Kowald** and drummer **Gunter Sommer**. In 1983 he recorded *Procession Of The Great Ancestry*, with Naughton and **Kahil El'Zabar** among the players ('a music of ritual and blues, of space and light,' enthused *Wire*). The same year he visited Canada to record *Rastafari* with the **Bill Smith** trio, the title signalling a conversion to Rastafarianism that led him, on later albums, to explore more popular forms, including reggae (*Jah Music*, *Human Rights* - though the latter also has one side of free improvisation with Kowald and Sommer from 1982). At the end of the 80s Smith was still playing in the New York area, but was also working as a teacher and had released no new recordings for several years. Hailed by Braxton as 'a genius' and by Anthony Davis as 'one of the unsung heroes of American music', the belated appearance of

his *Procession Of The Great Ancestry* in 1990 prompted many to lament his long absence from the recording studio: as writer **Graham Lock** put it, 'such a silence hurts us all'.

● **ALBUMS:** *Creative Music-1* (1972)★★★★, *Reflectativity* (1975)★★★, with **Marion Brown** *Duets* 1970 recording (1975)★★★★, with **Anthony Braxton** *Trio And Duet* (1975)★★★★, with **Creative Construction Company** *CCC* 1970 recording (1975)★★, with *CCC CCC-2* 1970 recording (1976)★★★, *Song Of Humanity* (1977)★★★, *The Mass On The World* (1978)★★★, *Divine Love* (ECM 1979)★★★, *Solo Music/Ahkreanvention* (1979)★★★, *Spirit Catcher* (Nessa 1979)★★★, *Budding Of A Rose* (1980)★★★, with **Peter Kowald**, **Gunter Sommer** *Touch The Earth* (1980)★★★, *Go In Numbers* 1980 recording (**Black Saint** 1982)★★★★, with **Kowald**, **Sommer** *Break The Shells* (1982)★★★, with **Bill Smith** *Trio Rastafari* (1983)★★★, *Jah Music* 1984 recording (1986)★★, *Human Rights* 1982-85 recording (**Gramm** 1986)★★★, *Procession Of The Great Ancestry* 1983 recording (**Chief** 1990)★★★, *Kulture Jazz* (ECM 1993)★★★.

● **FURTHER READING:** *Notes (8 Pieces)*, **Leo Smith**.

Smith, Lonnie Liston

b. 28 December 1940, Richmond, Virginia, USA. Not to be confused with the soul/jazz organist **Lonnie Smith**. Born into a very musical family, Smith seemed destined from a very early age to make music his career. His father and two brothers were all vocalists, but it was the keyboard that attracted **Lonnie**. After studying at **Morgan State University**, he moved to New York and immersed himself in the city's thriving jazz scene. Accompanying **Betty Carter** for a year in 1963, Smith soon became a highly sought-after pianist, working with successive jazz stars, from **Roland Kirk** (1964-65), **Art Blakey** (1966-67), and **Joe Williams** (1967-68), through to **Pharoah Sanders** (1969-71), **Gato Barbieri** (1971-73), and finally **Miles Davis** (1972-73). In 1974, Smith formed the **Cosmic Echoes** with his brother **Donald** as vocalist. Playing a very popular soft fusion, they recorded a highly successful album in 1975, and remained popular throughout the decade. In 1991, after some time out of the spotlight, Smith recorded a high-quality album, *Magic Lady*, and embarked on a European tour (including the UK).

● **ALBUMS:** with **Pharoah Sanders** *Karma* (Impulse 1969)★★★, *Astral Traveling* (Flying Dutchman 1973), with **Miles Davis** *Big Fun* (Columbia 1974)★★★, with the **Cosmic Echoes** *Expansions* (Flying Dutchman 1975)★★, with the **Cosmic Echoes** *Visions Of A New World* (Flying Dutchman 1975)★★★, with the **Cosmic Echoes** *Reflections Of A Golden Dream* (Flying Dutchman 1976)★★★★, with the **Cosmic Echoes** *Renaissance* (RCA 1976)★★★, *Live!* (RCA 1977)★★★, *Loveland* (Columbia 1978)★★★, *Exotic Myteries* (Columbia 1979)★★★, *Dreams Of Tomorrow* (Doctor Jazz 1983)★★★, *Silhouettes* (Doctor Jazz 1984)★★★, *Rejuvenation* (Doctor Jazz 1986), *Magic Lady* (1991)★★★★.

● **COMPILATIONS:** *The Best Of Lonnie Liston Smith* (Columbia 1981)★★★★.

Smith, Mamie

b. 26 May 1883, Cincinnati, Ohio, USA, d. 30 October 1940. Despite beginning her showbusiness career as a dancer, before the outbreak of World War I, Smith was established as a singer. Although she was essentially a vaudeville singer, in 1920 she recorded 'Crazy Blues', thus becoming the first black singer to record the blues as a soloist. The enormous success of this and her subsequent recordings established her reputation and thereafter she was always in great demand. Her accompanying musicians, on record and on tour, included **Willie 'The Lion' Smith**, **Joe Smith**, **Johnny Dunn**, **Bubber Miley** and **Coleman Hawkins**. She lived extravagantly, squandering the enormous amount of money she earned, and when she died on 30 October 1940 after a long illness, she was bankrupt.

● COMPILATIONS: with others *Jazz Sounds Of The Twenties Volume 4: The Blues Singers* (1923-31), *Complete Recorded Works 1920-1942 Volumes 1-4* (Document 1995)★★★.

Smith, Margo

b. Betty Lou Miller, 9 April 1942, Dayton, Ohio, USA. Smith began her singing career while still at school as a member of the Apple Sisters vocal group. She trained as a teacher but also had aspirations towards a singing career. She wrote songs in her spare time and eventually made some unsuccessful recordings for Chart Records. In 1975, after changing labels to 20th Century, she made her US country chart debut with her own song, 'There I've Said It', and quit her job as a teacher. She moved to **Warner Brothers Records** the following year and immediately had two Top 10 country hits with 'Save Your Kisses For Me' and 'Take My Breath Away'. By 1981, she had 20 chart entries including two number 1s, 'Don't Break The Heart That Loves You' and 'It Only Hurts For A Little While'. Several others such as 'If I Give My Heart To You' and 'My Guy' were versions of songs that had already been pop chart successes for other singers. She also duetted with Norro Wilson ('So Close Again') and **Rex Allen Jr.** ('Cup Of Tea'). Smith was dropped by Warners in 1981 but managed a few minor hits on independent labels (the last being 'Echo Me' on Playback in 1988), but recorded an album for **Dot/MCA** in 1986. Traditionalists would rate much of her work as country pop, but she is a brilliant yodeler and usually features this now unusual talent for lady vocalists in her stage show.

● ALBUMS: *Margo Smith* (20th Century 1975)★★★, *Song Bird* (Warners 1976)★★★, *Happiness* (Warners 1977)★★★, *Don't Break The Heart That Loves You* (Warners 1978)★★★, *Just Margo* (Warners 1979)★★, *A Woman* (Warners 1979)★★, *Diamonds And Chills* (Warners 1980)★★, *Margo Smith* (Dot 1986)★★★, *The Best Yet* (1988)★★★.

Smith, Moses 'Whispering'

b. 25 January 1932, Union Church, Mississippi, USA, d. 19 April 1984, Baton Rouge, Louisiana, USA. Smith is more associated with the blues of Louisiana, where he settled in his 20s, than that of his birth state. He learned

harmonica in his teens and was playing regularly while still in Mississippi, but it was following his relocation to Baton Rouge, and taking up with **Lightnin' Slim**, that he made his first records. His harmonica work was uncomplicated but effective, and his voice had a distinctive, almost hoarse quality, with an extraordinary power that gave him his sardonic nickname. The handful of singles Smith recorded in 1963 and 1964 earned him a reputation on which he was able to capitalize during the blues revival some years later. There were a few more recordings released on albums in the 70s, and a single in the early 80s showed he was still a convincing blues performer.

● ALBUMS: *Louisiana Blues* (1984)★★★.

Smith, O.C.

b. Ocie Lee Smith, 21 June 1932, Mansfield, Louisiana, USA. O.C. Smith was raised in Los Angeles, where he began singing jazz and standards in clubs at the end of the 40s. After serving five years in the US Air Force, he signed with Cadence Records in 1956, enjoying some success the following year with the sophisticated 'Lighthouse'. He remained predominantly a club performer until 1961, when he replaced **Joe Williams** in the **Count Basie Band**. He resumed his solo career in 1963, finally attaining a commercial breakthrough in 1968 with **Dallas Frazier's** unusual story-song, 'The Son Of Hickory Holler's Tramp', recorded at Fame Studios in Muscle Shoals, and a major hit in Britain. In the USA, this record was overshadowed by his rendition of Bobby Russell's 'Little Green Apples', which outsold a rival hit version by **Roger Miller**, although in Britain, it lost out to a home-grown release by **Leapy Lee**. 'Daddy's Little Man' in 1969 provided Smith's final taste of US Top 40 success, though the soul-flavoured 'La La Peace Song' proved popular in 1974, and 'Together' was an unexpected chart entry in 1977. During the decade in which he was most successful, Smith issued a series of impressive albums that showcased his fluent, soulful vocal style.

● ALBUMS: *The Dynamic O.C. Smith* (1966)★★★, *Hickory Holler Revisited* (Columbia 1968)★★★, *For Once In My Life* (Columbia 1969)★★★, *O.C. Smith At Home* (Columbia 1969)★★★, *Help Me Make It Through The Night* (Columbia 1971)★★★, *La La Peace Song* (Columbia 1974)★★, *Together* (Columbia 1977)★★.

● COMPILATIONS: *O.C. Smith's Greatest Hits* (Columbia 1970)★★★, *The O.C. Smith Collection* (Pickwick 1980)★★★.

Smith, Patti

b. 31 December 1946, Chicago, Illinois, USA. Smith was raised in New Jersey and became infatuated by music, principally the **Rolling Stones**, the **Velvet Underground**, **Jimi Hendrix** and **James Brown**. Her initial talent focused on poetry and art, while her first major label recording was a version of a Jim Morrison poem on Ray Manzarek's (both **Doors**) solo album. Her early writing, captured on three anthologies, *Seventh Heaven* (1971), *Kodak* (1972) and *Witt* (1973),

was inspired by Arthur Rimbaud and William Burroughs, but as the 70s progressed she was increasingly drawn towards fusing such work with rock. In 1971, Smith was accompanied by guitarist Lenny Kaye for a reading in St Mark's Church, and this informal liaison continued for three years until the duo was joined by Richard Sohl (piano) in the first Patti Smith Group. Their debut recording, 'Hey Joe'/'Piss Factory', was in part financed by photographer Robert Mapplethorpe, later responsible for many of the artist's striking album portraits. By 1974 the unit had become one of the most popular acts at New York's pivotal CBGB's club. Ivan Kral (bass) and J.D. Daugherty (drums) were then added to the line-up featured on *Horses*. This highly lauded set, produced by **John Cale**, skilfully invoked Smith's 60s mentors but in a celebratory manner. By simultaneously capturing the fire of punk, Smith completed a collection welcomed by both old and new audiences. However, *Radio Ethiopia* was perceived as self-indulgent and the artist's career was further undermined when she incurred a broken neck upon falling off the stage early in 1977. A lengthy recuperation ensued but Smith re-emerged in July with a series of excellent concerts, and the following year enjoyed considerable commercial success with *Easter*. This powerful set included 'Because The Night', co-written with **Bruce Springsteen**, which deservedly reached the UK Top 5, but *Wave* failed to sustain such acclaim. She had previously collaborated on three **Blue Öyster Cult** albums, with then partner Allen Lanier. Patti then married former **MC5** guitarist Fred 'Sonic' Smith, and retired from active performing for much of the 80s to raise a family. She resumed recording in 1988 with *Dream Of Life*, which contained the artist's customary call-to-arms idealism ('People Have The Power') and respect for rock and poetic tradition. Following a series of tragic events in her life, triggered by the death of her husband she released what was seen as an exhortation album, *Gone Again*. It was intense and melancholic; in time it may well be seen as her best work. *Peace And Noise*, released the following year, reunited Smith with Kaye and Daugherty from the Patti Smith Group alongside co-writer and guitarist Oliver Ray, and marked a return to the more spiky sound of her earlier material.

● ALBUMS: *Horses* (Arista 1975)★★★★, *Radio Ethiopia* (Arista 1976)★★★, *Easter* (Arista 1978)★★★, *Wave* (Arista 1979)★★, *Dream Of Life* (Arista 1988)★★, *Gone Again* (Arista 1996)★★★, *Peace And Noise* (Arista 1997)★★★.

● FURTHER READING: *A Useless Death*, Patti Smith. *The Tongue Of Love*, Patti Smith. *Kodak*, Patti Smith. *Seventh Heaven*, Patti Smith. *Witt*, Patti Smith. *Babel*, Patti Smith. *The Night*, Patti Smith and Tom Verlaine. *Ha! Ha! Houdini!*, Patti Smith. *Patti Smith: Rock & Roll Madonna*, Dusty Roach. *Patti Smith: High On Rebellion*, Muir. *Early Work: 1970-1979*, Patti Smith. *The Coral Sea*, Patti Smith. *Patti Smith: A Biography*, Nick Johnston.

Smith, Rex

b. 19 September 1956, Jacksonville, Florida, USA. Smith scored one Top 10 single under his own name, and also achieved recognition as co-host of the US music television programme *Solid Gold* and as a performer, along with **Linda Ronstadt**, in the stage and film productions of *The Pirates Of Penzance*. Smith was raised in Atlanta, Georgia, where he performed in rock bands as a teenager and in various stage productions. Moving to New York in the 70s, he became leader of a band called Rex, which recorded two albums for **Columbia Records** that were unsuccessful. His break came in 1979 when he recorded 'You Take My Breath Away', from the soundtrack of the television movie *Sooner Or Later*, in which he also starred. The single reached number 10 on Columbia and the *Sooner Or Later* album made the Top 20. Smith only returned to the singles chart one more time, in 1981, with 'Everlasting Love', a duet with **Stiff Records** artist **Rachel Sweet**, which reached number 32 in the UK. Two other albums made the bottom of the UK charts in the early 80s, but Smith by then had found work hosting *Solid Gold*, with **Marilyn McCoo**, formerly of the **Fifth Dimension**. Smith also appeared in the television series *Street Hawk* and in Broadway productions of *Headin' For Broadway* and *Grease*. His last major notices came in 1983 when he, along with Ronstadt and actor Kevin Kline, appeared in *The Pirates Of Penzance*, first on Broadway and then on film.

● ALBUMS: *Rex* (1976)★★★, *Where Do We Go From Here?* (1977)★★, *Sooner Or Later* (1979)★★★, *Forever*, Rex Smith (1980)★★★, *Everlasting Love* (1981)★★★.

Smith, Robert Curtis

b. c.1930, Mississippi, USA. This accomplished guitarist was influenced by **Big Bill Broonzy**. A wistful but committed blues singer, Smith was discovered by chance in **Wade Walton's** barber shop. Smith worked as a farm labourer, and raised a large family in considerable poverty. He was recorded again in 1962, but failed to achieve success with the new white audience. In 1969 he was reported to have joined the church and abandoned the blues.

● ALBUMS: *The Blues Of Robert Curtis Smith* (1963)★★★, *I Have To Paint My Face* (1969)★★★.

Smith, Russell

b. 1890, Ripley, Ohio, USA, d. 27 March 1966, Los Angeles, California, USA. The Smiths were a musical family though the two trumpeters Joe and Russell could scarcely have been less similar. Russell was a sober, ordered man who long outlived his more volatile brother. Russell became a professional musician in 1906 and moved to New York in 1910. He first played in Army Bands and then in reviews. He joined **Fletcher Henderson's** band in 1925 and stayed for 15 years. He was very much the straight musician willing to leave the jazz to others and perfectly suited to playing lead in a big band. After Henderson he played with **Cab**

Calloway (1941-46) and then with **Noble Sissle** (1946-50) before retiring to California in the 50s.

● **ALBUMS:** with Fletcher Henderson *A Study In Frustration* (1923-38).

Smith, Sammi

b. Jewel Fay Smith, 5 August 1943, Orange, California, USA. As her father was a serviceman, the family moved around, and when aged only 11, she was singing pop standards in nightclubs. She was discovered in 1967 by **Johnny Cash's** bass player, Marshall Grant. Minor US country hits followed with 'So Long, Charlie Brown' and 'Brownsville Lumberyard'. She toured with **Waylon Jennings** and befriended a janitor at **Columbia Records**, **Kris Kristofferson**. Her warm, husky version of his song 'Help Me Make It Through The Night' sold two million copies and was voted the **Country Music Association's** Single of the Year for 1971. Ironically, her record label, Mega, had been formed as a tax write-off and the last thing the owner wanted was a hit record. Smith had further country hits with 'Then You Walk In', 'For The Kids', 'I've Got To Have You', 'The Rainbow In Daddy's Eyes' and 'Today I Started Loving You Again', but she never topped 'Help Me Make It Through The Night', because, as she says, 'It was like following a Rembrandt with a kindergarten sketch'. Smith wrote 'Sand-Covered Angels', recorded by **Conway Twitty**, and 'Cedartown, Georgia' by Waylon Jennings. At **Elektra Records**, she recorded 'As Long As There's A Sunday' and 'Loving Arms', but in the 80s she had only limited US country chart success. Smith's former husband is **Willie Nelson's** guitarist Jody Payne and, being part Apache herself, she has adopted two Apache children and has an all American Indian band, Apache Spirit. In 1978 she set up the Sammi Smith Scholarship for Apache Advance Education, the aiming to increase the number of Apache lawyers and doctors.

● **ALBUMS:** *He's Everywhere* (1970)★★, *Help Me Make It Through The Night* (Mega 1970)★★★, *The World Of Sammi Smith* (1971)★★★, *Lonesome* (Mega 1971)★★★★, *Something Old, Something New, Something Blue* (Mega 1972)★★★, *The Toast Of '45* (Mega 1973)★★★, *Rainbow In Daddy's Eyes* (1974)★★★★, *Sunshine* (1975)★★★★, *Today I Started Loving You Again* (Mega 1975)★★★★, *As Long As There's A Sunday* (Elektra 1976)★★★, *Her Way* (Zodiac 1976)★★★, *Mixed Emotions* (Elektra 1977)★★, *New Winds, All Quadrants* (Elektra 1978)★★, *Girl Hero* (Cyclone 1979)★★, *Better Than Ever* (1986)★★, *Here Comes That Rainbow Again* (1990)★★.

● **COMPILATIONS:** *The Best Of Sammi Smith* (Mega 1973)★★★★, *The Very Best Of Sammi Smith* (Mega 1975)★★★, *The Best Of...* (Varese Sarabande 1997)★★★.

Smith, Slim

b. Keith Smith, c.1948, Kingston, Jamaica, West Indies, d. 1973. Smith first came to prominence as a member of the Victors Youth Band, who were highly praised at the 1964 Jamaican Festival. He subsequently became a founding member and lead vocalist of the **Techniques**, who secured a recording contract with **Duke Reid's**

Treasure Isle label. From 1964-65 they recorded several hits, two of which, 'I Am In Love' and 'Little Did You Know', are included on the Techniques' *Classics* compilation. After leaving the group in 1965, he visited Canada where he recorded his first solo album, *Toronto '66*, which almost instantly sank into obscurity. On his return to Jamaica, he commenced recording for **Prince Buster** and **Coxsone Dodd's Studio One** label, the main rival to Duke Reid. His Studio One recordings brilliantly highlight his passionate, soulful voice, which had an almost manic edge, and confirm him as one of Jamaica's greatest singers. His hits from this period include 'I've Got Your Number', 'Hip Hug' and 'Rougher Yet', many of which were later compiled for *Born To Love*. In 1967 he formed a new group, the **Uniques**, and commenced his association with producer **Bunny Lee**. They topped the Jamaican hit parade with 'Let Me Go Girl', but after recording one album, *Absolutely The Uniques*, Smith left the group, staying with Lee to concentrate on a solo career. He had a hit almost immediately with 'Everybody Needs Love'. An album of the same name quickly followed, as did many further hits. By 1972 personal problems led to him being detained at Bellevue sanatorium, and the following year he committed suicide. His death stunned Jamaica. Still widely regarded as one of Jamaica's great vocalists, his enduring popularity has thankfully resulted in the reissue of the bulk of his work.

● **ALBUMS:** *Toronto '66* (1966)★★, *Everybody Needs Love* (1969, reissued Pama 1989)★★★★, *Just A Dream* (1971, reissued Pama 1989)★★★★.

● **COMPILATIONS:** *The Time Has Come* (Pama 1984)★★★, *Memorial* (Trojan 1985)★★★★, *Dance Hall Connection* (Third World 1986)★★★, *Born To Love* (1966-68) (Studio One 1979)★★★, *20 Super Hits* (Sonic Sounds 1991)★★★★, *Rain From The Skies* (Trojan 1992)★★★, *20 Rare Grooves* (Rhino 1994)★★★★.

Smith, Stuff

b. Hezekiah Leroy Gordon Smith, 14 August 1909, Portsmouth, Ohio, USA, d. 25 September 1967. Smith began playing violin as a child; he had some formal tuition but left home at the age of 15 to make his way as a professional musician. In 1926 he became a member of the popular **Alphonso Trent** band, where he remained, with side trips to other bands, for four years. In 1930 he settled in Buffalo, where he formed his own group, and in 1936 he took to New York for a long and highly successful residency at the Onyx Club. This band, which included **Jonah Jones** and **Cozy Cole**, established Smith's reputation as a forceful, hard-swinging jazzman with an anarchic sense of humour (he performed wearing a battered top hat and with a stuffed parrot on his shoulder). Offstage he was an aggressive and disorganized individual, and in the late 30s he was forced to disband because of trouble with his sidemen, bookers, club owners and the union. Following **Fats Waller's** death in 1943, Smith took over the band but this too was a short-lived affair. By the late

40s his career was in decline, but a series of recordings for **Norman Granz** in the late 50s, in which he was teamed, improbably but successfully, with **Dizzy Gillespie**, brought him back into the spotlight. He began to tour, especially in Europe where he was extremely popular, settled in Denmark and continued to record. Perhaps the most exciting and dynamic of all the jazz fiddlers, Smith concentrated on swinging, attacking his instrument with wild fervour and producing a rough-edged, almost violent sound. His performance of 'Bugle Call Rag' at a New York Town Hall concert in 1945 vividly demonstrates his all-stops-out approach to jazz and is a remarkable bravura display. Despite his swing era roots, Smith's recordings with Gillespie are filled with interesting explorations and he never seems ill-at-ease. A hard-drinker, Smith's later years were beset by hospitalizations, during which parts of his stomach and liver were removed. A visit to a Paris hospital resulted in his being declared a 'medical museum' and he was placed on the critical list, but within a few days he was back on the concert platform. He died in September 1967.

● **ALBUMS:** *Swingin' Stuff* (1956)★★★★, *Have Violin, Will Swing* (1957)★★★, *Soft Winds* (1957)★★★, *Dizzy Gillespie With Stuff Smith* (1957)★★★★, *Violins No End* (1957)★★, *Sessions, Live* (1958)★★, *Stuff Smith* (1959)★★, *Cat On A Hot Fiddle* (1959)★★★, *Blues In G* (1965)★★★, with Stéphane Grappelli *Stuff And Steff* (1965)★★★★, with Grappelli, Jean-Luc Ponty *Violin Summit* (1966)★★★★, *Black Violin* (1967)★★★.

● **COMPILATIONS:** *Stuff Smith And His Onyx Club Orchestra* (1936)★★★, *The Varsity Sessions* (1938-40)★★★, with others *Town Hall Concert Volume 2* (1945)★★.

● **FURTHER READING:** *Stuff Smith: Pure At Heart*, Anthony Barnett and Evan Logager, *Desert Sands: The Recordings And Performances Of Stuff Smith*, Anthony Barnett.

Smith, Tab

b. Talmadge Smith, 11 January 1909, Kinston, North Carolina, USA, d. 17 August 1971. After learning to play piano and C melody saxophone, Smith settled on alto and soprano saxophones. It was on alto that he made his name, working in bands led by **Fate Marable**, **Lucky Millinder** and **Frankie Newton** during the 30s. He also played in **Teddy Wilson's** ill-fated big band, at this time often playing tenor. In 1939 and into the early 40s he was in great demand, recording with **Billie Holiday**, **Earl 'Fatha' Hines**, **Charlie Shavers**, **Coleman Hawkins**, playing with **Count Basie** and **Millinder** again, and also leading his own band. In the late 40s and early 50s he played only part-time but, after making some popular R&B recordings, he was soon back leading a band, which he continued to do throughout most of the 50s. Late in the decade he again dropped out of full-time music, ending his career playing organ in a St. Louis restaurant. Smith was a forceful player on both alto and soprano, his solos having an attractively restless urgency. His sound was burred and possessed a surging intensity that helped him to make

the transition into R&B. Under-recorded in his lifetime and largely overlooked since his death, Smith's contribution to jazz was inevitably if unjustly overshadowed by better-known contemporaries such as **Benny Carter**, **Willie Smith** and, perhaps his closest musical counterpart, **Pete Brown**.

● **ALBUMS:** *Tab Smith i* (1959)★★★, *Tab Smith ii* (1960)★★★.

● **COMPILATIONS:** *I Don't Want To Play In Your Kitchen* (Saxophonograph 1987)★★★, *Jump Time 1951-52* (Delmark 1987)★★★★, *Joy At The Savoy* (Saxophonograph 1987)★★★, *Because Of You* (Delmark 1989)★★★, *Worlds Greatest Altoist - These Foolish Things* (Saxophonograph 1989)★★★★, *Aces High* (Delmark 1992)★★★.

Smith, Tommy

b. 27 April 1967, Luton, Bedfordshire, England. Smith grew up in Edinburgh and started playing saxophone at the age of 12. He wowed the jazz clubs with his precocious brilliance and appeared on television in 1982, backed by pianist **Gordon Beck** and bassist **Niels-Henning Ørsted Pedersen**. The next year, aged only 16, he recorded *Giant Strides* for Glasgow's GFM Records. It was an astonishing debut. The young tenor made mistakes, but the stark recording honed in on his major assets: a full, burnished tone and a firm idea of the overall shape of his solos. It shone out of the British jazz of the time like a beacon, a herald of the 'jazz revival' among younger players. In 1983 he played the Leverkusen Jazz Festival in Germany. The Scottish jazz scene helped to raise the money to send him to **Berklee College Of Music**, where he enrolled in January 1984. **Jaco Pastorius** invited him to join his group for club dates, as did vibist **Gary Burton**. In 1985 Smith formed **Forward Motion**, with Laszlo Gardonyi (piano), Terje Gewelt (bass) and Ian Froman (drums), and began international tours, playing a spacious, reflective jazz. It was no surprise when **ECM Records'** Manfred Eicher asked him to play on **Burton's** *Whiz Kids* in 1986, as Smith was sounding more and more like the label's established saxophone maestro, **Jan Garbarek**. In 1988 he toured under his own name with **Froman** from **Forward Motion**, pianist **John Taylor** and bassist **Chris Laurence**. In 1989 he introduced a series of 10 jazz television broadcasts and in 1990 worked with pop band **Hue And Cry**. In May 1990 he premiered a concerto for saxophone and string ensemble commissioned by the Scottish Ensemble. Signed to **Blue Note Records** in the late 80s, he released three albums before a move to the audiophile label Linn.

● **ALBUMS:** *Giant Strides* (GFM 1983)★★★, with **Forward Motion** *Progressions* (1985)★★★, with **Forward Motion** *The Berklee Tapes* (1985)★★★, *Step By Step* (Step By Step 1989)★★★★, *Peeping Tom* (Blue Note 1990)★★★★, *Standards* (Blue Note 1991)★★★★, *Paris* (Blue Note 1992)★★★, *Reminiscence* (Linn 1994)★★★, *Misty Morning & No Time* (Linn 1995)★★★, *Beasts Of Scotland* (Linn 1996)★★★, *Azure* (Linn 1997)★★★, *The Sound Of Love* (Linn 1998)★★★.

Smith, Trixie

b. 1895, Atlanta, Georgia, USA, d. 21 September 1943. Unlike many of her contemporaries, Smith attended university before going on the road as a singer. She worked the vaudeville circuit, singing popular songs of the day interspersed with blues songs. By the early 20s she was making records and had embarked upon a parallel career as an actress. A highly polished performer, her records include several outstanding examples of the blues on which she is accompanied by artists such as **James P. Johnson**, **Fletcher Henderson** and **Freddie Keppard**.

● ALBUMS: including *Trixie Smith And Her Down Home Syncopators* (1925)★★★.

Smith, Wayne

b. 5 December 1965, Waterhouse, Kingston, Jamaica, West Indies. Smith began singing while at school and in church, where he cultivated his unique vocal technique. After achieving his educational qualifications he began an apprenticeship as an electrical engineer. His training centred around the Papine region of St. Andrew's, where many top performers began their musical careers, including **Brigadier Jerry**, **Sister Nancy**, **Anthony Malvo** and **Chaka Demus**. Smith spent his free time at **King Jammy's** (then Prince Jammy) **sound system**, hoping for an opportunity on the microphone. His persistence came to fruition and, inspired by the audience's response, Jammy recorded Smith's debut, 'Aint No Me Without You', followed by the **dancehall** favourites 'Change My Mind', 'Life Is A Moment In Space' and 'Ism Skism'. Smith was featured in the Channel 4 television reggae documentary *Deep Roots Music*, where he is filmed recording in **King Tubby's** studio. Like many artists, Smith began working with other producers, including sessions at **Channel One**, and a series of hits followed including 'Smoker Supa', versions of 'Karma Chameleon' and **Dennis Brown's** 'No More Will I Roam'. In the mid-80s Smith returned to working with the newly promoted King Jammy, enjoying success with 'Aint No Meaning' and 'Come Along'. In late 1984 he was directly involved in what is considered by many to be a pivotal phase in the Jamaican recording industry. The occasion of Smith's and Noel Daley's tinkering with a Casio music box has been well documented, although the unprecedented success of this event proved to be a turning point for both Smith and King Jammy. The resulting song, 'Under Me Sleng Teng', was a massive hit around the world and led to countless versions. From its initial release in 1985 the rhythm continues to provide the basis for a number of reggae hits. Having the distinction of introducing the most covered accentuation in the music's history inevitably led to enormous expectations, which Smith endured with calm assurance. He demonstrated his talent for songwriting and singing, and drew on his formative training for programming on *Sleng Teng* with the tracks 'Icky All Over', 'Love Don't Love Me' and 'Walk Like A Granny'. He contin-

ued to produce hits, notably 'Rapid Dem Love' and 'My Sweet Love', before relocating to the USA where he set up his own *Sleng Teng* label.

● ALBUMS: *Youthman Skanking* (Black Joy 1982)★★★, *Supa Smoker* (Channel One 1983)★★★, with Patrick Andy *Showdown* (Channel One 1984)★★★, *Sleng Teng* (Greensleeves 1985)★★★★, *Computer Mix* (Shanachie 1986)★★★★.

Smith, Will

b. 25 September 1968, Philadelphia, Pennsylvania, USA. Rap music's most successful crossover artist. Smith started his career as one half of **DJ Jazzy Jeff And The Fresh Prince**. Although it was lightweight in comparison with the threatening 'street' style of **Public Enemy** and **NWA**, the duo's inoffensive, bubblegum rap made them a crossover success, with 1988's *He's The DJ, I'm The Rapper* going double-platinum and 'Parent's Just Don't Understand' winning the duo a Grammy. Smith's inventive and charming rapping style brought him to the attention of NBC, who cast him in the starring role of *The Fresh Prince Of Bel-Air*. Smith shone as the streetwise tough suffering culture shock in affluent Beverley Hills, and the sitcom went on to become one of the station's most successful series, running until 1996. Film stardom beckoned, with Smith making his debut in 1992's *Where The Day Takes You*. He gained further acclaim for his role in 1993's *Six Degrees Of Separation*. The same year he released his final album with DJ Jazzy Jeff, topping the UK charts with 'Boom! Shake The Room'. A string of film roles followed which pushed Smith into the superstar league, beginning with 1995's *Bad Boys* and culminating in *Independence Day* (1996) and *Men In Black* (1997), two of the most successful movies ever made. Smith also recorded under his own name for the first time, topping the US and UK charts with the infectious theme tune from *Men In Black*. He also found the time to release his solo debut, *Big Willie Style*, a smooth pop-rap production which featured 'Gettin' Jiggy Wit It', another ridiculously catchy hit single.

● ALBUMS: *Big Willie Style* (Columbia 1997)★★★.

● FILMS: *Where The Day Takes You* (1992), *Six Degrees Of Separation* (1993), *Bad Boys* (1995), *Independence Day* (1996), *Men In Black* (1997).

Smith, Willie

b. 25 November 1910, Charleston, South Carolina, USA, d. 7 March 1967. Smith began playing clarinet while still at school, performing professionally in his mid-teens. While at Fisk University he met **Jimmie Lunceford**, joining him in an orchestra there which eventually became a full-time professional organization. By now playing alto saxophone, Smith became a key member of the Lunceford band, meticulously drilling the saxophone section into perfection. He was with Lunceford until 1942, shortly before entering the US Navy where he directed a band. After the war he joined **Harry James**, bringing with him a level of

commitment and dedication similar to that he had brought to Lunceford's band. He was with James until 1951, then played briefly with **Duke Ellington** and **Billy May**, then joined **Jazz At The Philharmonic**, touring internationally. During the remainder of the 50s he was with the ill-fated **Benny Goodman/Louis Armstrong** all-star package, followed by James and May again, then he did film studio work while combating a drink problem. In the early 60s Smith worked in various minor show bands in Los Angeles, Las Vegas and, briefly, led his own band in New York. Before the arrival of **Charlie Parker**, Smith, along with **Benny Carter** and **Johnny Hodges**, was one of the three major alto saxophonists in jazz. As a section leader he was outstanding, as almost any record by the Lunceford band will testify. As a soloist he had a sinuously beautiful tone, marked by a definitive hard edge that prevented him from ever slipping into sentimentality.

● ALBUMS: *Jazz At The Philharmonic* (1944-46)★★★★, *Jazz At The Philharmonic 1946 Vol. 2* (1946)★★★★, *Jazz History Volume 12: Harry James* (1959-62)★★★★, *Alto Saxophonist Supreme* (1965)★★★★.

Smith, Willie 'The Lion'

b. William Henry Joseph Bonaparte Bertholoff, 25 November 1897, Goshen, New York, USA, d. 18 April 1973. Smith began playing piano at the age of six, encouraged by his mother. He continued with his informal musical education and by his mid-teenage years had established a formidable reputation in New York as a ragtime pianist. During World War I Smith acquired his nickname, apparently through acts of great heroism. In the post-war years he quickly developed into one of Harlem's best-known and feared stride pianists. Despite his popularity in Harlem and the respect of his fellows, including **Fats Waller**, **James P. Johnson** and **Duke Ellington**, he made few records and remained virtually unknown outside the New York area. In the 40s he travelled further afield, and during the 50s and 60s gradually extended his audience, playing and reminiscing at the keyboard, and recording albums that demonstrated his commanding style.

● ALBUMS: *The Lion Roars* (1957)★★★★, *Music On My Mind* (1966)★★, *Pork And Beans* (Black Lion 1966)★★★★, *The Memoirs* (1967)★★★★, *Live At Blues Alley* (1970)★★, *The Lion's In Town* 1959 recordings (Vogue 1993)★★★★.

● COMPILATIONS: *The Original 14 Plus Two* (1938-39)★★★★, *Tea For Two* (Jazz Live 1981)★★★★, *Memoirs Of Willie The Lion* (RCA 1983)★★★★, *Memorial 1949-1950 recordings* (Vogue 1988)★★★★, *Reminiscing The Piano Greats* (1950)★★★★.

● FURTHER READING: *Music On My Mind*, Willie 'The Lion' Smith and George Hoefer (ed.).

Smith, Willie Mae Ford

b. c.1904, d. 2 February 1994. A gospel music stalwart, widely known as 'Mother Smith', Smith was also widely remembered for her role in the 1982 gospel music documentary, *Say Amen, Somebody*.

Smither, Chris

b. 11 November 1944, Miami, Florida, USA. Smither began his music career during the 60s, performing in the coffee-houses and clubs of New Orleans, where he had lived from the age of 2. His first real blues influence was a **Lightnin' Hopkins** recording, *Blues In My Bottle*, which he heard when he was 17. He moved to Boston, Massachusetts, in 1966, where he continued playing the lucrative coffee-house/folk circuit, and began associating with artists such as **Bonnie Raitt**, **John Hammond** and **Mississippi Fred McDowell**. After a promising start, with two albums on the Poppy label, the label folded. He recorded *Honeysuckle Dog* for **United Artists**, which featured Raitt, but this was never released. Smither has had his songs covered by numerous performers, including Raitt, who included his 'Love Me Like A Man' and 'I Feel The Same' on two of her albums, and **John Mayall**, who used 'Mail Order Mystics' as the title track of his recent album. Smither has performed at various times with many musicians including **Nanci Griffith**, **Jackson Browne**, **Van Morrison**, and also at numerous major festivals throughout the USA. Smither's smooth, lyrical guitar style encompasses elements of folk, blues, country and rock and his voice is capable of sounding soft one minute and gruff the next. Having fought off the demon alcohol, Smither faces the 90s as a survivor, fresh and enthusiastic towards his work. The live *Another Way To Find You* was recorded over two nights in a studio with an invited audience. *Happier Blue* shows the artist truly coming into his own; this excellent set includes **Lowell George's** 'Rock And Roll Doctor' and **J.J. Cale's** 'Magnolia', in addition to the original title track. The powerful lyric of the latter is but one example of his emotional talent: 'I was sad and then I loved you, it took my breath, now I think you love me and it scares me to death, cause now I lie awake and wonder, I worry I think about losing you, I don't care what you say, maybe I was happier blue'. Smither's guitar-playing is worthy of note (Bonnie Raitt calls him 'her **Eric Clapton**'), as he is able to be percussive and rhythmic, and plays in a fluid, busy style that is as breathtaking as it is effortless. His voice is another asset, perfectly demonstrated on his interpretation of **Jesse Winchester's** 'Thanks To You'.

● ALBUMS: *I'm A Stranger Too* (Poppy 1970)★★, *Don't It Drag On* (Poppy 1972)★★, *It Ain't Easy* (1984)★★★★, *Another Way To Find You* (Flying Fish 1991)★★★★, *Happier Blue* (1993)★★★★, *Up On The Lowdown* (Hightone 1995)★★, *Small Revelations* (Hightone 1997)★★★★.

Smithereens

Influenced by the 60s pop of the **Beatles**, **Beach Boys** and the **Byrds**, the Smithereens formed in New Jersey in 1980. Members **Jim Babjak** (guitar) and **Dennis Diken** (drums) had played together since 1971; **Mike Mesaros** (bass) was recruited in 1976 and finally **Pat DiNizio** (vocals). After recording two EPs, they backed

songwriter **Otis Blackwell** ('Great Balls Of Fire') on two obscure albums. In 1986 the group signed to Enigma Records and released their first full album, *Especially For You*, which fared well among both college radio and mainstream rock listeners, as did the single 'Blood And Roses'. After a lengthy tour, the Smithereens recorded their second album, *Green Thoughts*, in 1988, this time distributed by **Capitol Records**. *Smithereens 11* was their biggest selling album to date, reaching number 41 in the US chart. The group's music has also been featured in several movie soundtracks including the teen-horror film *Class Of Nuke 'Em High*. Their career faltered in 1991 with the poorly received *Blow Up* (US number 120), leaving critics to ponder whether the band had run out of ideas, a belief that gained credence with subsequent releases. DiNizio released a pleasant solo debut in 1998.

● **ALBUMS:** *Especially For You* (Enigma 1986)★★★, *Green Thoughts* (Capitol 1988)★★★★, *Smithereens 11* (Enigma 1990)★★★★, *Blow Up* (Capitol 1991)★★, *A Date With The Smithereens* (RCA 1994)★★, *Attack Of The Smithereens* (Capitol 1995)★★.

Solo: Pat DiNizio *Songs & Sounds* (Velvet 1998)★★★.

● **COMPILATIONS:** *Blown To Smithereens* (Capitol 1995)★★★★.

Smiths

Acclaimed by many as the most important UK group of the 80s, the Smiths were formed in Manchester during the spring of 1982. **Morrissey** (b. Steven Patrick Morrissey, 22 May 1959, Davyhulme, Manchester, England) and **Johnny Marr** (b. John Maher, 31 October 1963, Ardwick, Manchester, England) originally combined as a songwriting partnership, and only their names appeared on any contract bearing the title 'Smiths'. Morrissey had previously played for a couple of months in the Nosebleeds and also rehearsed and auditioned with a late version of **Slaughter And The Dogs**. After that he wrote reviews for *Record Mirror* and penned a couple of booklets on the **New York Dolls** and **James Dean**. Marr, meanwhile, had played in several Wythenshawe groups including the Paris Valentinos, White Dice, Sister Ray and Freaky Party. By the summer of 1982, the duo decided to form a group and recorded demos with drummer Simon Wolstencroft and a recording engineer named Dale. Wolstencroft subsequently declined an offer to join the Smiths and in later years became a member of the **Fall**. Eventually, Mike Joyce (b. 1 June 1963, Fallowfield, Manchester, England) was recruited as drummer, having previously played with the punk-inspired Hoax and Victim. During their debut gig at the Ritz in Manchester, the group was augmented by go-go dancer James Maker, who went on to join Raymonde and later RPLA. By the end of 1982, the group appointed a permanent bassist. Andy Rourke (b. 1963, Manchester, England) was an alumnus of various previous groups with Marr. After being taken under the wing of local entrepreneur Joe Moss, the group strenuously

rehearsed and after a series of gigs, signed to **Rough Trade Records** in the spring of 1983. By that time, they had issued their first single on the label, 'Hand In Glove', which failed to reach the Top 50. During the summer of 1983, they became entwined in the first of several tabloid press controversies when it was alleged that their lyrics contained references to child molesting. The eloquent Morrissey, who was already emerging as a media spokesperson of considerable power, sternly refuted the rumours. During the same period the group commenced work on their debut album with producer Troy Tate, but the sessions were curtailed, and a new set of recordings undertaken with John Porter. In November 1983 the group issued their second single, 'This Charming Man', a striking pop record that infiltrated the UK Top 30. Following an ill-fated trip to the USA at the end of the year, the quartet began 1984 with a new single, the notably rockier 'What Difference Does It Make?', which took them to number 12. **The Smiths** ably displayed the potential of the group, with Morrissey's oblique, genderless lyrics coalescing with Marr's spirited guitarwork. The closing track of the album was the haunting 'Suffer Little Children', a requiem to the child victims of the 60s Moors Murderers. The song later provoked a short-lived controversy in the tabloid press, which was resolved when the mother of one of the victims came out on Morrissey's side. A series of college gigs throughout Britain established the group as a cult favourite, with Morrissey displaying a distinctive image, complete with National Health spectacles, a hearing aid and bunches of gladioli. A collaboration with **Sandie Shaw** saw 'Hand In Glove' transformed into a belated hit, while Morrissey dominated music press interviews. His celibate stance provoked reams of speculation about his sexuality, and his ability to provide good copy on subjects as diverse as animal rights, royalty, Oscar Wilde and 60s films, made him a journalist's dream interviewee. The singer's celebrated miserabilism was reinforced by the release of the autobiographical 'Heaven Knows I'm Miserable Now', which reached number 19 in the UK. Another Top 20 hit followed with 'William, It Was Really Nothing'. While the Smiths commenced work on their next album, Rough Trade issued the interim *Hatful Of Hollow*, a bargain-priced set that included various flip-sides and radio sessions. It was a surprisingly effective work, that captured the inchoate charm of the group. By 1984 the Smiths found themselves fêted as Britain's best group by various factions in the music press. The release of the sublime 'How Soon Is Now?' justified much of the hyperbole and this was reinforced by the power of their next album, *Meat Is Murder*. This displayed Morrissey's increasing tendency towards social commentary, which had been indicated in his controversial comments on **Band Aid** and the IRA bombings. The album chronicled violence at schools ('The Headmaster Ritual'), adolescent tuggery ('Rusholme Ruffians'), child abuse ('Barbarism Begins At Home')

and animal slaughter ('Meat Is Murder'). The proselytizing tone was brilliantly complemented by the musicianship of Marr, Rourke and Joyce. Marr's work on such songs as 'The Headmaster Ritual' and 'That Joke Isn't Funny Anymore' effectively propelled him to a position as one of Britain's most respected rock guitarists. Despite releasing a milestone album, the group's fortunes in the singles charts were relatively disappointing. 'Shakespeare's Sister' received a lukewarm response and stalled at number 26, amid ever-growing rumours that the group were dissatisfied with their record label. Another major UK tour in 1985 coincided with various management upheavals, which dissipated the group's energies. A successful trek across the USA was followed by the release of the plaintive summer single 'The Boy With The Thorn In His Side', which, despite its commerciality, only reached number 23. A dispute with Rough Trade delayed the release of the next Smiths album, which was preceded by the superb 'Big Mouth Strikes Again', another example of Marr at his best. During the same period, Rourke was briefly ousted from the group due to his flirtation with heroin. He was soon reinstated, however, along with a second guitarist, Craig Gannon, who had previously played with **Aztec Camera**, the **Bluebells** and **Colourfield**. In June 1986 *The Queen Is Dead* was issued and won immediate critical acclaim for its diversity and unadulterated power. The range of mood and emotion offered on the album was startling to behold, ranging from the epic grandeur of the title track to the overt romanticism of 'There Is A Light That Never Goes Out' and the irreverent comedy of 'Frankly Mr Shankly' and 'Some Girls Are Bigger Than Others'. A superb display of Morrissey/Marr at their apotheosis, the album was rightly placed alongside *Meat Is Murder* as one of the finest achievements of the decade. A debilitating stadium tour of the USA followed and during the group's absence they enjoyed a formidable Top 20 hit with the disco-denouncing 'Panic'. The sentiments of the song, coupled with Morrissey's negative comments on certain aspects of black music, provoked further adverse comments in the press. That controversy was soon replaced by the news that the Smiths were to record only one more album for Rough Trade and intended to transfer their operation to the major label **EMI Records**. Meanwhile, the light pop of 'Ask' contrasted with riotous scenes during the group's 1986 UK tour. At the height of the drama, the group almost suffered a fatality when Johnny Marr was involved in a car crash. While he recuperated, guitarist Craig Gannon was fired, a decision that prompted legal action. The group ended the year with a concert at the Brixton Academy supported by fellow Mancunians the Fall. It was to prove their final UK appearance. After another hit with 'Shoplifters Of The World Unite' the group completed what would prove to be their final album. The glam rock-inspired 'Sheila Take A Bow' returned them to the Top 10 and their profile was maintained with the release of another sampler album, *The World*

Won't Listen. Marr was growing increasingly disenchanted with the group's musical direction, however, and privately announced that he required a break. With the group's future still in doubt, press speculation proved so intense that an official announcement of a split occurred in August 1987. *Strangeways, Here We Come*, an intriguing transitional album, was issued posthumously. The work indicated the different directions towards which the major protagonists were progressing during their final phase. A prestigious television documentary examining the group's career followed on *The South Bank Show*, and a belated live album, "Rank", was issued the following year. The junior members Rourke and Joyce initially appeared with Brix Smith's **Adult Net**, then backed **Sinead O'Connor**, before Joyce joined the **Buzzcocks**. Morrissey pursued a solo career, while Marr moved from the **Pretenders** to **The The** and **Electronic**, as well as appearing on a variety of sessions for artists as diverse as **Bryan Ferry**, **Talking Heads**, **Billy Bragg**, **Kirsty MacColl**, the **Pet Shop Boys**, **Stex** and **Banderas**. In 1992 there was renewed interest in the Smiths following the furore surrounding Johnny Rogan's controversial biography of the group, and **Warner Brothers'** acquisition of the group's back-catalogue from Rough Trade. In 1996 the long-standing legal action taken by Mike Joyce was resolved with Morrissey and Marr losing their case. Joyce was awarded damages of £1 million.

● **ALBUMS:** *The Smiths* (Rough Trade 1984)★★★★, *Meat Is Murder* (Rough Trade 1985)★★★★, *The Queen Is Dead* (Rough Trade 1986)★★★★, *Strangeways, Here We Come* (Rough Trade 1987)★★★★, "Rank" (Rough Trade 1988)★★.

● **COMPILATIONS:** *Hatful Of Hollow* (Rough Trade 1984)★★★★, *The World Won't Listen* (Rough Trade 1987)★★★★, *Louder Than Bombs* (Rough Trade 1987)★★★★, *The Peel Sessions* (Strange Fruit 1988)★★, *Best ... I* (Warners 1992)★★★★, *Best ... II* (Warners 1992)★★, *Singles* (Warners 1995)★★★★.

● **VIDEOS:** *The Complete Picture* (1993).

● **FURTHER READING:** *The Smiths*, Mick Middle. *Morrissey & Marr: The Severed Alliance*, Johnny Rogan. *The Smiths: The Visual Documentary*, Johnny Rogan. *The Smiths: All Men Have Secrets*, Tom Gallagher, M. Chapman and M. Gillies.

Smog

The creation of Bill Callahan (b. 1966, Silver Springs, Maryland, USA) and an ever-changing cast of musicians, Smog are important pioneers of the lo-fi movement in American indie music, influencing acts as diverse as **Pavement** and Will Oldham's **Palace**. Callahan's albums are characterized by their sparse, often out of tune instrumentation, and his self-absorbed and intimately revealing lyrics. Basing himself in Georgia, his early cassette-only releases were self-produced, largely instrumental soundscapes, with just Callahan and his guitar alone in the studio. Moving to California and Drag City Records Callahan then released the more song-orientated *Forgotten*

Foundation, which was quickly followed by the excellent *Julius Caesar*, an album whose tone was set by the gloom-laden 'Your Wedding'. The *Burning Kingdom* mini-album featured Callahan's fullest production to date, although the lyrical mood was still relentlessly downbeat (sample lyric: 'I'm crawling through the desert without water or love'). The inexorable pessimism is almost overwhelming on *Wild Love*, the stand-out track proving to be the reflective 'Prince Alone In The Studio'. Other musicians appearing on these albums included Jim O'Rourke and Callahan's girlfriend and occasional songwriting partner Cynthia Dall. In contrast, *The Doctor Came At Dawn* featured Callahan alone in the studio. The following year's *Red Apple Falls* fleshed out the instrumentation with pedal steel and French horn, but it was still Callahan's eerily detached guitar and vocals that provided the album's emotional core.

● ALBUMS: *Macramé Gunplay* cassette only (Disaster 1988)★★, *Cow* cassette only (Disaster 1989)★★, *A Table Setting* cassette only (Disaster 1990)★★, *Tired Machine* cassette only (Disaster 1990)★★, *Sewn To The Sky* (Disaster 1990)★★★, *Forgotten Foundation* (Drag City 1992)★★★, *Julius Caesar* (Drag City 1993)★★★★, *Burning Kingdom* mini-album (Drag City 1994)★★★★, *Wild Love* (Drag City 1995)★★, *The Doctor Came At Dawn* (Drag City 1996)★★★★, *Red Apple Falls* (Drag City 1997)★★★.

Smoke

Mick Rowley (vocals), Mal Luker (lead guitar), Phil Peacock (rhythm guitar), John 'Zeke' Lund (bass) and Geoff Gill (drums) were initially known as the Shots. This Yorkshire, England, group was groomed for success by Alan Brush, a gravel pit owner and self-made millionaire who harboured dreams of pop management. His ambitions faltered when the Shots' lone single, 'Keep A Hold Of What You Got', failed to sell. Phil Peacock then dropped out of the line-up, but within months the remaining quartet approached producer Monty Babson with several new demos. The most promising song, 'My Friend Jack', was released in February 1967 under the group's new name, the Smoke. Although irresistibly commercial, problems arose when the line 'my friend Jack eats sugar lumps' was construed as celebrating drug abuse. The record was banned in Britain, but became a massive hit on the continent and on the **pirate radio** ships, inspiring a release for the group's only album, *It's Smoke Time*. Later singles continued their quirky-styled pop, but they failed to garner a significant breakthrough. Having toyed with yet another appellation, Chords Five, Lund, Luker and Gill began work as resident musicians at Babson's Morgan Sound studios. Several more singles, credited to the Smoke, appeared on various labels during the late 60s/early 70s. These often throwaway efforts featured sundry variations on the above triumvirate, accompanied by any other backroom staff present.

● ALBUMS: *It's Smoke Time* (1967)★★★.

● COMPILATIONS: *My Friend Jack* (1988)★★★.

Smokey Babe

b. Robert Brown, 1927, Itta Bena, Mississippi, USA, d. 1975, Louisiana, USA. Smokey Babe led a hard life of farmwork and migrant labour before and after settling in Baton Rouge, Louisiana. Here he entertained, and jammed with, his neighbours and friends, and was recorded in the early 60s. He was one of the most talented acoustic blues guitarists located by folkloric research, singing and playing both swinging, energetic dance music and moving, personal blues. However, he never achieved the acclaim and wider exposure that his talent merited.

● ALBUMS: *Country Negro Jam Session* (1960)★★★, *Hot Blues* (1961)★★★, *Hottest Brand Goin'* (Ace 1989)★★★.

Smokey Joe's Cafe: The Songs Of Leiber And Stoller

This celebratory musical revue devoted to the works of the immensely influential songwriting team of the 50s and early 60s, was originally conceived by Stephen Helper and Jack Viertel, with assistance from Otis Salid. It opened at the Virginia Theatre in New York on 2 March 1995. Nine singers - five men and four women - perform nearly 40 songs on Heidi Landesman's glitzy set, reminding those who needed reminding, that two white men, **Jerry Leiber** and **Mike Stoller**, who were seeped in black music, wrote and produced some of the greatest blues-influenced records of their time. One of them, 'Hound Dog', which was written for **Willie Mae 'Big Mama' Thornton**, and later popularized by **Elvis Presley**, was given the full treatment by the marvellous B.J. Crosby, who also had a ball with 'Fools Fall In Love'. Other outstanding performances came from DeLee Lively ('Teach Me How To Shimmy'), Victor Trent Cook ('I Who Have Nothing' and 'Searchin'), Pattie Darcy Jones ('Pearl's A Singer'), and Adrian Bailey ('Love Me'). Together with the rest of the splendid cast, which included Ken Ard, Brenda Baxton, Frederick B. Owens, and Michael Park, they evoked memories of legendary groups such as the **Coasters** and the **Drifters**, together with so many other artists who had hits with Leiber and Stoller's terrific songs. Among the rest of the nearly 40 songs on display were 'Love Potion Number Nine', 'Jailhouse Rock', 'Spanish Harlem', 'On Broadway', 'Yakety Yak', 'Charley Brown', 'Poison Ivy', 'Keep On Rollin', 'There Goes My Baby', and, of course, 'Smokey Joe's Cafe'. Jerry Zaks was the director, and the show, which was superbly choreographed by newcomer Joey McNeely, received seven **Tony Award** nominations but failed to convert one, although the original cast album did win a Grammy. A US national touring company set out in August 1996, and a British production, whose all-star American cast included Crosby, Cook, and Lively, opened to extremely favourable reviews in October of that year. An earlier tribute to Leiber And Stoller, entitled *Only In America*, was devised by the British director and author, Ned Sherrin, and presented at the Roundhouse Theatre in London in 1980. In the cast

was Clarke Peters, who conceived the long running **Louis Jordan** musical anthology, *Five Guys Named Moe* in 1990.

Smokie

This UK pop band from Bradford, Yorkshire, featured Chris Norman (vocals), Terry Utley (guitar), and Alan Silson (bass). The three were previously together in 1966 with a band titled the Elizabethans. Pete Spencer replaced their original drummer shortly afterwards. Turning professional in 1968, they changed their name to Kindness, performing at holiday camps and ballrooms. A variety of record company contracts failed to ignite any hit singles, however. Along the way they changed their name to Smokey, but it was not until they joined **Rak Records**, where **Mickie Most** introduced them to songwriters **Chinn And Chapman**, that they saw any success. They then scored frequently with 'If You Think You Know How To Love Me' and 'Don't Play Your Rock 'n' Roll To Me' in 1975, after which they changed the spelling of their name to Smokie. Their 1976 version of the Chinn/Chapman composition 'Living Next Door To Alice', originally recorded by New World, became a hit in the face of opposition from the burgeoning punk scene. Norman, meanwhile, joined fellow Rak artist **Suzi Quatro** on the 1978 hit duet 'Stumblin' In'. By 1978 and *The Montreux Album*, the band, through Norman and Spencer, were taking a greater share of writing credits, but this coincided with a drop in their fortunes. They bounced back briefly in 1980 with a cover of **Bobby Vee's** 'Take Good Care Of My Baby', but this proved to be their last hit. Norman and Spencer moved on to writing for other artists including fellow Rak teenybop groups, and both Kevin Keegan's 'Head Over Heels' and the England World Cup Squad's 'This Time We'll Get It Right'.

● ALBUMS: *Smokie/Changing All The Time* (RAK 1975)★★, *Bright Lights And Back Alleys* (RAK 1977)★★, *The Montreux Album* (RAK 1978)★★.

● COMPILATIONS: *Greatest Hits* (RAK 1977)★★★, *Smokie's Hits* (RAK 1980)★★★, *Best Of Smokie* (Telstar 1980)★★, *Greatest Hits Live* (1993)★★.

Smokin' Mojo Filters

A short-term project comprising **Paul Weller**, **Paul McCartney** and Noel Gallagher from **Oasis**. The trio recorded together for the *Help War Child* charity album and their credible version of **John Lennon's** 'Come Together' was a sizeable hit at the end of 1995.

Smooth, Joe

b. Joseph Welbon, USA. One of early house music's most distinctive vocalists, recording material like 'Time To Jack' and working with **Fingers Inc.** He actually started out as a DJ in 1983 at the Smart Bar in Chicago. There the staff were so impressed by his mixing that they dubbed him Joe Smooth for the first time. A genuine musician, he insisted on bringing his keyboards and drum machine on stage with him for his

live shows. He went on to produce two house classics in 'You Can't Hide' (with **Frankie Knuckles**) and 'Promised Land' (later covered by the **Style Council**). His debut album featured guest vocals rather than his own as he concentrated on his musicianship. The singers included Anthony Thomas, former backing vocalist to the **Ohio Players**. The set included both 'Promised Land' and an unlikely cover of 'Purple Haze'.

Smoothe The Hustler

Smoothe The Hustler brings the requisite social history to the US's west coast rap genre, having begun his first prison sentence at the age of 18 for illegal gun possession. At that time he claims to have earned his living as a drug pusher, but his stay in the local penitentiary convinced him of the need to secure alternative employment. He found it as a rapper, pressing up his initial 12-inch record ('My Everyday Lifestyle Ain't Nothing But A Hustle') and distributing copies directly to record shop outlets and radio stations. It brought him a contract with **Profile Records** who released his debut album, *Once Upon A Time In America*, in 1996. The critical reception was immediate, and Smoothe found himself catapulted to the forefront of mid-90s solo rappers dealing in what he loudly proclaimed to be 'the reality experience'.

● ALBUMS: *Once Upon A Time In America* (Profile 1996)★★★.

Smothers, Little Smokey

b. Abraham Smothers, 2 January 1939, Tchula, Mississippi, USA. Ten years younger than his brother, **Otis 'Big Smokey' Smothers**, the teenage Abe arrived in Chicago in the mid-50s, and because of his 'younger brother' status, received help from many established bluesmen. His first gig was with **Big Boy Spires**, who had helped his brother and his cousin, **Lester Davenport**. **Magic Sam** was also a major influence in the development of his guitar-playing. He spent two years in **Howlin' Wolf's** band and played on the July 1959 session that produced 'Mr Airplane Man' and 'Howlin' For My Darling'. Smothers formed his own band, the Wrench Crew, with another cousin, Lee 'Shot' Williams as vocalist. From 1962, he nurtured the respective talents of **Paul Butterfield** and **Elvin Bishop**, giving tuition and allowing them to sit in at his gigs. When they were offered a recording contract, Smothers took to the road with **Earl Hooker** and spent the 70s working with **Jimmy Rogers**. Although he appeared on the *American Blues Legends '79* album, his job as a construction worker prevented him from joining the ensuing tour. During the 80s, he worked with the **Legendary Blues Band**, and their guitarist Billy Flynn was involved in the making of *Bossman*, along with Elvin Bishop, Lee 'Shot' Williams and Tony Zamagni. Typically, Smothers surrendered his spotlight to others on a record that displayed a worthy but minor talent.

● ALBUMS: *Bossman* (Black Magic 1993)★★★, *Second Time Around* (Crosscut 1996)★★★.

Smothers, Otis 'Big Smokey'

b. 21 March 1929, Lexington, Mississippi, USA, d. 23 July 1993. Raised in the Tchula area, Smothers learned harmonica and guitar from an aunt before moving north to Chicago in 1946. His first stage appearance came five years later, with **Johnny Williams** and **Johnny Young** at the Square Deal Club. Other musicians with whom he played, on and off the street, included **Big Boy Spires**, **Earl Hooker**, Henry Strong and his own cousin, Lester Davenport. He also played with **Bo Diddley**, and claimed to have been on 'Bring It To Jerome'. In 1956 he joined **Howlin' Wolf's** band, playing second guitar on 'The Natchez Burning' and 'I Asked For Water'. Later, he was in a **Muddy Waters** junior band, along with **Freddie King**, Mojo Elem and drummer T.J. McNulty. Having been rejected by **Chess Records**, he recorded for Federal in August 1960. Encouraged by producer **Sonny Thompson** to emulate **Jimmy Reed**, he recorded 'Honey, I Ain't Teasin'' as part of a marathon 12-title session whose second half was immeasurably improved by the addition of Freddie King, the day before his own Federal debut. Another 1962 Federal session, with harmonica player Little Boyd, produced 'Twist With Me Annie', a bizarre updating of **Hank Ballard's** original. Some time later, while a member of Muddy Waters' band, he recorded 'I Got My Eyes On You' for the obscure Gamma label. By the 70s, he had almost forsaken music, saying with more equanimity than some in his position, 'Everybody can't be president'.

● ALBUMS: *The Complete Sessions* (Krazy Kat 1982)★★★.

Smurfs

If ever popular music veers too close to being a serious topic of academic cultural discussion, one only has to remember episodes like those of the Smurfs in the late 70s. While the punk wars raged around them, Father Abraham And The Smurfs formed in The Netherlands and mounted their chart bid with 'The Smurf Song', released on **Decca Records** in May 1978. Conducted in a semi-duet fashion, with Father Abraham leading the assembled midget characters in call-response chants, delivered in their eminently silly, high-pitched voices, it served to introduce the concept of Smurf culture to the nation. The Smurfs, also depicted in a cartoon series, lived in forests and promoted pre-environmental awareness good while hiding from human beings. Similar to the **Wombles** concept of a few years earlier, Father Abraham And The Smurfs enjoyed two further UK charts hits, 'Dippety Day' (number 13) and 'Christmas In Smurfland' (number 19). This prompted music business maverick **Jonathan King** to release his own cash-in novelty record, 'Lick A Smurf For Christmas (All Fall Down)', credited to Father Abraphart And The Smurfs. There were also a clutch of further dreadful albums for the more masochistic fans. In the 90s a re-awakening of Smurfmania occurred, leaving those who were old enough to remember the first wave to ponder; why?

● ALBUMS: *Smurfing Sing Song* (Decca 1979)★, *Merry Christmas With The Smurfs* (Dureco 1983)★, *Smurf's Party Time* (Dureco 1983)★, *The Smurfs Go Pop* (EMI 1996)★, *Christmas Party* (EMI 1996)★, *Hits '97 - Volume One* (EMI 1997)★.

● COMPILATIONS: *The Smurfs Greatest Hits* (EMI 1998)★.

Smythe, Pat

b. 2. May 1923, Edinburgh, Scotland, d. 6. May 1983, London, England. Smythe practised as a lawyer in Edinburgh before moving to London in the late 50s. He played with trumpeter **Dizzy Reece** before joining **Joe Harriott's** Quintet (1960-64). Harriott was developing the beginnings of a European free jazz quite unlike **Ornette Coleman's** American form. Smythe was able to help both as pianist in the band and with suggestions to organize the new ideas. He stayed on with Harriott in the Indo Jazz Fusions which organized improvisation along new lines. Throughout the 70s he worked in a variety of contexts with **Kenny Wheeler**. He was a skilled accompanist of singers like **Anita O'Day**, **Blossom Dearie**, **Tony Bennett**, **Annie Ross**, **Elaine Delmar** and **Mark Murphy**. So respected a musician was he that after his death the Pat Smythe Memorial Trust and Award was established in his memory.

● ALBUMS: with Joe Harriott *Free Form* (1960)★★★, *Abstract* (1961-62)★★, *Movement* (1963)★★★, *High Spirits* (1964)★★★, *Indo Jazz Suite* (1966)★★★, *Indo Jazz Fusions* (1966)★★★, *Personal Portrait* (1967)★★★, *Sandra King In A Concert Of Vernon Duke* (Audiophile 1982)★★★.

Snafu

Formed in 1973 by former **Freedom** vocalist and percussionist **Bobby Harrison** (b. 28 June 1943, East Ham, London, England) using the nucleus of the musicians who appeared on his solo album *Funkest* (1970). The name of the band came from an old Royal Air Force expression; Situation Normal - All Fucked Up. The original members were Colin Gibson (b. 21 September 1949, Newcastle-Upon-Tyne, Tyne & Wear, England; bass), Peter Solly (b. 19 October 1948, Hampstead, London, England; keyboards/synthesizers), Terry Popple (b. 21 July 1946, Stockton On Tees, Co Durham, England; drums) and Mick Moody (b. 30 August 1950, Middlesbrough, Cleveland, England; guitar). Snafu played solidly constructed heavy rock, and fitted well into the receptive music scene of the early 70s. All the members had previously made names as reputable session musicians, particularly the north-east trio of Gibson, Popple and Moody who would later show up on albums by such artists as **Alan Hull** and **Graham Bonnet**.

● ALBUMS: *Snafu* (WWA 1974)★★★, *Situation Normal* (WWA 1974)★★★, *All Fucked Up* (Capitol 1975)★★.

Snake Thing

Nick Taylor is one of the best-known trance artists in Australia, where he lives in Byron Bay. In 1991 he began working in Tokyo with **Tsuyoshi Suzuki** as

Blissed, and recorded an EP (*Blissed*) and an album (*Rite Of Passage*) which was released on POD Communications two years later. The pair consequently became **Prana** when they moved to London in 1993. Taylor worked on the first Prana album, *Cyclone* (1996) before returning to Australia where he began recording under the names Snake Thing (for **TIP Records**) and Reflector. After contributing a remix of 'Scarab' to Prana's second album *Geomantik* in September 1997 he released the EP *Scorch* which signalled a move towards a psychedelic breakbeat sound. During the same year he also mixed the compilation *Feel The Noize* for Matsuri.

Snakefinger

Snakefinger was an appellation adopted by British guitarist Phil Lithman. A member of mid-60s' act Junior's Blues Band, Lithman subsequently moved to San Francisco for a career as a folk and blues singer, before returning to the UK in the early 70s to join former colleague Martin Stone (guitar) in Chilli Willi. The duo subsequently expanded this acoustic-based act and, as **Chilli Willi And The Red Hot Peppers**, became one of the finest acts of the UK 'pub rock' genre. The group split up in 1975, following which Lithman returned to California where he re-established links with the arcane **Residents**. Although Lithman became known as Snakefinger while with Chilli Willi, his exceptional dexterity and skills were apparent on several Residents' recordings, including their reconstructed rendition of 'Satisfaction' (1976) and the ambitious *Eskimo* (1979). The quartet backed Snakefinger on his debut single, 'The Spot' (1978) and over the ensuing three years co-wrote and produced his enthralling solo albums. Each release offered the same surreal qualities of the parent act, combining dismembered melody lines with quite startling guitar work. Later Snakefinger releases appeared outside the Residents' sphere although the artist still retained links with the group, contributing to *Stars And Hank Forever* (1986). His solo recordings continued to be both imaginative and compelling, but this talented musician succumbed to a fatal heart attack in 1988.

● ALBUMS: *Chewing The Hides Of Sound* (1979)★★★, *Greener Postures* (1981)★★★, *Manuel Of Errors* (1982)★★★, *Against The Grain* (1984)★★, *History Of The Blues* (1984)★★★, *Night Of Desirable Objects* (1987)★★★.

Snakepit Rebels

Comprising Ubbe Rydeslätt (vocals), Anton Solli (guitar), Kricke Zetterqvist (guitar), Lasse Lekberg (bass) and Mats Rydeslätt (drums), Swedish heavy metal act the Snakepit Rebels formed in 1987. From their visual appearance to their music the group owe a debt to **Guns N'Roses**, most readily detectable in Ubbe Rydeslätt's tortured vocals (his 'day job' is that of owner of a tattoo parlour). The group's musical power base is Solli, who before the formation of the Snakepit Rebels had worked widely in Europe as a session

guitarist. The group's self-titled 1990 debut album was given a full European as well as a Japanese release, where the group have consistently proved highly popular. The follow-up, 1993's *Dustsucker*, was recorded at the legendary Abbey Road studios in England and included a dubious cover version of **David Bowie's** 'Life On Mars'.

● ALBUMS: *Snakepit Rebels* (Four Leaf Clover 1990)★★★, *Dustsucker* (Four Leaf Clover 1993)★★★.

Snakes Of Shake

This 80s Scottish group comprised Seori Burnette (guitar, lead vocals, harmonica), Tzen Vermillion (guitar), Sandy Brown (piano, accordion, vocals), Robert Renfrew (bass, slide guitar, vocals) and Rhod 'Lefty' Burnett (drums). Their debut album's highlight was the title track, 'Southern Cross', a slice of cajun-influenced folk pop that was persistently promoted to break the band, without success. Seori Burnette's songwriting talent was often overshadowed by his excessively dramatic singing style. By the time a second album was released, the line-up comprised Burnette, Brown, Renfrew, Neil Scott (guitar) and Iain Shedden (drums), the last-named previously with pop/punk act the Jolt. *Gracelands And The Natural Wood* highlighted perfectly the group's blend of folk and rock styles. Any progress was irretrievably undermined when the group's outlet, Making Waves, went into receivership, and they subsequently split up. Burnett and Shedden quickly resurfaced in a new act, Summerhill.

● ALBUMS: *Southern Cross* (Tense But Confident 1985)★★, *Gracelands And The Natural Wood* (Making Waves 1986)★★★.

Snap!

Durron Butler (b. Maurice Durron Butler, 30 April 1967, Pittsburgh, Pennsylvania, USA) was initially a drummer with a heavy metal band in his hometown. Later he joined the army and was posted to Germany where he became a bomb disposal expert. Whilst there he teamed up with Rico Sparx and Moses P. for several musical projects. After his discharge he returned to the States but went back to Germany to tour with the **Fat Boys**. German based producers Benito Benites (b. Michael Munzing) and John Garrett Virgo III (b. Luca Anzilotti), operating under pseudonyms, had put together a project they would call Snap!, after a function on a sequencing programme. Previously the producers had recorded widely in their Frankfurt studio, for their own label, **Logic Records** (whose former A&R man, Mark Spoon, is now half of **Jam And Spoon**). They also ran their own club, Omen. Notable successes prior to Snap! included the 16-Bit Project ('Where Are You' and 'High Score') and Off's 'Electric Salsa', which featured **Sven Vath** as singer. They then recorded a song called 'The Power' which was built from samples of New York rapper Chill Rob G (Robert Frazier)'s 'Let The Rhythm Flow'. They added the powerful female backing vocals of Penny Ford, who

had previously worked with **George Clinton**, **Chaka Khan** and **Mica Paris**, amongst others. Jackie Harris (b. Jaqueline Arlissa Harris, Pittsburgh, USA) was also credited for providing 'guide' vocals, and appeared in press interviews. The record was first released on the **Wild Pitch** label in America with the credit 'Snap featuring **Chill Rob G**'. However, after the first 30,000 sales problems with Chill began to manifest themselves and they sought a replacement. They chose Butler, who was now renamed Turbo G. He had already recorded for Logic as back-up rapper for Moses P. Chill was allowed to release his own version of 'The Power' in America. Around the rest of the world a new version, featuring Turbo G, topped the charts. To promote the record he and Ford toured widely, before the latter embarked on a solo career. She was replaced by Thea Austin. Throughout Benites and Garrett utilised Turbo G as the public face of Snap!, remaining shadowy figures back in their Frankfurt studio, which was now a hugely impressive complex. Though they continued to score colossal hits with 'Oops Upside Your Head' and 'Mary Had A Little Boy', dissent had set in. Turbo G wanted more artistic input, and hated 'Rhythm Is A Dancer' the projected lead-off single for the band's second album. When a substitute, 'The Colour Of Love', crashed, the duo went ahead without his agreement. Their judgement was proved correct when 'Rhythm Is A Dancer' became another international smash (the biggest selling UK single of the year). But by now the rift between the parties was irreconcilable. Turbo G had signed up for a solo career (debuting with 'I'm Not Dead' on **Polydor Records**) while the Snap! single was still climbing in several territories. Austin too found herself a solo contract. The producers proved that they could survive without a front man when 'Exterminate!', the first record not to feature Turbo G, became another million-seller. Austin was replaced by Niki Harris, formerly backing singer to **Madonna**, on 'Exterminate!' and 'Do You See The Light (Looking For)', but by the advent of 1994's *Welcome To Tomorrow* Snap!'s new singer was 'Summer'. A former dancer on the *Fame* television series, she had also worked as an actor in Spike Lee's *School Daze* and the Arnold Schwarzenegger vehicle *The Running Man*. Her singing background included sessions with **Janet Jackson**, **Patti LaBelle** and **Snoop Doggy Dogg**. Her vocals presided over further Snap! hits with 'Welcome To Tomorrow' (the group's ninth successive UK Top 10 hit) and 'The First, The Last Eternity'. Subsequent singles in 1996, featuring Rukmani and Einstein, failed to break into the UK Top 40.

● ALBUMS: *World Power* (Arista 1990)★★★, *The Madman's Return* (Arista 1992)★★★, *Welcome To Tomorrow* (Arista 1994)★★★.

● VIDEOS: *World Power* (BMG Video 1990).

Snapper

This New Zealand band specializing in 60s garage punk rock were formed in Dunedin, a college town at the

bottom of South Island, in 1988. Veteran singer/guitarist Peter Gutteridge was a founder member of both the **Chills** and the **Clean**, the island's two most inspired outfits of the late 70s and early 80s. Their debut album emerged on the tiny **Avalanche** label, based in Edinburgh, Scotland, a country that has long harboured a predilection for Antipodean pop. Songs such as 'Death And Weirdness In The Surfing Zone' were typical fuzz guitar workouts, with Christine Voice's organ augmenting the sound. Gutteridge's love of the **Velvet Underground** and **Stooges** shone through much of this and their subsequent work. Feedback and distortion is their trade.

● ALBUMS: *Shotgun Blossom* (Avalanche 1991)★★★, *ADM* (Flying Nun 1996)★★★, *It Smells, It Burns, It Stings* (New Red Archives 1996)★★★.

Sneaker Pimps

One of the most unusual and potentially exciting groups to emerge out of the alternative rock milieu of the mid-90s, the Sneaker Pimps were immediately signed up by **One Little Indian Records** in the UK, a contract with **Virgin Records** in the USA being brokered shortly thereafter. The group's elegant fusion of dance, indie and electronic sounds is dependent on the collaborative work of keyboard player Liam Howe, famed for regularly displaying his first ever purchase, a £20 Casio synthesizer, at the group's live shows, and guitarist Chris Corner. The pair had grown up together in Hartlepool, England, before relocating to London. Prior to Sneaker Pimps, both had spent several years working on the fringes of the electronic and experimental dance scenes as **FRISK** and then **Line Of Flight**. Anglo-Indonesian vocalist Kelly Dayton (b. 1975), formerly of London indie group the **Lumieres**, was brought in for their new project, broadening the horizons of the previously studio-bound Howe and Corner, as the trio began playing low-profile gigs with a live rhythm section. The group made its debut in April 1996 with 'Tesko Suicide', which incorporated elements of folk among the trip-hop beats and attracted strong critical praise. Much of *Becoming X*, the group's debut album released in August that year, was informed by a budget-mentality, the recording taking place at Howe's father's house in his tiny bedroom. Dayton reportedly sang the album's vocals while sitting in a nearby cupboard due to the lack of space. Despite this, the Sneaker Pimps fermented a sound that encouraged very different perceptions of the environment in which it was created - the instrumentalists' lightness of touch combined with an aura of rhythmic space to offset the claustrophobia evident in the vocals. '6 Underground', was included on the soundtrack to *The Saint*. The group appeared regularly on evening radio and charmed critics with their fresh, unsullied approach both to music-making and the media. Howe subsequently began working on remix projects, including a new version of the **Shamen**'s 'Move Any Mountain'.

● ALBUMS: *Becoming X* (One Little Indian 1996)★★★.

Sneetches

This US group comprised Mike Levy (vocals, guitar), Matt Carges (guitar, vocals), Alec Palao (bass) and Daniel Swan (drums, vocals). Fanatical admirers of all that is best in classic pop music, the San Francisco-based Sneetches produced three highly rated albums of guitar-based music in the late 80s and early 90s. *Sometimes That's All We Have* was noticeable for their rare ability to juxtapose joyous melodies with introspective, often depressive, lyrics. *Slow* gave further evidence of their capabilities. Both on record and on stage (the latter often with **Cyril Jordan** of the **Flamin' Groovies**) they displayed a fondness for exuberant cover versions; the fact that Palao and Swan both came from England gave them the ability to celebrate the riches of two cultures.

● ALBUMS: *Lights Out* (1988)★★★, *Sometimes That's All We Have* (1989)★★★★, *Slow* (1990)★★★★, *Think Again* (1993)★★★.

● COMPILATIONS: *Obscure Years* (Rev-Ola 1995)★★★.

SNFU

From Edmonton, Alberta, Canada, SNFU are a hardcore punk band who took obvious influence from both the **Subhumans** and **DOA**. Their line-ups have always centred around Mr Chi Pig (vocals) and Brent (guitar), with the rhythm section changing with almost every successive album. One of their early drummers, John Card, would later join DOA. SNFU have persevered over the years with a formula encompassing largely headlong adrenaline rushes. The most significant interlude was *If You Swear You'll Catch No Fish*, slick titles such as 'Better Homes And Gardens' indicating a growing maturity in the way they conveyed their lyrical gaze. Previously, overtly obvious joke anthems such as 'Cannibal Cafe' had been their let-down. By the next album, they were speeding along at a furious rate once more, though some of the early angst had disappeared: 'It's hard to be angry when you live in an environment like this; the physical aspect of Edmonton is so comfortable'. They had definitely not grown in self-importance, however: 'We're still the same awful band we were in '81'. Still active, SNFU encapsulate the best traditions of Canadian hardcore; energy, verve and humour. They moved over to **Epitaph Records** in 1995 for another splintering punk rock album.

● ALBUMS: *And No One Else Wanted To Play* (BYO 1984)★★, *If You Swear You'll Catch No Fish* (BYO 1986)★★★, *Better Than A Stick In The Eye* (BYO 1988)★★, *Last Of The Big Time Suspenders* (Skullduggery 1992)★★, *The Ones Most Likely To Succeed* (Epitaph 1995)★★, *Fyulaba* (Epitaph 1996)★★.

Sniff 'N' The Tears

This London group was formed from the Ashes of Moon in 1974 only to disband within months after thwarted attempts to gain a recording contract. Its principal composer, Paul Roberts (vocals), returned to the world of art where his paintings had been exhibited

in many European capitals. However, with the advent of the late 70s new wave, drummer Luigi Salvoni listened again to the 1974 demos and persuaded Roberts (then resident in France) to try again with Mick Dyche (guitar), Laurence Netto (guitar), Keith Miller (keyboards) and Nick South (bass). After another self-financed studio session, they were signed to Chiswick Records in the summer of 1978. One of Roberts' magnificent paintings graced the sleeve of *Fickle Heart* (produced by Salvoni) from which the catchy 'Driver's Seat' was a hit in the USA and Australasia while faltering just outside the UK Top 40. 1980's *The Game's Up* compounded **Billboard's** comparison of them to **Dire Straits**. They began a downward spiral with *Ride Blue Divide* (with **Lew Lewis** on harmonica) the last album to make a moderate commercial impact.

● ALBUMS: *Fickle Heart* (Chiswick 1978)★★★, *The Game's Up* (Chiswick 1980)★★★, *Love Action* (Chiswick 1981)★★, *Ride Blue Divide* (Chiswick 1982)★★.

● COMPILATIONS: *Retrospective* (Chiswick 1988)★★★, *A Best Of Sniff 'N' The Tears* (Chiswick 1991)★★★.

Sniper

This Japanese heavy metal group was formed in 1981 by guitarist Mansanori Kusakabe. Enlisting the services of Shigehisa Kitao (vocals), Romy Murase (bass) and Shunji Itoh (drums), their brand of heavy metal drew strongly on the styles of **UFO** and **Deep Purple**. Debuting with the single 'Fire' in 1983, they contributed 'Crazy Drug' to the *Heavy Metal Forces* compilation album the following year. Their first album was recorded live at the Electric Ladyland Club in Nagoya in 1984 and featured new recruit Ravhun Othani (ex-**Frank Marino** Band) as a second guitarist. The album was a limited edition of 1,000, which sold out, only to be re-pressed twice, with similar success. The band disintegrated shortly after its release, but was resurrected in 1985 by Kusakabe. The new line-up included Noburu Kaneko (vocals), Takeshi Kato (keyboards), Tsukasa Shinohara (bass) and Toshiyuki Miyata (drums). They produced *Quick And Dead*, but it made little impact outside Japan. A proposed tour of Holland to support it was cancelled and the band have been inactive since.

● ALBUMS: *Open The Attack* (Electric Ladyland 1984)★★, *Quick And Dead* (Megaton 1985)★★.

Snobs

A quartet comprising John Boulden, Eddie Gilbert, Colin Sandland and Peter Yerral, this UK pop band were most notable for their extravagant dress sense. Their 1965 debut single for **Decca Records**, 'Buckle Shoe Stomp', was promoted via visual apparel which included powdered wigs as well as the footwear described in its title. However, they proved more popular in Scandinavia than the UK, and eventually relocated to Sweden where they recorded a further single, 'Ding Dong', backed by a version of 'Heartbreak Hotel'.