

The
ENCYCLOPEDIA
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**POPULAR
MUSIC**

Edited by
COLIN LARKIN

II

**BURNETT, CAROL —
DUSTY, SLIM**

3RD EDITION

Burnett, Carol

b. 26 April 1933, San Antonio, Texas, USA. An actress, comedienne and singer, Burnett was raised by her maternal grandmother in Los Angeles and studied theatre arts and English at the University of California. After graduating she worked in summer stock before moving to New York in 1954. Unable to find work as an actress, she staged a show at the Rehearsal Club hotel in which she sang **Eartha's Kitt's** hit song 'Monotonous' from *New Faces Of 1953*. In 1957 she caused a stir at the Blue Angel nightclub with her rendition of 'I Made A Fool Of Myself Over John Foster Dulles'. This parody aimed at teenage rock 'n' roll groupies was written by Ken Welch, a songwriter and vocal coach whose material was ideally suited to her 'kooky' style. Years later, he and his wife Mitzi wrote medleys for Burnett's television specials with **Julie Andrews** and others. In 1959 Burnett made an impressive Broadway debut as Princess Winnifred in *Once Upon A Mattress*, a successful musical based on the fairytale *The Princess And The Pea*. At around the same time she began appearing on *The Garry Moore Show*, and in the early 60s won an Emmy and several awards as the most popular female performer on television. In 1962 she and Julie Andrews won more Emmys for the special *Julie And Carol At Carnegie Hall*. The two performers were teamed again in similar concerts at the Lincoln Centre (1971) and in Los Angeles (1989). Signed to CBS in 1962, Burnett's television career failed to take off during the next few years, and it was not until she returned to Broadway in the musical *Fade Out-Fade In* (1965) that her fortunes began to improve. Although the show itself - an affectionate look at the Hollywood of the 30s - was not well received, Burnett's 'genial comic impudence' and 'cheerful gaucherie' were singled out for praise, and her impression of Shirley Temple on 'You Musn't Be Discouraged' was hilarious. From 1967 CBS aired *The Carol Burnett Show*, a weekly prime-time variety show that featured a stellar line-up of guest stars and won 22 Emmys. In 1978, after appearing in approximately 1,500 sketches, Burnett had tired of the weekly grind and turned more to the theatre and feature films. In 1985 she was Carlotta Campion for two nights in the **Stephen Sondheim** tribute *Follies In Concert*, and performed marvellous renditions of the composer's 'survival anthem' 'I'm Still Here'. She returned to weekly television again in 1990 and chose an anthology format for her new series *Carol And Company*, which added to her list of honours that already included People's Choice, Critics Circle, Photoplay and Golden Globe Awards, along with her induction into the Television Academy Hall of Fame. In 1993 she starred in a new musical production *From The Top*, staged by the Long Beach Civic Light Opera. It was conceived and written by Ken Welch (of John Foster Dulles fame) and his wife Mitzi, and consisted of three one-act musicals. The first, *My Walking Stick*, was a backstage vaudeville story set at the time of World War I, with songs by **Irving Berlin**; the second, *One Night In*

Marrakech, had words and music by **Cole Porter**; and the third and final piece, *That Simpson Woman*, was, naturally enough, an attempt to find a new angle on the famous Duke and Duchess of Windsor-in-exile saga, with a background of songs with lyrics by **Ira Gershwin** and music by a variety of composers.

● **ALBUMS:** *Remembers How They Stopped The Show* (Columbia 1962)★★★★, with Julie Andrews *Julie And Carol At Carnegie Hall* (1962)★★★★, *Let Me Entertain You* (Columbia 1964)★★★★, *Sings* (Columbia 1967)★★★★, *Julie Andrews And Carol Burnett At The Lincoln Center* (Silva 1989)★★.

● **FURTHER READING:** *One More Time*, Carol Burnett. *Laughing Till It Hurts*, J. Randy Taraborrelli.

Burnett, Chester

(see **Howlin' Wolf**)

Burnett, T-Bone

b. John Henry Burnett, 1945, St. Louis, Missouri, USA. Burnett was a member of **Bob Dylan's** Rolling Thunder Revue who became a highly regarded producer and songwriter during the 80s. He grew up in Texas playing guitar in local bands before travelling to Los Angeles to produce Delbert And Glen and recorded a solo album for Uni. After touring with **Delaney And Bonnie** and the **B-52's**, he joined Dylan's touring troupe. When the Rolling Thunder concerts were over, Burnett founded the **Alpha Band** with ex-Dylan accompanist Steven Soles (guitar) and David Mansfield (guitar, mandolin). The group made three albums between 1976 and 1979. After the demise of the Alpha Band, Burnett made a solo album for Takoma and his growing reputation was evidenced by the presence of guitarists **Ry Cooder** and **Richard Thompson** on *Proof Through The Night*. He later toured with Thompson and **Elvis Costello**, releasing a 1985 single with the latter as the Coward Brothers. He also co-wrote with Bono of U2. Among the artists Burnett has produced are **Leo Kottke**, **Los Lobos** and **Bruce Cockburn**.

● **ALBUMS:** *The B-52 Band And the Fabulous Skyhawks* (Uni 1972)★★★★, *J. Henry Burnett* (1972)★★★★, *Truth Decay* (Takoma 1980)★★★★, *Behind The Trap Door* (Warners 1982)★★★★, *Proof Through the Night* (Warners 1983)★★★★, *T-Bone Burnett* (Dot 1986)★★, *The Talking Animals* (Columbia 1988)★★, *The Criminal Under My Own Hat* (Columbia 1992)★★★★.

Burnette, Billy

b. 8 May 1953, Memphis, Tennessee, USA. Burnette was the son of country rock artist **Dorsey Burnette**, the nephew of rock singer **Johnny Burnette**, and the cousin of **Rocky Burnette**. With his family background and frequent visitors such as **Elvis Presley** and **Gene Vincent** dropping in to his home, Burnette was drawn to a musical career at a young age, and recorded his first single at the age of seven. He continued to do so until the age of 17, when he began performing as a session guitarist and songwriter in Nashville. He

worked on the road with **Brenda Lee** and **Roger Miller** and had his songs recorded by **Conway Twitty** and **Loretta Lynn**, **Charlie Rich**, **Glen Campbell** and the **Everly Brothers**. Burnette recorded his first album under his own name in 1972, deliberately avoiding the rockabilly and 50s influences of his upbringing. He finally paid tribute to his heritage on a self-titled album in 1980. *Try Me* included collaborations with two members of **Fleetwood Mac**, Mick Fleetwood and **Christine McVie**. That led to an offer to tour with another band Fleetwood put together in 1984, Mick Fleetwood's Zoo, and ultimately to a regular spot with Fleetwood Mac in 1987, as one of two musicians to replace the departing **Lindsey Buckingham**. He was featured on the highly successful *Tango In The Night* and *Behind The Mask* as well the forgettable *Time* in 1995.

● ALBUMS: *Billy Burnette* (1972)★★★, *Billy Burnette ii* (1979)★★, *Between Friends* (Polydor 1979)★★, *Billy Burnette iii* (Columbia 1980)★★, *Gimme You* (Columbia 1981)★★, *Try Me* (1985)★★, *Coming Home* (1993)★★.

Burnette, Dorsey

b. 28 December 1932, Memphis, Tennessee, USA, d. 19 August 1979. Living a full life, Burnette was a member of a classic 50s rock 'n' roll act, had his own hit soloist act in the 60s and became a country singer in the 70s. He helped to form the highly respected **Johnny Burnette** Trio with younger brother Johnny in 1953, but after appearing in the film *Rock Rock Rock* in 1956, Dorsey left the trio. He recorded with Johnny as The Texans (on Infinity and Jox) and wrote major hits for **Ricky Nelson**, including 'It's Late' and 'Waitin' In School'. As a soloist, he recorded for Abbott, Cee-Jam, and then Era, where he had his two biggest solo hits, 'Tall Oak Tree' and 'Hey Little One', in 1960, both classics of their kind and both showcasing his deep, rich, country-style voice. He then recorded without luck on Lama, Dot, Imperial, Reprise, Mel-O-Day, Condor, Liberty, Merri, Happy Tiger, Music Factory, Smash (where he re-recorded 'Tall Oak Tree'), Mercury and Hickory. In the 70s he had 15 Top 100 country hits (none making the Top 20) on Capitol, Melodyland, Calliope and Elektra, with whom he had only recently signed when he died of a heart attack in August 1979. His son **Billy Burnette** is also a recording artist.

● ALBUMS: *Tall Oak Tree* (Era 1960)★★, *Dorsey Burnette Sings* (Dot 1963)★★, *Dorsey Burnette's Greatest Hits* (Era 1969)★★★, *Things I Treasure* (Calliope 70s)★★.

● COMPILATIONS: *Great Shakin' Fever* (Bear Family 1992)★★★.

● FILMS: *Rock, Rock, Rock* (1956).

Burnette, Johnny

b. 28 March 1934, Memphis, Tennessee, USA, d. 1 August 1964, Clear Lake, California, USA. Having attended the same high school as **Elvis Presley**, Johnny moved into the rockabilly genre by forming a trio with his brother **Dorsey Burnette** on string bass and school-

friend Paul Burlison on guitar. Allegedly rejected by **Sun Records** supremo **Sam Phillips**, the group recorded 'Go Mule Go' for Von Records in New York and were subsequently signed to Coral, where they enjoyed a minor hit with 'Tear It Up'. After touring with **Carl Perkins** and **Gene Vincent**, the trio underwent a change of personnel in November 1956 with the recruitment of drummer Tony Austin. That same month, the trio were featured in **Alan Freed**'s movie *Rock Rock Rock*. During this period, they issued a number of singles, including 'Honey Hush', 'The Train Kept A-Rollin'', 'Lonesome Train', 'Eager Beaver Baby', 'Drinkin' Wine', 'Spo-Dee-O-Dee' and 'If You Want It Enough', but despite the quality of the songs their work was unheralded. By the autumn of 1957, the trio broke up and the Burnette brothers moved on to enjoy considerable success as songwriters. Writing as a team, they provided **Ricky Nelson** with the hits 'It's Late', 'Believe What You Say' and 'Just A Little Too Much'. After briefly working as a duo, the brothers parted for solo careers. Johnny proved an adept interpreter of teen ballads, whose lyrics conjured up innocent dreams of wish-fulfilment. Both 'Dreamin'' and 'You're Sixteen' were transatlantic Top 10 hits, perfectly suited to Burnette's light but expressive vocal. A series of lesser successes followed with 'Little Boy Sad', 'Big Big World', 'Girls' and 'God, Country And My Baby'. With his recording career in decline, Burnette formed his own label Magic Lamp in 1964. In August that year, he accidentally fell from his boat during a fishing trip in Clear Lake, California and drowned. Among the family he left behind was his son **Rocky Burnette**, who subsequently achieved recording success in the 70s.

● ALBUMS: as the Johnny Burnette Trio *Rock 'N' Roll Trio* (Coral 1957)★★★★, *Dreamin'* (Liberty 1961)★★★, *You're Sixteen* (Liberty 1961)★★★, *Johnny Burnette* (Liberty 1961)★★★, *Johnny Burnette Sings* (Liberty 1961)★★★, *Burnette's Hits And Other Favourites* (Liberty 1962)★★★, *Roses Are Red* (Liberty 1962)★★★.

● COMPILATIONS: *The Johnny Burnette Story* (Liberty 1964)★★★★, with the Rock 'n' Roll Trio *Tear It Up* (Solid Smoke/Coral 1968)★★★, *Tenth Anniversary Album* (United Artists 1974)★★★, *We're Having A Party* (Rockstar 1988)★★★, *Rock 'N' Roll Masters: The Best Of Johnny Burnette* (Liberty 1989)★★★★, *You're Sixteen: The Best Of Johnny Burnette* (Capitol 1992)★★★★.

Burnette, Legendary Hank C.

b. Sven Ake Hogberg, Sweden. Burnette is a multi-instrumentalist who plays and sings all parts on his records, which he also engineers, arranges and produces. He recreates the echo-laden rockabilly records of the late 50s and alternates between his own compositions and familiar titles ('Peggy Sue', 'Boppin' The Blues', 'Red Cadillac And A Black Moustache'). His own wild instrumental, 'Spinning Rock Boogie', closely based on 'A Wonderful Time Up There', was a UK Top 30 hit in 1976.

● ALBUMS: *Don't Mess With My Ducktail* (1976)★★★,

Rockabilly Gasseroonie (1977)★★, *Hot Licks And Fancy Tricks* (1979)★★, *I've Got Rock* (1983)★★★★.

Burnette, Rocky

b. Jonathan 'Rocky' Burnette, 12 June 1953, Memphis, Tennessee, USA. Burnette was the son of pioneering rock 'n' roll trio member **Johnny Burnette** and nephew of fellow member **Dorsey Burnette**. Dorsey's son **Billy Burnette** (later a solo performer and member of **Fleetwood Mac**) was born within a few weeks of Rocky and some sources claim that Johnny and Dorsey coined the term 'Rockabilly' in their honour. This does seem to be unlikely, however. Like his father, Rocky was a keen fisherman who claimed that when his father died in 1964 (drowned in a boating accident), he went fishing himself rather than attend the funeral. He had also been a close friend of **Elvis Presley** until his father had fallen out with him over a publishing agreement, and the family had moved to California. He started out in the music business around 1967 as a teenage songwriter, working for **Acuff-Rose** publishers. His songs were later recorded by the **Osmonds** and **David Cassidy**, for whom he wrote on a production line basis. After graduating in 1971 he studied theatre, cinematography and the Bible at college, before returning to music to release his first solo album for Curb in the early 70s, which was only available in the USA. His one solo hit was 'Tired Of Toein' The Line', written in less than 20 minutes and recorded at Rockfield studios in Wales. A surprise hit on both sides of the Atlantic, he nevertheless declined to provide a follow-up. He re-emerged in 1982 with *Heart Stopper* before putting together his New Rock 'N' Roll Trio, which consisted of Paul Burlinson (bass, the only surviving member of the original trio) and Johnny Black (brother of original Presley bass player **Bill Black**), and Tony Austin, to record *Get Hot Or Go Home* at Sun Studios, Memphis.

● ALBUMS: *Son Of Rock And Roll* (EMI 1980)★★★, *Heart Stopper* (EMI 1982)★★★, *Get Hot Or Go Home* (EMI 1983)★★★.

Burnette, Smiley

b. Lester Alvin Burnette, 18 March 1911, Summum, Illinois, USA, d. 16 February 1967, Encino, California, USA. Although making his name as the cowboy star's 'sidekick', Burnette was a talented musician, who played over 50 musical instruments, ranging from harmonica to organ, proficiently (he could also play basic tunes on 50 more, some being of his own invention). He had his own band at Astoria High School, and in the early 30s, he performed a one-man vaudeville act and worked on the WDS Tuscola radio station. In 1933, he played accordion on WLS Chicago's *National Barn Dance* with **Gene Autry** and moved to Hollywood with Autry the following year. He first appeared with Autry in *In Old Santa Fe*, which starred **Ken Maynard**, before appearing with Autry in the *Phantom Empire* series. He went on (with his horse, Nellie) to appear in over 80 B-movie westerns with Autry (as Frog

Millhouse), seven with **Roy Rogers** (including Rogers' first starring role) and over 50 with Charles Starrett. After *Last Of The Pony Riders*, in 1953 (Autry's last B-movie western), he retired to concentrate on songwriting. Many of over 400 songs that he wrote during his career were used in films, including the cowboy standard 'Ridin' Down The Canyon', which Autry first popularized in the 1934 film *Tumbling Tumbleweeds*. He made four recordings for **Decca**, in Los Angeles, in December 1938 and later recorded for ARA, Bullet and his own Rancho Records label, as well as publishing songbooks of cowboy songs. Burnette's comic and musical abilities saw him become the first B-movie western 'sidekick' to actually be voted into the annual list of Top 10 cowboy stars. First elected to the list in 1940, he held the distinction of being voted in for 12 consecutive years. It is reported that in his later years, he donated most of his earnings to charities helping children. In 1964, he appeared on television, being particularly successful as the engineer in the comedy series *Petticoat Junction*. He died of leukaemia in February 1967.

Burnin' - Bob Marley And The Wailers

Catch A Fire launched Jamaica's **Wailers** into international prominence with a brilliant cross of reggae and rock. Purists did fault its emphasis on the latter, a criticism answered with the earthier *Burnin'*. Stripped of session musicians, the group's frontline harmonies were supported by the sinewy Barrett brothers rhythm section which provided a dry counterpoint. Although **Bob Marley** was fully in control, the support of **Bunny Livingston** and **Peter Tosh** was crucial to the overall sound. Their vocal interplay mirrored that of the **Impressions**, but lyrically the Wailers proclaimed a vibrant militancy instantly heard on 'Get Up Stand Up'. **Eric Clapton** helped to popularize 'I Shot The Sheriff', but this album is noteworthy for its uncompromising blend of polemics and tough melodies.

● Tracks: *Get Up Stand Up; Hallelujah Time; I Shot The Sheriff; Burnin' And Lootin'; Put It On; Small Axe; Pass It On; Duppy Conqueror; One Foundation; Rastaman Chant.*

● First released 1975

● UK peak chart position: did not chart

● USA peak chart position: 151

Burnin' Daylight

A trio of Marc Beeson, Sonny LeMaire and Kurt Howell, Burnin' Daylight are a Nashville, Tennessee, USA-based country act who have jokingly referred to themselves as 'the oldest baby act in the business'. Prior to forming the group, all three members could boast of extensive previous experience. LeMaire was formerly a member of **Exile**, writing many of that group's hits, including 'Give Me One More Chance'. He spent a total of 16 years with the group, which finally dissolved in 1993. Howell had spent a period of seven years as a member of **Southern Pacific** before going solo - amassing three alternative country radio hits in the process.

Beeson, the group's lead singer, had made his name as a songwriter - his material having been performed by **Restless Heart**, **Martina McBride**, **Peter Cetera**, **Linda Davis** and **Steve Wariner**. He, too, enjoyed a brief solo career - though after just one single for BNA Records his projected solo debut was pulled from the schedules. After forming the trio, their original choice of name, the Loose Cannons, had to be abandoned when it was discovered that there was another group with a similar name. At that time the group also included Trey Bruce and **Rob Crosby**. However, the former elected to continue his career in production, while Crosby signed a solo contract with River North Records. Initially, it was intended that the group would be a live vehicle only, but when a tape was passed to Curb Records founder **Mike Curb**, he invited the group to record their 'dream album'. Burnin' Daylight opened its account with the release of 'Love Worth Fighting For', a minor country radio hit, prefacing a self-titled debut album that also received encouraging reviews.

● ALBUMS: *Burnin' Daylight* (Curb 1997)★★★.

Burning Rome

Comprising Vicki Thomas (vocals, guitar), Steve Dougherty (guitar), Mickey Shine (bass) and Ron Murray (drums), Burning Rome formed in Los Angeles, California, USA, in the early 80s. The material included on their self-titled debut album for **A&M Records** in 1982 seemed to signal the group's stylistic confusion - although at times incorporating new wave sentiments, by turns the songs gave way to brash rock guitar. A&M found the group difficult to market and dropped them shortly after the album's release.

● ALBUMS: *Burning Rome* (A&M 1982)★★★.

Burning Spear

b. Winston Rodney, 1948, St. Ann's Bay, Jamaica, West Indies. Burning Spear, who appropriated the name from former Mau Mau leader Jomo Kenyatta, then president of Kenya, entered the music business in 1969 after fellow St. Ann's artist **Bob Marley** organized an audition for him with his erstwhile producer **Coxsone Dodd**. The three songs Spear sang for Dodd that Sunday afternoon included his eventual debut, 'Door Peep', a sombre, spiritual chant quite unlike anything that had previously emerged in the music, although a reference point may perhaps be found in the **Ethiopians** and **Joe Higgs**. 'Door Peep' and other early Spear recordings such as 'We Are Free' and 'Zion Higher' emerged in the UK on the Bamboo and Banana labels. Rodney continued to make records for Dodd until 1974, including 'Ethiopians Live It Out', 'This Population' and 'New Civilisation', nearly all in a serious, cultural style, mostly without any commercial success, although 'Joe Frazier' (aka 'He Prayed') did make the Jamaican Top 5 in 1972. Most of these songs can be found on the two albums Spear completed for Dodd. In 1975 Ocho Rios **sound system** owner Jack Ruby (real name Laurence Lindo) approached the

singer, and the two, along with pick-up backing vocalists Rupert Wellington and Delroy Hines, began working on the material that eventually emerged as **Marcus Garvey** (1975), in honour of the great St. Ann's-born pan-Africanist. 'Marcus Garvey' and 'Slavery Days' were released as singles, perfectly capturing the mood of the times and becoming huge local hits. The public were at last ready for Burning Spear and when the album finally emerged it was hailed as an instant classic. Spear became recognized as the most likely candidate for the kind of international success Bob Marley And The Wailers were beginning to enjoy, and soon *Marcus Garvey* had been snapped up by **Island Records** who released it in the UK with an added track and in remixed form. This tampering with the mix, including the speeding-up of several tracks, presumably in order to make the album more palatable to white ears, raised the hackles of many critics and fans. Its popularity caused Island to release a dubwise companion set entitled *Garvey's Ghost*. Rodney began to release music on his own Spear label at the end of 1975, the first issue being another classic, 'Travelling' (actually a revision of the earlier Studio One album track 'Journey'), followed by 'Spear Burning' (1976), 'The Youth' (1976), 'Throw Down Your Arms' (1977), the 12-inch 'Institution' (1977), 'Dry And Heavy' (1977), 'Free' (1977) and 'Nyah Keith' (1979). He also produced 'On That Day' by youth singer Burning Junior, and 'Love Everyone' by Phillip Fullwood, both in 1976. That same year Jack Ruby released 'Man In The Hills', followed by the album of the same name, again on Island, which marked the end of their collaboration. Rodney also dropped Wellington and Hines. In 1977 *Dry & Heavy* was released, recorded at **Harry J's Studio**, which satisfyingly reworked many of his Studio One classics, including 'Swell Headed', 'Creation Rebel', 'This Race' and 'Free Again'. In October that year he made an electrifying appearance at London's Rainbow Theatre, backed by veteran trumpeter Bobby Ellis and the UK reggae band **Aswad**. Island released an album of the performance that inexplicably failed to capture the excitement generated.

In 1978 Rodney parted with Island and issued *Marcus Children*, arguably his best album since *Marcus Garvey*, released in the UK on Island Records' subsidiary One Stop as **Social Living**, again using members of Aswad alongside the usual Kingston sessionmen. In 1980 he signed to **EMI** who issued his next album, the stunning *Hail H.I.M.*, produced by Rodney and Family Man Barrett at Bob Marley's Tuff Gong studio, on his own Burning Spear subsidiary. Two excellent dubs of *Social Living* and *Hail H.I.M.* also appeared as *Living Dub Volumes 1* and 2, mixed by engineer Sylvan Morris. Throughout the following years to the present day, Burning Spear has continued to release albums regularly, as well as touring the USA and elsewhere. *Resistance*, nominated for a Grammy in 1984, was a particularly strong set, highlighting Spear's impressive, soulful patois against a muscular rhythmic backdrop.

People Of The World similarly saw his backing group, the Burning Band, which now encompassed an all-female horn section, shine. His 1988 set, *Mistress Music*, added rock musicians, including former members of *Jefferson Airplane*, though artistically it was his least successful album. *Mek We Dweet*, recorded at Tuff Gong studios, was a return to his unique, intense style. His lyrical concerns - black culture and history, Garveyism and Rasta beliefs, and universal love - have been consistently and powerfully expressed during his recording career.

● ALBUMS: *Studio One Presents Burning Spear* (Studio One 1973)★★★, *Rocking Time* (Studio One 1974)★★★, *Marcus Garvey* (Mango/Island 1975)★★★★★, *Man In The Hills* (Fox-Wolf/Island 1976)★★★★★, *Garvey's Ghost* (Mango/Island 1976)★★★★★, *Dry & Heavy* (Mango/Island 1977)★★★★★, *Burning Spear Live* (Island 1977)★★, *Marcus Children aka Social Living* (Burning Spear/One Stop 1978)★★★★★, *Living Dub* (Burning Spear/Heartbeat 1979)★★★★★, *Hail H.I.M.* (Burning Spear/EMI 1980)★★★★★, *Living Dub Volume 2* (Burning Spear 1981)★★★★★, *Farover* (Burning Spear/Heartbeat 1982)★★★★★, *Fittest Of The Fittest* (Burning Spear/Heartbeat 1983)★★★★★, *Resistance* (Heartbeat 1985)★★★★★, *People Of The World* (Slash/Greensleeves 1986)★★★, *Mistress Music* (Slash/Greensleeves 1988)★★, *Live In Paris: Zenith '88* (Slash/Greensleeves 1989)★★★, *Mek We Dweet* (Mango/Island 1990)★★★, *Jah Kingdom* (Mango/Island 1992)★★★, *The World Should Know* (Mango/Island 1993)★★★, *Rasta Business* (Heartbeat 1996)★★★★★, *Appointment With His Majesty* (Heartbeat 1997)★★★★★.

● COMPILATIONS: *Reggae Greats* (Island 1985)★★★★★, *Selection* (EMI 1987)★★★★★, *100th Anniversary Marcus Garvey and Garvey's Ghost* (Mango/Island 1990)★★★★★, *Chant Down Babylon: The Island Anthology* (Island 1996)★★★★★.

Burning Tree

From Los Angeles, USA, this three-piece unit specialized in early 70s blues-based power rock. Marc Ford (guitar, vocals), Mark Dutton (bass, vocals) and Doni Gray (drums) reinvented, rehashed and reinterpreted the riffs, licks and solos first unleashed by artists including *Eric Clapton*, *John Mayall* and *Jimi Hendrix*. Although essentially revivalists who used *Cream* as a musical template from which to work, Burning Tree celebrated rather than simply duplicated, breathing new life into well-worn arrangements through a combination of sheer conviction and the application of technology. However, it was not enough to bring them the longevity associated with the great blues artists, with Gray joining ex-*Quireboys* singer Spike in a new project, *God's Hotel*. Ford went on to join the *Black Crowes*.

● ALBUMS: *Burning Tree* (Epic 1990)★★★.

Burns, Eddie

b. 8 February 1928, Mississippi, USA. Inspired by *John Lee 'Sonny Boy' Williamson* and self-taught, Burns

was a stalwart of the immediate post-war Detroit blues scene, being first recorded in 1948 by *Bernie Bessman*. The latter was responsible for giving *John Lee Hooker* his break and used Burns as a session musician for Hooker in 1949. This session produced four tracks, including the fast shuffle 'Burnin' Hell', which was notable for Burns's powerful harmonica playing. Throughout the 50s and 60s he periodically recorded for *Joseph Van Battle*, who either released the material on his own JVB and Von labels or else sold the masters to concerns such as *Gotham* and *Checker*. Rarely straying from his home state of Michigan, Burns briefly visited Europe in 1972 under the billing *Eddie 'Guitar' Burns*, recording an album in London for *Action*. He returned three years later for a more intensive tour under the 'American Blues Legends '75' banner. Since then Eddie Burns has stayed mostly in Detroit, working day-jobs, playing clubs in the evenings and occasionally appearing at festivals.

● ALBUMS: *Detroit Black Bottom* (Big Bear 1975)★★★, *Treat Me Like I Treat You* (Moonshine 1985)★★★★★, with *John Lee Hooker* *Detroit* (Krazy Kat 1987)★★★.

Burns, Jethro

(see *Homer And Jethro*)

Burns, Norman

b. 11 March 1920, London, England, d. June 1994. He began playing drums as a child and while still a teenager worked as a professional musician on P&O ocean-going liners. In the late 30s and early 40s he was active in dance band circles in London, playing with many leading bands including those of *Lew Stone*, *Ambrose*, *Frank Weir*, *Ted Heath* and *Geraldo*. He also played with *George Shearing* and with *Tito Burns* (no relation). The drummer was one of the coterie of London-based jazzmen who dedicated themselves to the new music of the 40s, bop, and was a member of an all-star bebop band formed in 1948. In the early 50s Burns formed a quintet which he modelled upon the currently popular group being led in the USA by his former leader, *Shearing*. The vibraphone player in this group of Burns's was *Victor Feldman*. Burns eventually left music and emigrated to Australia where he remained for the rest of his life. A skilled dance band drummer, Burns questing nature and his feeling for bop helped to make him one of the most important if unacclaimed figures in British drumming of the 30s and 40s.

Burns, Ralph

b. 29 June 1922, Newton, Massachusetts, USA. After studying music at the New England Conservatory in Boston, Burns worked with several late swing-era bands, including *Charlie Barnet's*, as both pianist and arranger. His best-known period was as a member of *Woody Herman's* First Herd, during which time he was not only one quarter of a superb rhythm section (the others being *Billy Bauer*, *Chubby Jackson* and *Dave Tough*), but also arranged some of the band's

most successful numbers (in some cases formalizing classic head arrangements, like that of 'Apple Honey'). In 1945 Burns decided to concentrate on writing and arranging, and contributed some exciting charts for Herman's Four Brothers band. He also composed some longer works, among which are 'Lady McGowan's Dream' and 'Summer Sequence', both recorded by Herman. When the record company decided to reissue 'Summer Sequence', they requested that a further section be added to the original three-part suite to fill the fourth side of a pair of 78 rpm releases. Burns obliged, and although some years had elapsed since the recording of the first three parts and the Herman band's personnel and style had substantially altered, he was able to recapture the mood successfully. The new piece, entitled 'Early Autumn', became a favourite of many jazz players, including **Stan Getz**. Freelancing in the 50s and 60s, Burns gradually moved away from jazz and into the film studios, although even here, as in *New York, New York* (1977), he was sometimes able to make use of his extensive knowledge of the jazz world. He won Academy Awards for his work on *Cabaret* (1972) and *All That Jazz* (1979), and continued to score for a mixture of feature and television movies such as *Lenny*, *Piaf*, *Lucky Lady*, *Movie Movie*, *Make Me An Offer*, *Urban Cowboy*, *Golden Gate*, *Pennies From Heaven*, (with **Marvin Hamlisch**), *Annie*, *Kiss Me Goodbye*, *My Favourite Year*, *Star 80*, *Ernie Kovacs-Between The Laughter*, *A Chorus Line*, *Moving Violations*, *The Christmas Star*, *In The Mood*, *Bert Rigby*, *You're A Fool*, *Sweet Bird Of Youth*, *All Dogs Go To Heaven*, and *The Josephine Baker Story* (1991).

● ALBUMS: *Piaf* film soundtrack (1974)★★★, *Ralph Burns Conducts* 1951-54 recordings (Raretone 1988)★★★, *Bijou* 1955 recordings (Fresh Sounds 1988)★★★.

Burns, Ray

A popular singer in the UK in the 50s, Burns entered showbusiness straight after demobilization from the RAF in 1945. In the early days he was encouraged by **Issy Bonn**, and was spotted by **Ambrose** at the Blue Lagoon Club, and recorded with his Orchestra in 1949. After singing with Jack Nathan's band at the Coconut Grove and other nightspots such as Selby's and the Stork Club, he spent some time with Dave Shand's Orchestra, before signing for **Columbia Records** in 1953. His early sides included 'Mother Nature And Father Time' and 'Lonely Nightingale'. He had two chart entries in 1955, 'Mobile' (written by US songwriters Bob Wells and David Holt) and 'That's How A Love Song Was Born' (composed by the British team of record producer **Norman Newell** and Philip Green). His other releases during the 50s included 'Begorrah', 'Rags To Riches', 'I Can't Tell A Waltz From A Tango', 'Why?', 'A Smile Is Worth A Million Tears', 'Blue Star', 'Wonderful! Wonderful!', 'Meanwhile, Back In My Arms' and 'Condemned For Life (With A Rock And Roll Wife)'.

Burns, Tito

A former dance-band leader, Burns came to prominence in UK pop with one of the most famous and powerful music business agencies of the 50s and 60s. His major pop client during the rock 'n' roll era was **Cliff Richard** and within 10 years Burns was handling some of the major pop artists of the day, from **Dusty Springfield** to the **Rolling Stones**. The most enduring image of Burns is captured in the film *Don't Look Back* in which he can be seen haggling with **Bob Dylan's** manager **Albert Grossman** in what now serves as a fascinating insight into the backrooms of mid-60s pop.

Burnside, R.L.

b. 23 November 1926, Coldwater, Mississippi, USA. Burnside, 'Rule' to his friends, was a keen observer of his neighbour **Mississippi Fred McDowell**, as well as Son Hibler and Ranie Burnett, and learned from them the modal rhythm-based techniques of the north Mississippi blues. To these he added songs by **Muddy Waters**, **John Lee Hooker** and **Lightnin' Hopkins** heard on the radio. Prior to taking up the guitar, he had moved to Chicago in the late 40s, where he worked in a foundry and witnessed Muddy Waters' music first-hand. In 1950 he returned south and spent the ensuing years doing farm-work by day and playing jukes and house parties at weekends. He was discovered and recorded in 1967 by **George Mitchell**, and after the release of *Mississippi Delta Blues*, was in demand to appear at festivals in North America and Europe. As well as performing solo, Burnside also leads the Sound Machine, a band that features various members of his large family on guitar and bass, and son-in-law Calvin Jackson on drums. *Bad Luck City* features sons Dwayne and Joseph assisting on a wide range of contemporary material, representative of a typical set played at local clubs such as **Junior Kimbrough's** at Chulahoma. *Too Bad Jim* was recorded there, in part, and consists of songs played in the older, modal tradition with pupil Kenny Brown on second guitar. These latter recordings prove the enduring strength of Mississippi blues as well as Burnside's eminence as a stirring performer of its intricacies. *A Ass Pocket Of Whiskey* was recorded with the rootsy punksters the **Jon Spencer Blues Explosion**, gaining Burnside hip credibility (as Don Van Vliet (**Captain Beefheart**) and Ry Cooder had replicated the Burnside sound for *Strictly Personal* in 1968), but the follow-up *Mr Wizard* failed to reproduce its power.

● ALBUMS: *Mississippi Delta Blues Volume 2* (Arhoolie 1968)★★★, *Hill Country Blues* (Swingmaster 1988)★★★, *Plays And Sings The Mississippi Delta Blues* (Swingmaster)★★★, *Sound Machine Groove* (Blues Today)★★★, *Mississippi Blues* (Arion)★★★, *Bad Lucky City* (Fat Possum 1991)★★★, *Deep Blues* (Atlantic 1992)★★★, *Too Bad Jim* (Fat Possum 1994)★★★, *A Ass Pocket Of Whiskey* (Matador 1996)★★★★, *Mr. Wizard* (Fat Possum 1997)★★★.

Burnside, Vi

b. c.1920, USA. An outstanding tenor saxophonist, Burnside played in an all-female band led by Bill Baldwin before joining the **International Sweethearts Of Rhythm** when **Jesse Stone** reorganized the band in the early 40s. With the Sweethearts she toured Europe, playing to American servicemen and at the end of the 40s she stayed on when the Sweethearts disbanded to reform under the leadership of Anna Mae Winburn. During the late 40s and early 50s Burnside also led her own quintet which featured trumpet players Norma Carson and Flo Dreyer. A driving player with a breathy forceful tone, Burnside was one of the best soloists the Sweethearts had, and there was no shortage of them. Had she come along a generation or so later, there seems little doubt that she would have been acclaimed as the truly world-class saxophonist she was.

Burr, Henry

b. Harry H. McClaskey, 15 January 1882, St. Stephen, New Brunswick, Canada, d. 6 April 1941, Chicago, Illinois, USA. A soft-voiced tenor, known as the 'Dean Of Ballad Singers', McClaskey is reputed to have been the most prolific vocalist in the history of popular music, and is credited with some 12,000 recordings for several companies - both under his real name, Burr, and under several other pseudonyms, including Irving Gillette. Discovered by Giuseppe Companari, a baritone with the Metropolitan Opera, Burr made his debut as a boy soprano in 1898. He first started recording on cylinders, and had a hit in 1903 with 'Come Down, Ma Ev'ning Star', from the Broadway musical comedy *Twirly Whirly*.

During the next 25 years he had massive solo hits with songs such as 'In the Shade Of The Old Apple Tree', 'Love Me And The World Is Mine', 'Good Night, Little Girl, Good Night', 'I Wonder Who's Kissing Her Now', 'Meet Me Tonight In Dreamland', 'When I Lost You', 'Last Night Was The End Of The World', 'Peg O' My Heart', 'The Song That Stole My Heart Away', 'When You're A Long, Long Way From Home', 'M-O-T-H-E-R (A Word That Means The World To Me)', 'Good-Bye, Good Luck, God Bless You (Is All That I Can Say)', 'Joan Of Arc', 'Somewhere In France Is Lily', 'Just A Baby's Prayer At Twilight (For Her Daddy Over There)', 'I'm Sorry I Made You Cry', 'Beautiful Ohio', 'Oh! What A Pal Was Mary' and 'My Buddy'.

He also recorded many duets with artists such as Helen Clark, Ada Jones, Elizabeth Spencer and Albert Campbell, with whom he had several hits, including 'When I Was Twenty-One (And You Were Sweet Sixteen)', 'The Trail Of The Lonesome Pine', 'I'm On My Way To Mandalay', 'Close To My Heart', 'There's a Quaker Down In Quaker Town', 'Lookout Mountain', 'Till We Meet Again' and 'I'm Forever Blowing Bubbles'. In 1904 Burr formed the Columbia Male Quartet with Albert Campbell (tenor), Steve Porter (baritone) and Tom Daniels (bass). In 1906, Daniels was replaced by Frank Stanley when the group's name

was changed to the Peerless Quartet. Three years later, Arthur Collins replaced Porter, and John Meyer joined after Stanley's death in 1910, while Burr took over the lead vocals. The Quartet eventually became one of the most successful musical ensembles in history. Their first hit, 'Sweet Adeline' in 1904, was followed by 'Honey Boy', 'By the Light Of The Silvery Moon', 'Silver Bell', 'I Want a Girl Just Like The Girl That Married Dear Old Dad', 'Let Me Call You Sweetheart', 'The Ghost Of The Violin' and 'My Bird Of Paradise'. They also issued many songs influenced by World War I, including 'I Didn't Raise My Boy To Be A Soldier', 'The Lights Of My Home Town', 'America, Here's My Boy', 'For Your Country And My Country', 'We're Going Over', 'Say A Prayer For The Boys Out There', 'I Don't Know Where I'm Going, But I'm On My Way' and **George M. Cohan's** classic, 'Over There'.

After World War I the Quartet's popularity declined. Arthur Collins departed in 1918, and was replaced by Frank Croxton. The Croxton-Mayer-Campbell-Burr combination continued until 1925, when Burr formed a new Peerless Quartet with three lesser-known singers. The group finally disbanded in 1928. For several years during the 20s, the Peerless Quartet often became the Eight Popular (or Famous) Victor Artists, when they were augmented by comedian Billy Murray (one of the most successful recording artists of the period), Monroe Silver (who popularized the 'Cohen On The Telephone' monologue), Rudy Wiedoeft (regarded as the first saxophone virtuoso), and pianist Frank Banta. One of Burr's most important collaborations was with Frank Stanley, the dominant popular bass of his day. They co-led the Peerless Quartet, and recorded several duets together, including 'Red Wing (An Indian Fable)', 'She's The Fairest Little Flower Old Dixie Ever Grew', 'Rainbow', 'In The Garden Of My Heart' and 'Shine On Harvest Moon'. When Burr's popularity started to decline in the mid-20s, he also recorded with Roger Wolfe Kahn And His Orchestra ('Cross Your Heart') and with Art Landry And His Orchestra ('Sleepy Time Gal'). Having had some success in the days of early radio, Burr returned to the medium in the 30s on the popular *Cities Services Show* and the *National Barn Dance Show*, on which he appeared until shortly before his death in 1941.

Burrage, Harold

b. 30 March 1931, Chicago, Illinois, USA, d. 26 November 1966, Chicago, Illinois, USA. A great singer and pianist in the city blues tradition, Burrage was a well-known face on Chicago's west side R&B scene by his late teens. In 1950 he made his first recordings for **Decca** backed by **Horace Henderson's** septet, resulting in Claude Trenier's suggestive 'Hi Yo Silver', which spawned several cover versions. He completed one-off sessions for **Aladdin** (1951) and **States** (1954) before hitting his stride between 1956 and 1958 with **Cobra Records**, with whom he recorded in his own right in a soul-blues vein, as well as backing artists such as **Magic**

Sam, Otis Rush and Ike Turner. He continued in the same style in his brief associations for **Vee Jay Records**, **Paso** and **Foxy**, but in 1962 he joined One-Derful's M-Pac subsidiary and over the following four years produced his prime work, including his only real hit, 'Got To Find A Way', which reached number 31 in the August 1965 R&B charts. He died of a heart attack at the age of 35, at the home of his friend **Tyrone Davis**.

● **COMPILATIONS:** *Harrold Burrage: The Pioneer Of Chicago Soul* (P-Vine 1979)★★★, *She Knocks Me Out* (Flyright 1981)★★★.

Burrage, Ronnie

b. James Ronaldo Burrage, 19 October 1959, St. Louis, Missouri, USA. Burrage grew up in a musical atmosphere, with his mother playing classical piano. He sang in the St. Louis Cathedral boys' choir and played drums/percussion in various funk bands. Burrage only worked a term of his scholarship at Howard University, drawn like so many other jazz musicians to New York City. In the early 80s, as part of the St Louis Metropolitan Jazz Quintet, he accompanied **Arthur Blythe** and visitors **Jackie McLean**, **Andrew Hill** and **McCoy Tyner**. Between 1983 and 1985 he drummed in the **Woody Shaw** quintet. In 1986, he formed Third Kind Of Blue with multi-reedsman John Purcell and bassist Anthony Cox, a suave mix of *avant garde* and more commercial, bebop-oriented elements. Burrage plays vibes and marimba as well as drums and his playing is informed by a feel for texture that is decidedly original: a new challenge for the frontline.

● **ALBUMS:** *Third Kind Of Blue* (1986)★★★, with Barbara Dennerlein *Straight Ahead!* (1988)★★, with Courtney Pine *Modern Day Jazz Stories* (Verve/Talkin' Loud 1996)★★.

Burrell, Dave

b. Herman Davis Burrell, 10 September 1940, Middleton, Ohio, USA. Burrell's mother was a singer, organist and choir director. Dave Burrell studied music (**Berklee College Of Music** for four years, Hawaii University for nine) and composed film scores (*Crucifado*), proving himself a sophisticated musical organizer in the face of criticisms that late 60s jazz freedom was merely improvised excess. He went straight from his academic studies into the maelstrom of the black *avant garde*, playing with **Archie Shepp**, **Marion Brown** and **Grachan Moncur III**. He played at the 1969 Pan-African Music Festival in Algiers, the historic encounter of the New Thing with ethnic Africa. Shortly afterwards he recorded *Echo* for the Parisian BYG label, a towering blast of revolutionary energy. Since then Burrell has actively involved himself with both Rastafarian and Haitian off-shoots of African music/ritual and composed a version of Puccini's *La Boheme*. In 1988 he participated in the series of classic recordings **David Murray** made for the Japanese DIW label, his deep grasp of gospel particularly arresting on *Spirituals*. Burrell's feel for untempered intensity interacts with his academic sophistication in a complex yet

exciting dialectic: like the better-known **Andrew Hill**, he demonstrates how jazz can be the real confrontation between the street and the academy.

● **ALBUMS:** *Echo* (Affinity 1969)★★★★, *La Vie De Bohème* (1969)★★★, *After Love* (1971)★★★, *Dreams* (1973)★★★, *Only Me* (1973)★★★, *Black Spring* (1977)★★★, *Teardrops For Jimmy* (1977)★★★, *Lush Life* (Denon 1978)★★★, *Round Midnight* (1978)★★★, *Windward Passages* (Hat Art 1979)★★★, *Dave Burrell Plays Ellington And Monk* (Denon 1979)★★★, *Round Midnight* (Denon 1982)★★★, with others *Lucky Four* (1989)★★★, *Daybreak* (Gazell 1990)★★★, *In Concert* (Victo 1992)★★★, *High Won - High Two* (Black Lion 1996)★★★★.

Burrell, Kenny

b. 31 July 1931, Detroit, Michigan, USA. Coming from a family that encouraged music (all his three brothers were musicians), Burrell studied classical guitar for a mere 18 months (1952-53). In 1955 he received a Bachelor of Music degree from Detroit's Wayne University. He played guitar with the Candy Johnson Sextet in 1948, with Count Belcher in 1949 and Tommy Barnett in 1950. In 1951 **Dizzy Gillespie** visited Detroit and they recorded together. In March 1955 he stood in for **Herb Ellis** in the **Oscar Peterson** trio and in 1957 saw work with **Benny Goodman**. Discovered by the prestigious **Blue Note** label, he formed an association with organist **Jimmy Smith**, and recorded with **John Coltrane** under the name The Cats. Like all jazz guitarists of his generation Burrell was primarily influenced by **Charlie Christian**, but developed his own particular playing style. His series of 60s albums for Blue Note and **Verve** contain his classic work. Arguably, *Midnight Blue*, featuring **Stanley Turrentine** (with its famous Reid Miles typography and the inspiration behind English singer-songwriter **Elvis Costello's** *Almost Blue* sleeve), is his best album. The track 'Midnight Blue' has also been cited as the influence for **Van Morrison's** 'Moondance'. The excellent *Guitar Forms* with **Gil Evans** in 1965 is another important work, the ambitious suite demonstrating wide influences. Along with **Grant Green**, there is no finer exponent of 'smokey guitar jazz'. In the late 80s his encouragement of young black talent - especially the drummer Kenny Washington - gave his trio an edge that belied his reputation for classy easy listening. In 1994 he was once again touring with the Jimmy Smith Trio.

● **ALBUMS:** *Introducing Kenny Burrell* (Blue Note 1956)★★★, *Kenny Burrell, Volume 2* (Blue Note 1957)★★★, *Kenny Burrell* reissued as *Blue Moods* (Prestige 1957)★★★★, *Blue Lights, Volumes 1 and 2* (Blue Note 1959)★★★★, *Night At The Village Vanguard* reissued as *Man At Work* (Argo 1959)★★★, *On View At The Five Spot Cafe, Volume 1* (Blue Note 1960)★★★, *Weaver Of Dreams* (Columbia 1961)★★, *Lotsa Bossa Nova* (Kapp 1962)★★, with John Coltrane *Kenny Burrell With John Coltrane* (New Jazz 1962)★★★★, *Bluesy Burrell* reissued as *Out Of This World* (Moodsville 1963)★★★, *All Day Long* (Prestige 1963)★★★, *All Night Long* (Prestige

1963)★★★, *Blue Bash* (Verve 1963)★★★★, *Midnight Blue* (Blue Note 1963)★★★★★, *Soul Call* (Prestige 1964)★★★, *Crash* (Prestige 1964)★★★, *Guitar Forms* (Verve 1965)★★★★, *A Generation Ago Today* (Verve 1966)★★★, *The Tender Gender* (Cadet 1966)★★, *Have Yourself A Soulful Little Christmas* (Cadet 1966)★★, *For Charlie Christian And Benny Goodman* (Verve 1967)★★, *Ode To 52nd Street* (Cadet 1967)★★, *Blues - The Common Ground* (Verve 1968)★★★, *Night Song* (Verve 1968)★★★, *Asphalt Canyon Suite* (Verve 1969)★★★★, *Ellington Is Forever Volume 1* (Fantasy 1975)★★★★★, *Ellington Is Forever Volume 2* (Fantasy 1976)★★★★★, *Handcrafted* (Muse 1978)★★★, *Kenny Burrell In New York* (Muse 1981)★★★, *Listen To The Dawn* (Muse 1983)★★★, *Bluesin' Around* (Columbia 1984)★★★, *Al La Carte* (Muse 1986)★★★, *Generations* (Blue Note 1987)★★★, *Groovin' High* (Muse 1987)★★★, with Grover Washington Jr. *Togethering* (Blue Note 1989)★★, *Recapitulation* (Charly 1989)★★, *Guiding Spirit* (Contemporary 1990)★★★, *Sunnup To Sundown* (Contemporary 1992)★★★, with Jimmy Smith Trio *The Master* (Blue Note 1994)★★★, *Lotus Blossom* (Concord 1995)★★★, *Midnight At The Village Vanguard* (Evidence 1996)★★★, *Live At The Blue Note* (Concord 1997)★★★.

● COMPILATIONS: *The Best Of Kenny Burrell* (Prestige 1967)★★★.

Burrell, Philip 'Fatis'

(see *Exterminator*)

Burris, J.C.

b. 1928, Selby, North Carolina, USA, d. 15 May 1988, Greensboro, North Carolina, USA. Burris learned harmonica from his uncle **Sonny Terry**. He left farm work in his early 20s and moved to New York, where between 1955 and 1960 he made some recordings with **Granville 'Sticks' McGhee**, **Brownie McGhee** and Terry. At the turn of that decade, he moved out to the west coast, eventually settling in San Francisco, where he began to make a name for himself on the local folk-blues scene. A stroke disabled him for some years, but he eventually returned to music, performing regularly and making an album. His style owed much to Terry's, but he added his own distinctive touches, performing solo, playing bones as well as his harmonica, and sometimes appearing with a wooden dancing doll.

● ALBUMS: *One Of These Mornings* (Arhoolie 1975)★★★★.

Burroughs, Alvin

b. 21 November 1911, Mobile, Alabama, USA, d. 1 August 1950. He began playing drums as a child and in his early teens lived in Pittsburgh, Pennsylvania. At the age of 16 Burroughs joined a band led by another 16-year-old, **Roy Eldridge**, which was stranded during a tour with a show. Burroughs then played with several Midwest **territory bands**, including two of the best and most famous, **Walter Page's** Blue Devils and **Alphonso Trent's**. He later moved to Chicago where, during the 30s, he played with a number of bands culminating in **Horace Henderson's**, and, in 1938, the band led by

Earl Hines at the Grand Terrace. He remained with Hines for two years, moving on to another famed territory band, **Milt Larkins'**, then **Benny Carter** and for a while led his own band. After a spell with **Red Allen** he joined George Dixon's band in Chicago. Burroughs played with great swing and his subtle urging of the bands with which he worked, notably Hines's, played an important part in their popularity with dancers. His early death ended what might well have been a successful career in the mainstream of jazz in the following decades.

Burroughs, William

b. William Seward Burroughs II, 5 February 1914, St. Louis, Missouri, USA, d. 2 August 1997. Novelist Burroughs initially drew acclaim as a 'member' of the 50s Beat movement, alongside friends and peers Jack Kerouac and Allen Ginsberg. His acclaimed publications, notably *The Naked Lunch*, *The Soft Machine* and *The Ticket That Exploded*, exhibited the 'cut-up' technique first espoused by fellow-writer Bryon Gysin, in which passages and texts were cut and reassembled to create unconscious writing. The pair subsequently brought the same method to recording during their stay at the 'Beat Hotel' in Paris. Burroughs' experimental nature and his espousal of drug use made him an attractive figure of the 60s' counter-culture. His phrase 'heavy metal' became the term for a musical genre, while several acts - notably the **Soft Machine** and **Steely Dan** - took their names from his works. His first album, *Call Me Burroughs*, was comprised of readings from *The Naked Lunch* and *Nova Express*. It was initially issued in France prior to appearing on the US *avant garde* label, ESP. *Ali's Smile*, a one-side 12-inch released via Brighton's Unicorn Bookshop, was Burrough's only other 60s release, although it can be heard on the film soundtrack *Chappaqua*, and his distinctive voice was sampled in 1971 for Dashiell Hedayat's *Obselete*. In 1982 **Throbbing Gristle's** Genesis P. Orridge issued *Nothing Here But The Recordings*, a fascinating cross-section of 50s and 60s archive recordings. Ten Years later Sub-Rosa issued a similarly structured set, *Break Through In The Grey Room*. The *avant garde* maintained its links with Burroughs during the 80s; he surfaced on several releases by poet John Giorno, notably *You're The Guy I Want To Share My Money With* (1981) and *Like A Girl I Want To Keep Coming* (1989) and he enjoyed a cameo appearance on **Laurie Anderson's** *Mr. Heartbreak* (1984). *Dead City Radio*, Burroughs' first full-length album in over two decades, paired the writer with producer Hal Willner. **John Cale**, **Donald Fagen** and **Sonic Youth** were among the cast assembled on what was arguably his most accessible release. *Spare Ass Annie And Other Tales*, a collaboration with the **Disposable Heroes Of Hiphoprisy**, was much less satisfying, compromising the contributors' individual strengths. Despite advancing years, Burroughs contributed to **Tom Waits' The Black Rider** and appeared on singles by Gus Van Sant ('The Elvis Of

Letters') and **Ministry** ('Just One Fix'). In 1993 he recorded a version of 'The "Priest" They Called Him' with **Nirvana**'s Kurt Cobain. When he died in 1997 his passing was mourned with the Internet message: 'William Burroughs has finally figured out how to leave the flesh behind and assimilate with it all'.

● **ALBUMS:** *Call Me Burroughs* (The English Bookshop 1966)★★★, *The Doctor Is On The Market* (Les Temps Modernes c.70s)★★, *Dead City Radio* (Island 1991)★★★, *Spare Ass Annie And Other Tales* (Island 1993)★★.

● **COMPILATIONS:** *Nothing Here But The Recordings* (Industrial 1982)★★★, *Break Through In Grey Room* (Sub Rosa 1992)★★★, *The Best Of William Burroughs* 4-CD box set (Mouth Almighty/Mercury 1998)★★★.

● **FURTHER READING:** 'The Priest', *They Called Him: The Life And Legacy Of William S. Burroughs*, Graham Caveney. *With William Burroughs*, Victor Bockris.

Burrows, Abe

b. Abram Solman Borowitz, 18 December 1910, d. 17 May 1985, New York, USA. A distinguished director and librettist with many Broadway musicals and straight plays to his credit. Burrows studied to be a doctor and an accountant before eventually embarking on a career as a salesman. He was diverted from this course when he began to write radio comedy programmes such as *Duffy's Tavern*, and the late 40s hit, *Take Your Word*. He also wrote and recorded a series of comedy songs, but his big break came when he collaborated with Jo Swerling on the witty book for **Frank Loesser's** *Guys And Dolls*, which is considered to be the quintessential Broadway musical. It gained Burrows the first of his many **Tony Awards**, and throughout the 50s he wrote or co-wrote the librettos for *Make A Wish*, *Three Wishes For Jamie*, *Can-Can*, *Silk Stockings*, *Say, Darling*, and *First Impressions*. In 1961 he joined with Loesser again to create an hilarious skit on American big-business, *How To Succeed In Business Without Really Trying*, for which he won another Tony, and a share in the Pulitzer Prize for Drama. Burrows also directed *How To Succeed*, as well as several others of the above shows, including *Three Wishes For Jamie*, *Can-Can*, *Say, Darling*, and *First Impressions*. He also staged the Bert Lahr vehicle *Two On The Aisle*, *Happy Hunting*, and *What Makes Sammy Run?*, in which the popular singer **Steve Lawrence** made his 1964 Broadway debut. In later years, although Burrows was associated with some bizarre flops such as *Breakfast At Tiffany's* and a 1976 version of the classic *Hellzapoppin'!*, both of which failed to reach New York, he was frequently called upon (mostly uncredited) to successfully revise and revive other people's shows that were in trouble.

● **FURTHER READING:** *Honest Abe*, Abe Burrows.

Burrows, Tony

b. c.1944. This popular UK vocalist initially drew attention as a member of the Kestrels, an early 60s act which also featured songwriter **Roger Greenaway**. Burrows

then pursued a career as a session singer, before replacing John Carter in the **Ivy League** in 1966. The following year he became a founder-member of the **Flowerpot Men**, but reverted to studio work when the unit's success proved short-lived. Burrows achieved considerable notoriety in February 1970 as the featured lead voice on three concurrent UK Top 10 hits - 'Love Grows' (**Edison Lighthouse**), 'United We Stand' (the **Brotherhood Of Man**) and 'My Baby Loves Lovin'' (**White Plains**). Lighthouse aside, these acts also featured Greenaway, who then joined Burrows in the 'bubblegum'-inspired **Pipkins**. The artist also made his solo debut with 'My Melanie Makes Me Smile', but was curiously unable to match earlier success and reverted to largely anonymous studio pursuits.

● **COMPILATIONS:** *Love Grows (Where My Rosemary Goes)* - *The Voice Of Tony Burrows* (Varèse Vintage 1996)★★★.

Burse, Charlie

b. 25 August 1901, Decatur, Alabama, USA, d. 20 December 1965, Memphis, Tennessee, USA. A banjoist from childhood, Burse moved to Memphis in 1928, and joined the **Memphis Jug Band** on guitar. He quickly imposed his extrovert personality on their music, and seems to have effectively become co-leader with **Will Shade**. The band's last recordings in 1934 owed much to his scat singing and **Fats Waller**-inspired vocal interjections. The jazz influence is even more marked on the 1939 recordings by Charlie Burse And His Memphis Mudcats, which featured an alto saxophone. He relocated in 1956, and recorded occasionally until 1963, usually in association with Will Shade.

● **COMPILATIONS:** *American Skiffle Bands* (1958)★★★, *Beale Street Mess Around* (1976)★★★, *Charlie Burse & James De Berry* (1989)★★★, *The Memphis Jug Volumes 2 & 3* (1991)★★★.

Burnett, Earl

Formed in the early 20s in Los Angeles, California, USA, the Earl Burnett dance band stayed in that locale for the majority of its active life, save for two tours in the Midwest and Florida. Having previously worked with **Art Hickman**, Burnett recruited a fluid aggregation of musicians who would also double as vocalists during engagements at local hotels and ballrooms. The usual line-up included four percussionists, two strings, one trombone, two trumpets and three saxophones. They appeared regularly on the radio, on shows sponsored by the Paul G. Hoffman Studebaker Agency, and also recorded widely for the **Brunswick** and **Columbia Records** labels. The group's longest engagement came at the Biltmore Hotel in Los Angeles, a venue they worked for a full three years. By the end of the 20s, Burnett had retired from bandleading, taking a second career as a restaurateur in Bremerton, Washington.

Burntack, Glen

After working with **Helmet Boy**, **Jan Hammer** and **Neil Schon**, Glen Burntack (b. USA; vocals, guitar,

keyboards) declined the offer to join **Bon Jovi** in favour of working on a solo career. Securing a contract with **A&M Records**, he employed session musicians to help to record his debut, *Talking In Code*. A sophisticated and highly polished selection of pop-rock anthems, the album was infused with elements of funk and soul. On *Heroes And Zeroes*, **Bruce Hornsby**, Anton Fig and Neil Schon made guest appearances, but the songs covered predominantly the same ground as his previous work. In 1990 he joined **Styx** in place of **Tommy Shaw**, to record their comeback album, *Edge Of The Century*.

● ALBUMS: *Talking In Code* (A&M 1986)★★★, *Heroes And Zeroes* (A&M 1987)★★.

Burton, Aron

b. USA. Having spent 20 years as a landscaper and floral horticulturist for the city of Chicago, blues bassist Aron Burton's day job has led to his becoming the manager of the Garfield Park Plant Conservatory. However, throughout this time he has continued to lead his band at local venues such as the Blue Chicago and B.L.U.E.S. Etcetera in the evenings. One of **Albert Collins'** original Ice Breakers, Burton backed that artist with his guitar-playing brother Larry on *Ice Pickin'*, Collins' debut for **Alligator Records**. Burton has also worked on sessions for numerous other Alligator artists, including **James Cotton**, **Fenton Robinson**, **Lonnie Brooks** and **Koko Taylor**. Other credits include work on **Valerie Wellington's** *Million Dollar Secret* (1983) and *So Called Friends* (1984) by **Johnny Littlejohn** - the slide guitarist who married his sister. Burton recorded his debut solo album in 1987 with the backing of **Champion Jack Dupree** during a three-year stay in Europe. On his return to the USA he found employment on albums by **David 'Honeyboy' Edwards** and **'Big' Jack Johnson**. Both were released on Earwig Records, the label where Burton has become a regular collaborator, writer and arranger. His real breakthrough as a solo performer came in 1993 with the acclaimed *Past, Present And Future* collection, which showcased his maturity as an artist and his deep affinity with blues music.

● ALBUMS: *Usual Dangerous Guy* (1987)★★★, *Past, Present And Future* (Earwig 1993)★★★, *Not Gonna Worry About Tomorrow* (JSP 1995)★★★.

Burton, Gary

b. 23 January 1943, Anderson, Indiana, USA. After teaching himself to play piano Burton studied music formally before switching to the vibraphone. In 1960 he recorded with Hank Garland, a country guitarist, but then moved into jazz with a two-year stint at **Berklee College Of Music**, where he began an important musical association with **Mike Gibbs**. In 1963 he became a member of **George Shearing's** group, following this with two years with **Stan Getz**. Later in the 60s, Burton formed his own small band, playing jazz-rock. Throughout the decade and on into the 70s, Burton led a succession of fine bands that included such musicians as **Larry Coryell**, **Steve Swallow**, **Roy Haynes**, **Pat**

Metheny and **Eberhard Weber**. He was also teamed on record with **Stéphane Grappelli**, **Carla Bley**, **Keith Jarrett**, **Chick Corea**, **Michael Brecker**, **Peter Erskine** and others. From 1971 Burton taught at Berklee, often finding empathetic musicians among his students. In the 80s his musical associates included **Tommy Smith**. Although he followed many more famous vibraphonists, not least **Lionel Hampton** and **Milt Jackson**, Burton was the first player of this instrument to create a new and wholly original musical style. His extensive simultaneous use of four mallets gave him a less percussive sound, allowing him to develop more complex ideas in a manner usually available only to pianists and players of wind instruments. Burton's *Six Pack* in 1993 was a refreshing excursion featuring six guitar players: **B.B. King**, **John Scofield**, **Jim Hall**, **Kurt Rosenwinkel**, **Kevin Eubanks** and familiar partner **Ralph Towner**. His early musical experience of country and rock have all been thoroughly absorbed into a strongly jazz-orientated concept. Burton's interests and enthusiasm, allied as they are to a virtuoso technique, have made him a leading exemplar of contemporary music. However, although others have followed his example, he remains the only vibraphonist of his generation to be measured alongside the other major interpreters and innovators in jazz.

● ALBUMS: *New Vibe Man In Town* (RCA Victor 1961)★★★, *Who Is Gary Burton* (RCA Victor 1963)★★★, with Sonny Rollins and Clark Terry *3 In Jazz* (RCA Victor 1963)★★★, *Something's Coming* (RCA Victor 1964)★★★, *The Groovy Sound Of Music* (RCA Victor 1965)★★★, *The Time Machine* (RCA Victor 1966)★★★, *Tennessee Firebird* (RCA Victor 1966)★★★, *Duster* (RCA Victor 1967)★★★, *Lofty Fake Anagram* (RCA Victor 1967)★★★, *Country Roads And Other Places* (RCA Victor 1968)★★★, with Carla Bley *A Genuine Tong Funeral* (RCA Victor 1968)★★★, *Gary Burton In Concert* (RCA Victor 1968)★★★, with Stéphane Grappelli *Paris Encounter* (1969)★★★, *Green Apple* (1969)★, *Throb* (Atlantic 1969)★★, *Gary Burton And Keith Jarrett* (Atlantic 1970)★★★, *Alone At Last* (Atlantic 1972)★★★, with Chick Corea *Crystal Silence* (ECM 1972)★★★, *The New Quartet* (ECM 1973)★★★, with Steve Swallow *Hotel Hello* (ECM 1974)★★★, *Matchbook* (ECM 1974)★★★, *Dreams So Real* (ECM 1975)★★★, with Eberhard Weber *Ring* (ECM 1974)★★★, with Weber *Passengers* (ECM 1976)★★★, with Chick Corea *Duet* (ECM 1978)★★★, *Easy As Pie* (ECM 1980)★★★, *Picture This* (ECM 1983)★★★, *Some Things Coming* (RCA 1984)★★, *Real Life Hits* (ECM 1984)★★★, with Ralph Towner *Slide Show* (ECM 1986)★★★, *Whiz Kids* (ECM 1986)★★, *Times Like These* (GRP 1988)★★, with Pat Metheny *Reunion* (ECM 1989)★★★, *Cool Nights* (GRP 1990)★★★, with Paul Bley *Right Time Right Place* (Sonet 1991)★★★, *Six Pack* (GRP 1993)★★★, with Makoto Ozone *Face To Face* (GRP 1995)★★★.

● COMPILATIONS: *Artists Choice* (Bluebird 1988)★★★, *Works* (ECM 1989)★★★, *Collection* (GRP 1996)★★.

Burton, James

b. 21 August 1939, Shreveport, Louisiana, USA. One of the most distinguished of rock and country rock guitar players, Burton toured and recorded with **Ricky Nelson**, **Elvis Presley** and numerous other artists. His first recording was the highly influential 'Suzie Q', sung by **Dale Hawkins** in 1957. Burton also performed with country singer **Bob Luman** before moving to Los Angeles where he was hired to work with Nelson, then the latest teen sensation. For six years he toured and recorded with Nelson, perfecting a guitar sound known as 'chicken pickin'. This was achieved by damping the strings for staccato-sounding single-string riffs and solos. Among the best examples of this style are 'Hello Mary Lou', 'Never Be Anyone Else But You' and the more frantic, rockabilly-flavoured 'Believe What You Say'.

During the late 60s and early 70s, Burton was much in demand as a session guitarist, working with Dale Hawkins on a comeback album as well as various artists including **Buffalo Springfield**, **Judy Collins**, **John Phillips**, **Joni Mitchell**, **Michael Nesmith** and **Longbranch Pennywhistle**, a group featuring future **Eagles** member **Glenn Frey**. Burton also played dobro on albums by **P.F. Sloan** and **John Stewart**. In addition, Burton's powerful, rockabilly-influenced guitarwork made a major contribution to the harsher country sound developed at this time by **Merle Haggard**. Burton made two albums of his own during these years, one in collaboration with steel guitarist **Ralph Mooney**. During the 70s, Burton's work took him in contrasting directions. With pianist **Glen D. Hardin** (a former **Crickets** member), he was a mainstay of **Elvis Presley's** touring and recording band from 1969-77, but he also played a leading role in the growing trend towards country/rock fusion. Burton's most significant performances in this respect came on the albums of **Gram Parsons**. After Parsons' death, Burton and Hardin toured with **Emmylou Harris** and backed her on several solo albums. More recently he has toured with **Jerry Lee Lewis**. As a session guitarist, Burton played on albums by **Jesse Winchester**, **Ronnie Hawkins**, **Rodney Crowell**, **Phil Everly**, **J.J. Cale** and **Nicolette Larson**. As a result of an accident in 1995, Burton lost the use of his hands and has been receiving treatment to enable him to play the guitar again. He had no medical insurance and faced bankruptcy after financing his own treatment. A fund has been set up to help him and benefit concerts are being held.

● ALBUMS: with **Ralph Mooney** *Corn Pickin' And Slick Slidin'* (1969)★★, *The Guitar Sound Of James Burton* (A&M 1971)★★.

Burton, Lori

Based in New York, USA, Lori Burton began her singing career with 'Yeh Yeh Yeh', issued on **Roulette Records**. The single was singularly unsuccessful and Burton then shelved recording in favour of songwriting. She struck up a partnership with fellow aspirant

Pam Sawyer. In 1965 an early collaboration, 'Ain't Gonna Eat Out My Heart Anymore', became the debut single and first US hit for the (Young) **Rascals**. Other Sawyer/Burton compositions included 'Try To Understand' for **Cindy Malone**, covered to great effect in the UK by **Lulu** and 'Baby Let's Wait', a US chart entry for the **Royal Guardsmen**. Sawyer and Burton were also responsible for 'Nightmare', a controversial single by the **Whyte Boots**. It took the melodrama of the **Shangri-Las** to a logical conclusion in which the protagonist accidentally kills the girl who stole her boyfriend during a fight. 'Nightmare' also appeared on *Breakout*, which began life as a series of superior songwriting demos before forming Burton's only solo album. Its selection of beat ballads and rock/soul songs was highly appealing, but proved out of touch with contemporary 1967 trends. The duo dissolved their partnership soon afterwards. Burton completed 'I'll Be Home' before dropping out of music, while Sawyer continued to enjoy success with compositions for several **Motown** acts including **Marvin Gaye**, **Gladys Knight**, the **Supremes**, **David Ruffin** and **Four Tops**.

● ALBUMS: *Breakout* (Mercury 1967)★★★.

Burton, Wendell

b. USA. Gospel singer **Wendell Burton** was raised in a variety of locations, including Texas, Oklahoma and California, where he attended Sonoma State and San Francisco State Colleges. At the latter he majored in political science, and through a public speaking course at Sonoma State he was invited to audition for the theater studies department's forthcoming production of *Oh Dad, Poor Dad*. Taking the male lead in that play, he then moved on to *You're A Good Man, Charlie Brown* at the Little Fox Theater, which ran for over a year. His success in the role led him to being cast opposite **Liza Minnelli** in the Paramount film, *The Sterile Cuckoo*. By this time he had also accrued television experience in such shows as *Medical Center*, *Love American Style* and *Dr. Kildare*, and made for television movies including *Go Ask Alice* and *Badge Of Courage*. However, his experiences in the film and television industries engendered a period of spiritual self-discovery, culminating in a sojourn to India. Following his return he became president of the Hollywood Free Theater, a Christian organization dedicated to providing professional entertainment and theatre training free to the public, and also embarked on a musical career. His debut album, titled *Wendell*, was released on **Lamb & Lion Records** in 1978 and featured 10 of his original compositions, based on ideas that he had been accumulating over the previous decade.

● ALBUMS: *Wendell* (Lamb/Lion 1978)★★★.

Burzum

Founded in 1991 by Norwegian Satanist Count **Grishnakh** (real name **Varg Vikernes**), **Burzum** became one of the leading lights in Scandinavia's black metal revival of the early 90s. Largely a solo project,

Grishnakh composes, sings and plays almost all of Burzum's material himself. The project first surfaced under the name of Uruk Hai in 1987. Significantly, the name was drawn from J.R.R. Tolkien's fantasy classic, *The Lord Of The Rings*, in which the Uruk Hai were a particularly brutal tribe of orcs (the subhuman villains of the book). Burzum was the orcish language, while Grishnakh was a treacherous orc who plays a small, but pivotal, role in the proceedings. Count Grishnakh used Tolkien's epic struggle between good and evil as a model for his own brand of Satanism, casting himself among the hordes of darkness. Grishnakh went on to collaborate with Euronymous, godfather of the Scandinavian black metal revival, playing with the latter's band **Mayhem**, releasing material on his Deathlike Silence label, and playing a leading part in the curious hate cult known as the Black Metal Circle. Meanwhile, Burzum recordings were receiving increasing acclaim on the heavy metal underground, with their tortured mix of overheated guitars, screamed vocals and strange, ambient keyboards. In the spring of 1993, Grishnakh, along with a number of other prominent members of the Black Metal Circle, was arrested for a series of church burnings. Several months later, Grishnakh was arrested for the brutal murder of Euronymous. He was subsequently convicted in 1994, but showed no remorse for his crime, instead relishing the consequent notoriety and publicity. Sentenced to 21 years (the maximum possible under Norwegian law), Grishnakh continues to record increasingly strange and twisted material in jail. Satanism and the works of Tolkien now take a back seat to the right-wing occultism and Viking paganism that are currently his chief obsessions, with many of his lyrics now sung in Old Norse. He managed to record 1997's *Dausi Baldrs* while in prison, using a keyboard and computer.

● **ALBUMS:** *Burzum* (Deathlike Silence 1992)★★, *Aske* (Deathlike Silence 1993)★★★★, *Hvis Lyset Tar Oss* (Misanthropy 1994)★★★★, *Det Som Engang Var* (Misanthropy 1994)★★, *Filsofem* (Misanthropy 1996)★★, *Daudi Baldrs* (Misanthropy 1997)★★.

Bus Boys

Featuring Gus Lounderman (vocals), Victor Johnson (guitar), Brian O'Neil (keyboards), Kevin O'Neil (bass), Michael Jones (keyboards) and Steve Felix (drums), the Bus Boys were a forceful blue collar rock band from the USA. Unusually for a heavy metal band of the period, the Bus Boys regularly addressed political issues - adopting a working-class stance reflected in their two album titles. The first of these, 1980's *Minimum Wage Rock 'n' Roll*, was dominated by Lounderman's operatic vocals and Johnson's equally piercing guitar. Two years passed before the release of *American Workers*, in which the group had ventured into more commercial pop rock territory. It was not enough to save their ailing career and the Bus Boys had dissolved by 1983.

● **ALBUMS:** *Minimum Wage Rock 'n' Roll* (Arista 1980)★★★★, *American Workers* (Arista 1982)★★.

Busby, Buzz

b. Bernarr Busbice, 6 September 1933, Eros, Louisiana, USA. Busby learned to play mandolin as a child playing with his brothers in a local band. He relocated to Washington, DC, where he was briefly employed by the FBI but soon became involved with bluegrass musicians in the area. During the 50s, he played with Scotty Stoneman, **Bill Emerson**, **Eddie Adcock** and Charlie Waller and Pete Pike, with whom he created a comic duo called Ham And Scram (the **Country Gentlemen** were a spin-off from one of Busby's groups). He and Stoneman played with **Mac Wiseman** before, in 1954/5, Busby had his own daily *Hayloft Hoedown* on WRC-TV. He formed his own group, the Bayou Boys, and played in Washington, Boston, Shreveport and Wheeling. He made recordings for Sheraton, Jiffy (gaining local success with 'Me And The Jukebox'), Starday ('Going Home') and Rebel ('Mandolin Twist'). Unfortunately, a growing fondness for drugs and alcohol finally landed him with a six-month jail term in 1962. In the late 60s, he formed a band, with Leon Morris, that recorded for **Rounder Records**, but any further progress was soon halted while he served another prison term. In the early 80s, he recorded for his brother's Webco label, being backed by the **Johnson Mountain Boys**, but ill-health saw him retire in 1984, apart from making a few appearances at important festivals and doing some recording. In spite of his time lost during jail terms, experts in bluegrass music consider that he made an important contribution towards popularizing bluegrass music in the Washington area.

● **ALBUMS:** *Ham & Scram Featuring Buzz Busby* (Mount Vernon 60s)★★★, with Leon Morris *Honkytonk Bluegrass* (Rounder 1975)★★★, *A Pioneer Of Traditional Bluegrass* (Webco 1981)★★★, *Yesterday And Today* (Webco 1983)★★★, with Busby Brothers *Louisiana Grass* (Webco 1986)★★★, *Stained Glass Bluegrass* (Webco 1988)★★★.

Busch, Lou

b. 18 July 1910, Louisville, Kentucky, USA, d. 19 September 1979. After playing with the **George Olsen** and **Hal Kemp** bands in the 30s, Lou Busch became the in-house producer for **Capitol Records**. In the early 50s his orchestra was prominent on hits by **Margaret Whiting**, whom he later married, and **Kay Starr**. He occasionally recorded under the name of Joe 'Fingers' Carr (with the Carr-Hopps), and enjoyed US chart success with 'Down Yonder' and 'Portuguese Washerwoman', both featuring his honky tonk-style piano playing. His most famous record, 'Zambesi', a UK Top 3 hit in early 1956, was covered by UK group the **Piranhas** in late 1982. He was killed in a car crash in 1979.

Bush

This contemporary rock band, formed in west London, England, found their initial success in the USA, where college radio was the first to pick up on tracks from

their debut album, released on Interscope Records subsidiary Trauma. By the summer of 1995 that record had become a million-seller, while highly promoted UK artists such as **Blur** and **Oasis** were still struggling to achieve one tenth of those sales. This was largely attributable to Bush's musical style - generic grunge sitting somewhere between **Pearl Jam** and **Soundgarden**. However, Bush had previously spent two years toiling around small London venues, despite being managed by Dave Dorrell, the man behind **MARRS'** UK number 1, 'Pump Up The Volume'. The songs on *Sixteen Stone* were principally written by vocalist/guitarist Gavin Rossdale (b. 1967, Kilburn, London, England). Rossdale, a former student at Westminster school who had trials for Chelsea Football Club, had previously recorded two singles with his first band Midnight, who also included in their ranks film director David Puttnam's son Sasha. After that group was dropped, he spent six months in California in 1991 - significantly, seeing **Nirvana** at Los Angeles' Roxy Club during this time. The songs on *Sixteen Stone* dealt with issues as diverse as the bombing of a Covent Garden pub ('Bomb'), death ('Little Things'), religious cults ('Monkey') and sex ('Testosterone'). The rest of the band comprises Dave Parsons (b. 1965, Uxbridge, London, England; bass, ex-**Transvision Vamp**), Robin Goodridge (b. 1966, Crawley, Sussex, England; drums, ex-Beautiful People) and Nigel Pulsford (b. 1964, Newport, Gwent, Wales; guitar, ex-King Blank). They made the US connection when disc jockey Gary Crowley passed one of their tapes to Rob Kahane, former manager of **George Michael** and in the process of setting up his own Trauma Records label. An earlier agreement with the **Walt Disney**-owned Hollywood Records in 1993 had sundered when Kahane's relations with the label soured. After gaining airplay on Los Angeles' KROQ station in late 1994, particularly for the single 'Everything Zen', interest in the band snowballed. By 1996 this had resulted in three million sales of their debut, at which time they confirmed an intriguing choice of producer for the follow-up set - **Steve Albini**. Bush are a phenomenon: no UK act with such an indifferent reception in their homeland has experienced such success elsewhere. Their excellent follow-up, *Razorblade Suitcase*, entered the US album chart at number 1 at the end of 1996, and following in the wake was the UK, who finally recognized the band's existence by buying enough copies to put them in the album chart.

● **ALBUMS:** *Sixteen Stone* (Trauma/Interscope 1995)★★★★, *Razorblade Suitcase* (Trauma 1996)★★★★, *Deconstructed* remixes (Trauma 1997)★★★★.

● **VIDEOS:** *Alleys And Motorways* (Universal/Interscope 1998).

Bush Records

This UK record label is co-owned by Eric Powell and Eric Gooden (aka Sweet Mercy and Temper Temper respectively). They were responsible for discovering

Melanie Williams, who sang with **Sub Sub** before going solo. Bush began life as a 'trance-house' label whose style predated the progressive boom. Releases included Trinity's self-titled debut, and a remix of T-Coy's 'Carino'. The team later collaborated with **Felix Da Housecat** for 'Thee Lite'. Felix had actually tracked the duo down after hearing their earlier releases, like Reason featuring Alicka's 'Heartache' and the Sandman's 'Psychosis' (the b-side to which featured **Jean Michel Jarre**). 1994 brought fresh material from Dave Clarke ('Red 2').

Bush, Johnny

b. John Bush Shinn III, 17 February 1935, Houston, Texas, USA. Bush sang and played guitar as an adolescent. He moved to San Antonio, Texas, in 1962 and was resident at the Texas Star Inn. He became a drummer and worked with **Willie Nelson**. Nelson, and then Bush, moved to **Ray Price**'s band but Bush had no luck in developing a solo career. He eventually became the leader of Willie Nelson's band, the Record Men, and had solo successes with 'You Ought To Hear Me Cry' and 'What A Way To Love' in 1967. Further US country hits followed with 'Undo The Right' and **Marty Robbins**' classic song 'You Gave Me A Mountain', before moving to **RCA** and the biggest single of his career with Willie Nelson's 'Whiskey River'. He became known as the 'Country Caruso'. In 1975 Bush developed cancer of the throat and it was thought that he might not sing again. However, in 1982 he and Willie Nelson reunited for a slow-paced album of vintage country songs that also included Paul Simon's 'Still Crazy After All These Years'. Bush is only able to sing for a few numbers at a time, but he still performs regularly. *Time Changes Everything*, on which Bush was backed by a 13-piece band, was recorded at Nelson's Pedernales studio.

● **ALBUMS:** *Sound Of A Heartache* (Stop 1968)★★★, *Undo The Right* (Stop 1968)★★, *You Gave Me A Mountain* (Stop 1969)★★★★, *Johnny Bush* (Stop 1970)★★, *Bush Country* (Stop 1972)★★★★, *Here's Johnny Bush* (Starday 1972)★★★★, *Texas Dance Hall Girl* (RCA Victor 1973)★★★★, *Here Comes The World Again* (RCA Victor 1973)★★★★, *Whiskey River/There Stands The Glass* (RCA Victor 1973)★★★★, *Live From Texas* (1982)★★★★, with Willie Nelson *Together Again* (1982)★★★★, with Darrell McCall *Hot Texas Country* (1986)★★★★, *Time Changes Everything* (1994)★★★★.

● **COMPILATIONS:** *The Best Of Johnny Bush* (Million 1972)★★★★, *Greatest Hits 1968-1972* (GH 1993)★★★★, *Greatest Hits* (RCA 1994)★★★★.

Bush, Kate

b. Catherine Bush, 30 July 1958, Bexleyheath, Kent, England. While still at school, the precocious Bush was discovered by **Pink Floyd**'s **Dave Gilmour**, who was so impressed by the imaginative quality of her songwriting that he financed some demo recordings. **EMI Records** were equally taken with the product and in an unusual act of faith decided not to record her immediately.

Instead, she was encouraged to develop her writing, dancing and singing in preparation for a long-term career. The apprenticeship ended in 1978 with the release of the extraordinary 'Wuthering Heights'. Inspired by Emily Bronte's novel, Bush had created a hauntingly original piece, complete with an ethereal, almost demented, vocal that brilliantly captured the obsessive love of the novel's heroine, and her namesake, Cathy. It was no surprise when the single rapidly reached number 1 in the UK and established Bush in Europe. An attendant album, *The Kick Inside*, recorded over the previous three years, was a further example of her diversity and charm as a songwriter. A follow-up single, 'The Man With The Child In His Eyes', was typical of her romantic, sensual style of writing, and provided her with another Top 10 success. Bush consolidated her position with a new album, *Lionheart*, and during 1979 undertook her first major tour. The live shows were most notable for her characteristically extravagant mime work and elaborate stage sets. An EP from the show, *Kate Bush On Stage*, gave her another Top 10 hit. After guesting on Peter Gabriel's 'Games Without Frontiers', Bush was back in the charts with 'Breathing' and 'Babooshka'. The latter was her most accomplished work since 'Wuthering Heights' with a clever storyline and strong vocal. Her next album, *Never For Ever*, entered the UK album charts at number 1 and further hits followed with 'Army Dreamers' and 'December Will Be Magic'. At this point, Bush was still regarded as a mainstream pop artist whose charm and popularity was likely to prove ephemeral. Her self-produced 1982 album *The Dreaming* suggested a new direction, with its experimental song structures, even though its less melodic approach alienated some critics. A comparative commercial failure, the album nevertheless proved to be highly influential on other 80s pop musicians, and in particular on Gabriel's increasingly studio-bound work. A two-year hiatus followed, during which Bush perfected a work that would elevate her to new heights in the pop pantheon. The pilot single, 'Running Up That Hill', was arguably her greatest work to date, a dense and intriguing composition with a sound uniquely her own. The album *Hounds Of Love* soon followed and was greeted with an acclaim that dwarfed all her previous accolades and efforts. By any standards, it was an exceptional work and revealed Bush at the zenith of her powers. Songs such as the eerily moving 'Mother Stands For Comfort' and the dramatic 'Cloudbusting' underlined her strengths not only as a writer and singer, but most crucially as a producer. The outstanding video accompanying the latter featured Donald Sutherland. An entire side of the album, titled 'The Ninth Wave', fused Arthurian legend and Jungian psychology in a musical framework, part orchestral and part folk. After this, Bush could never again be regarded as a quaint pop artist. Following another brief tie-up with Peter Gabriel on the hit 'Don't Give Up', Bush took an extended sabbatical to plot a follow-up album. In 1989 she returned with *The*

Sensual World, a startling musical cornucopia in which she experimented with various musical forms, even using a Bulgarian folk troupe. The arrangements were as evocative and unusual as her choice of instrumentation, which included uilleann pipes, whips, valiha, celtic harp, tupan and viola. There was even a literary adaptation à la 'Wuthering Heights', with Bush adapting Molly Bloom's soliloquy from James Joyce's *Ulysses* for the enticing 'The Sensual World'. The album attracted the keen attention of the high-brow rock press and Bush found herself celebrated as one of the most adventurous and distinctively original artists of her era. A variety of artists contributed on *The Red Shoes* including Eric Clapton, Prince, Jeff Beck, Trio Bulgarka and Gary Brooker, but the album was a lesser work that indicated that Bush's standing as an innovative artist may be on the wane in the 90s.

● ALBUMS: *The Kick Inside* (EMI 1978)★★★★, *Lionheart* (EMI 1978)★★, *Never For Ever* (EMI 1980)★★★★, *The Dreaming* (EMI 1982)★★★★, *Hounds Of Love* (EMI 1985)★★★★, *The Sensual World* (EMI 1989)★★★★, *The Red Shoes* (EMI 1993)★★★.

● COMPILATIONS: *The Whole Story* (EMI 1986)★★★★, *This Woman's Work* (EMI 1990)★★★★.

● VIDEOS: *Live At Hammersmith Odeon* (PMI 1984), *The Whole Story* (PMI 1986), *Hair Of The Hound* (PMI 1986), *Sensual World* (PMI 1990), *The Single File* (Music Club Video 1992), *The Line*, *The Cross & The Curve* (1994).

● FURTHER READING: *Kate Bush: An Illustrated Biography*, Paul Kerton. *Leaving My Tracks*, Kate Bush. *The Secret History Of Kate Bush (& The Strange Art Of Pop)*, Fred Vermorel. *Kate Bush: The Whole Story*, Kerry Juby. *Kate Bush: A Visual Documentary*, Kevin Cann and Sean Mayes.

Bush, Stan

This US singer first came to prominence with the country/rock band Boulder. Bush went solo in 1983, recording a self-titled album that invited comparisons to the sophisticated pop-rock style of Billy Squier and John Parr. He linked up with the band Barrage in 1987 to pursue a more hard rock direction.

● ALBUMS: *Stan Bush* (Columbia 1983), *Stan Bush & Barrage* (Scotti Bros/Polydor 1987), *Every Beat Of My Heart* (1993).

Bushay, Clement

Bushay's earliest reggae productions surfaced through Trojan Records, notably his work with Owen Gray and Louisa Mark. Mark's initial hit with Bushay, 'Keep It Like It Is', established a successful partnership and the producer was keen to promote the new lovers rock genre. He ventured into a commitment with the Burning Sounds label. His own productions surfaced, alongside those of Linval Thompson, the Morwells, Leroy Smart, Alvin 'GG' Ranglin and Gussie Clarke. His production skills were utilized by many UK-based reggae performers including Junior English ('Got To Come Back') and Jackie Robinson ('Don't Leave Me This Way'). Emulating Jamaican producers, Bushay used the rhythms to provide the foundation to the

vocal sparring of **Trinity** and **Dillinger** for the release of *Clash*. Owen Gray's 'Rizla' became 'Rizla Skank', Jackie Robinson's 'Don't Leave Me This Way' became 'Spike Heeled Shoes' and Louisa Mark's 'Keep It Like It Is', 'Step It Brother Clem'. Bushay's success with Mark continued when his production of 'Six Sixth Street' reached the top of the reggae chart. By the late 70s the Burning Sounds label went into liquidation and he set up his Bushays label as an outlet for his productions. He paired Mark with Kevin for a version of 'Re-United', but it was unable to maintain the success of her earlier hits. Other lovers rock performers passed through his studio, including **Janet Kay** and **Rico**, **Al Campbell**, **Paulette Walker** and **Dave Barker**. He also set up the Bushranger label from which came Owen Gray's version of 'The Greatest Love Of All'. In the early 80s Louisa Mark felt that Bushay had released *Markswoman* before it had been properly mixed, resulting in what appeared to be the end of their partnership. After a year they resolved their differences and continued working together. The Bushays label continued to prosper with releases from the Morwells, **Prince Jazzbo**, **Gregory Isaacs**, **Tony Tuff**, **Barrington Levy** and **Jah Thomas**.

Bushell, Garvin

b. Garvin Payne Bushell, 25 September 1902, Springfield, Ohio, USA, d. 31 October 1991. Born into a very musical family, he studied piano and then clarinet and by his late teens was a professional musician. In his youth he accompanied some noted singers, including **Mamie Smith** and **Ethel Waters** and in 1925 joined **Sam Wooding's** orchestra. With Wooding he visited Europe and then, late in the 20s, began a sustained round of gigging and recording with numerous jazz musicians. Among the leaders with whom he played and recorded were **Bessie Smith**, **Otto Hardwick**, **Fletcher Henderson**, **Cab Calloway** and **Chick Webb**. He stayed on in this band after Webb's death when it was under the nominal leadership of **Ella Fitzgerald**. In the early 40s he had spells with **Tony Pastor**, his own band and, in 1947, **Bunk Johnson**. In the 50s he played with **Wilbur De Paris's** band, and in the Fletcher Henderson reunion orchestra. His spell with De Paris continued into the 60s but he found time to record with other musicians, including, perhaps surprisingly, **John Coltrane**. With Coltrane, he played double bassoon on a 1961 record date (having played bassoon with the Chicago Civic Orchestra a decade earlier and with the Louisiana Sugar Babes more than two decades before that). In the mid-60s he lived for a while in Puerto Rico, then settled in Las Vegas, Nevada, where he taught music. A versatile and technically assured musician, Bushell's skill on various woodwinds made him a valuable member of any band. His principal instrument, the clarinet, was also his favourite for soloing and he displayed imaginative gifts to equal his proficiency.

● ALBUMS: with Wilbur De Paris *The Wild Jazz Age* (Atlantic

1960)★★★, *Wilbur De Paris On The Riviera* (Atlantic 1960)★★★, with John Coltrane *The Other Village Vanguard Tapes* (Impulse! 1961)★★★★.

Bushkin, Joe

b. 7 November 1916, New York City, New York, USA. While still in his early teens Bushkin played piano (and trumpet) with New York dance bands, and by the mid-30s was a regular sitter-in along 52nd Street, playing and recording with **Eddie Condon**, **Muggsy Spanier** and **Billie Holiday**. He joined **Bunny Berigan's** big band in 1935 and spent several years with **Joe Marsala** before taking up an offer from **Tommy Dorsey** in 1940. One of Bushkin's songs, 'Oh Look At Me Now', was recorded by Dorsey and the band's singer, **Frank Sinatra**, and became a success. After war service Bushkin worked with **Benny Goodman** and **Louis Armstrong** and accommodated changes in musical taste by easily shifting into a more commercial mode during the 60s and 70s. Although semi-retired, in the mid-70s Bushkin was tempted back into the spotlight by an invitation to accompany **Bing Crosby** on a tour of the USA and Europe. In the mid-80s Bushkin was still hard at work, effortlessly blending with latter-day mainstream jazzmen such as **Warren Vaché Jr.**

● ALBUMS: *I Love A Piano* 10-inch album (1950)★★★, *Piano Moods* 10-inch album (1950)★★★, *After Hours* 10-inch album (1950)★★★, *Piano After Midnight* (Epic 1956)★★★, *Skylight Rhapsody* (Capitol 1956)★★★, *A Fellow Needs A Girl* (Capitol 1957)★★★, *Bushkin Spotlights Berlin* (Capitol 1958)★★★, *Night Sounds Of San Francisco* (Decca 1965)★★★, *Joe Bushkin Celebrates 100 Years Of Recorded Sound* (1977)★★★.

● COMPILATIONS: *World Is Waiting* 1942-46 recordings (Commodore 1982)★★★.

Bushman

b. Dwight Duncan, 1973, Prospect Beach, Jamaica, West Indies. Duncan was raised in the Rastafarian faith in his early years, and he later attended drama school and sang in the local church choir where his idiosyncratic vocals were nurtured. He began work as a DJ under the name Junior Melody at the Black Star Line sound system in St. Thomas, and later hitch-hiked the 70 miles to Kingston where he met Wycliffe 'Steely' Johnson at the Arrows Dub Plate Studio. Duncan was invited to record at Studio 2000, performing 'Grow Your Natty', followed by 'Call The Hearse' over **Steely And Cleve's** popular 'Sketel' rhythm. Steely decided to release the single under the pseudonym of Bushman, and although initially Duncan felt this was a derogatory title, it was in fact an African term for 'medicine man'. 'Call The Hearse' was a success in Jamaica, and led to the equally popular 'Rude Boy Life', and his debut album *Nyah Man Chant*. The songs on the latter proclaimed his spiritual beliefs: he maintains a strict ital diet, bathes in the hot water springs of his parish and takes to the hills with his bible.

● ALBUMS: *Nyah Man Chant* (Greensleeves 1997)★★★.