

The
ENCYCLOPEDIA
— of —
**POPULAR
MUSIC**

Edited by
COLIN LARKIN

III

**DUTCH SWING
COLLEGE BAND —
HEPTONES**

3RD EDITION

Dutch Swing College Band

This outfit's polished, cleverly arranged repertoire was still heard in concert 40 years after its formation by Peter Schilperoort (clarinet, saxophones) in 1945. Among musicians that have passed through its ranks are Wout Steenhuis (guitar), the late Jan Morks (clarinet), Kees Van Dorser (trumpet), UK's Rod Mason (cornet) and the **Louis Armstrong**-influenced trombonist Oscar Klein. Famous US musicians visiting Europe proudly 'sat in' with the band. Schilperoort became established as the Netherlands' foremost ambassador of trad jazz, following the foundation of his long-standing partnership with Arie Ligthart (banjo/guitar) in 1952. Yet, after embracing saxophonists and even amplification, the combo were to deviate further from the prescribed New Orleans precedent via adaptations of rock 'n' roll, country and military marches, to achieve acceptance in the generalized pop field. By the 70s, Schilperoort started his own DSC Productions record company, and was knighted by Queen Juliana of the Netherlands.

● **ALBUMS:** *Dixieland Goes Dutch* (Epic 1955)★★★★, *Dixie Gone Dutch* (Philips 1962)★★★★, *On Tour* (Philips 1981)★★★★, *Digital Dixie* (Philips 1982)★★★★, *Music For The Millions* (Philips 1983)★★★★, *The Bands Best* (Verve 1984)★★★★, *Swing Studio Sessions* (Philips 1985)★★★★, *When The Swing Comes Marching In* (Philips 1985)★★★★, *40 Years 1945-1985, At Its Best* (Timeless 1986)★★★★, *Digital Anniversary* (Philips 1986)★★★★, *With Guests Volume 1* (Polydor 1987)★★★★, *Digital Date* (Philips 1988)★★★★, *Dutch Samba* (Timeless 1989)★★★★, *1960* (Philips 1990)★★★★, *Jubilee Concert* (Philips 1991)★★★★, *The Old Fashioned Way* (Jazz Hour 1993)★★★★.

Dutrey, Honore

b. 1894, New Orleans, Louisiana, USA, d. 21 July 1935. In the years preceding World War I, trombonist Dutrey worked in several New Orleans bands but during military service suffered lung damage in a shipboard accident. In the early 20s he worked with **Joe 'King' Oliver** in Chicago then joined **Carroll Dickerson's** band. During the mid-20s he led his own unit and also worked in the bands of **Louis Armstrong** and **Johnny Dodds**, but his career was truncated and he retired from active playing at the end of the decade. A sound ensemble player, Dutrey appeared on many records by his exceptional contemporaries, always lending solid support to their performances.

Dutronic, Jacques

b. 28 April 1943, Paris, France. Dutronic left Lycée Condorcet to become the guitarist in Les Cyclones, who scored a domestic smash with 'Le Vagabond' before he chose to concentrate on songwriting. His principal clients were Zou-Zou (a twist exponent) and **Françoise Hardy** - for whom he penned 'Le Temps De L'Amour' and 'Va Pas Prendre Un Tambour'. Dutronic may have been content to remain a backroom composer had he and Jacques Lanzmann, editor of *Lui*, not had a similar

sense of humour. Setting simple melodies and maddeningly catchy hook-lines to Lanzmann's rapid-fire lyrics - mostly of topical, satiric nature - a career as a pop comedian began with Dutronic's Vogue record contract, and hit its stride with his first number 1, 'Et Moi Et Moi Et Moi', which became a national catch phrase. 'Mini Mini Mini' - the skirt not the car - was better known outside France but album tracks such as 'Hippy Hippy Hourrah' and 'Cactus' (with a nonsensical chorus) were more typical Dutronic/Lanzmann fare. In the later 60s, the team reached a wider age group with 'Playboys' and 'J'Aime Les Filles'. These harked back musically to the 20s, in the same style as songs such as 'Winchester Cathedral' and 'When I'm 64'. When his records no longer charted automatically, Dutronic settled down as a 'personality' on television chat-shows and panel games.

● **ALBUMS:** *Greatest Hits* (Vogue 1988)★★★★, *Dutronic Au Casino Live* 1992 (1993)★★★★.

Duvivier, George

b. 17 August 1920, New York City, New York, USA, d. 11 July 1985. After formal musical education, mostly on violin, Duvivier worked with a New York symphony orchestra but soon entered the jazz world where, having recognized the limitations of the violin in that area, he switched to bass. In the early 40s he worked with several leading artists in small and large group settings, among them **Coleman Hawkins** and **Lucky Millinder**. He also began arranging and contributing many musical scores for the later **Jimmie Lunceford** band and the elegant but short-lived **Sy Oliver** big band. In the 50s he worked extensively in the studios, often accompanying singers on record, with some of whom he also collaborated on tours at home and overseas. Among these were demanding performers such as **Lena Horne** and **Pearl Bailey**. He also played with small groups, an activity he continued alongside his writing into the 60s. During this period he was with bands led by **Terry Gibbs**, **Bud Powell**, **Shelly Manne**, **Eric Dolphy**, **Benny Goodman** and **Ben Webster**. A dominant force in any rhythm section, Duvivier played with great precision and attack. He continued to play jazz dates around the world through the 70s and into the 80s, working with musicians such as **Zoot Sims**, **Joe Venuti**, **Hank Jones** and **Warren Vaché Jr.**

● **ALBUMS:** *George Duvivier In Paris* (Coronet 1956)★★★★.

DVC

Formed in the USA in 1980, DVC comprised Bob Forest (guitar, vocals), John Bartle (guitar, vocals), Max Padilla (bass) and John Bollin (drums). Their energetic brand of hard rock encompassed excellent dual guitar interplay and harmonies from Forest and Bartle, but more attention focused on the fact that John Bollin was the brother of the late **Tommy Bolin**. The group's 1981 self-titled debut for Alfa Records thus attracted substantial press coverage (not least due to the presence of a cover version of Bolin's 'Teaser'), but once the

novelty had worn off rock journalists looked elsewhere. In retrospect, this was a minor travesty considering the strength of the group's own compositions.

● ALBUMS: *D.V.C.* (Alfa 1981)★★★.

Dvorkin, Judith

b. 1928, USA, d. 24 July 1995, New York, USA. A composer, lyricist and songwriter, Dvorkin published most of her music under the pseudonym Judy Spencer. She enjoyed a varied and prolific career, which started as one of the songwriters for the children's television programme *Captain Kangaroo*. Arguably her best known song was 'Soft Summer Breeze', which established itself as a radio standard that achieved more than one million plays in her lifetime. She wrote a musical play, *Cyrano*, which was performed at the Brooklyn Academy Of Music and off-Broadway. As well as her one-act opera for children, *What's In A Name*, she also wrote commercially available classical pieces, such as *Three Letters*, *John Keats To Fanny Brawne*, *Maurice: A Madrigal* and *Suite For Violin And Clarinet*. Before dying of cancer at the age of 67, she guided the careers of several young composers, while her work has been included in two American song anthologies: J.T. Howard's *Our American Music* and M. Stewart-Green's *Women Composers' Work*.

Dweeb

Lo-fi indie band Dweeb, formed in Watford, Hertfordshire, England, launched their career with three singles for acclaimed independent labels - Fierce Panda, Che and Damaged Goods. Afterwards, they surprised many by signing to a major, **WEA Records**, through their Blanco y Negro affiliate. The group, which comprises leader Chris Dweeb, his sister Lara and the similarly surnameless John Dweeb, formed after seeing a London gig by teenage lo-fi band **Bis**. They came to the attention of Blanco y Negro managing director Geoff Travis (formerly of **Rough Trade Records**) after he heard the demo that won them appearances on BBC Radio 1's *Evening Session* and the **John Peel** show. Their first two singles for Blanco, 'Scooby Doo' and 'Oh Yeah, Baby', highlighted the group's energetic pop style, with guitars allied to electronic elements, including samples, drum machines and tape loops. Surprisingly, their debut album was recorded with Pete Woodroffe, best known for his work with **Def Leppard** and (more in keeping with the group's sound) **Tiger**.

● ALBUMS: *Turn You On* (Blanco y Negro 1997)★★★.

Dyani, Johnny Mbizo

b. 30 November 1945, East London, South Africa, d. 25 October 1986. Dyani was a vital, emotional bass player who earned immense respect from musicians everywhere yet, not unusually for such artists, never achieved the recognition he deserved. At the 1962 Johannesburg Jazz Festival **Chris McGregor** invited him and four more of the best players at the Festival to form a band,

and the legendary Blue Notes were created. As a mixed-race band it was impossible for them to work under apartheid and so, in 1964, while touring Europe, they decided to settle in London, where, evolving into the Chris McGregor Group, they made a huge impact on the UK jazz scene. As well as playing in the six-piece McGregor Group and the Brotherhood Of Breath (the big band which McGregor set up after disbanding the sextet), Dyani toured South America in 1966 with **Steve Lacy**, **Enrico Rava** and **Louis Moholo** (the quartet recording *The Forest And The Zoo* under Lacy's name in 1967), and he then worked with the Spontaneous Music Ensemble (1969) and the Musicians Co-Operative (1971). In 1969, at the Actuel Festival organized by the French record company BYG, he took part in a jam which included **Frank Zappa**, **Archie Shepp** and **Philly Joe Jones**. Dyani had been growing unhappy with the direction that McGregor's band was taking, feeling that it was moving too close to free jazz and away from its African roots so, in the early 70s, he moved to Denmark, where he worked with **John Tchicai**, **Don Cherry** and **Abdullah Ibrahim**. He also worked with **David Murray**, **Joseph Jarman** and in the trio Detail with **John Stevens** and saxophonist Frode Gjerstad (they became Detail Plus when **Bobby Bradford** and others guested with them). After Dyani's death in 1986 several albums were dedicated to his memory including Tchicai's *Put Up The Fight*, Stevens and **Dudu Pukwana**'s *Radebe (They Shoot To Kill)* and *Blue Notes For Johnny*, a searingly emotional tribute by McGregor, Pukwana and Maholo. His son, Thomas, is currently establishing a reputation as a percussionist with his own band.

● ALBUMS: with others *Music For Xaba* (1972)★★★, with **Abdullah Ibrahim** *Good News From Africa* (1974)★★★, *Blues Notes For Mongezi* (1976)★★★, *Blue Notes In Concert* (1978)★★★, *Witchdoctor's Son* (Steeplechase 1978)★★★, *Song For Biko* (Steeplechase 1978)★★★, with **Ibrahim Echoes From Africa** (Enja 1980)★★★, *Mbizo* (Steeplechase 1981)★★★, with *Detail Backwards And Forwards* (1983)★★★, *Angolian Cry* (Steeplechase 1985)★★★, with *Detail Plus Ness* (1987)★★★, with *Detail Plus Way It Goes/Dance Of The Soul* (1989)★★★.

Dyer, Ada

b. USA. Dyer first recorded as a backing vocalist for soul performer **Norman Connors** in the early 80s, before joining the dance-rock group **Warp 9**. They scored several US hits under the aegis of producer **Jellybean Benitez**, first on the Prism label, and later for **Motown**. After recording *Fade In*, *Fade Out* in 1985, the group dissolved, and Dyer was signed to a solo contract with Motown, where she was teamed with producer James Anthony Carmichael. This partnership produced *Meant To Be* in 1988, which enjoyed some acclaim in dance music circles, and the USA disco hit 'I'll Bet Ya, I'll Let Ya'.

● ALBUMS: *Meant To Be* (Motown 1988)★★★.

Dyer, Bob

Dyer, born in Tennessee, USA, arrived in Australia in the late 30s as a hillbilly singer-comedian with a travelling show. A talented musician, he played banjo-kulele, guitar and harmonica, but his musical talent was never really featured on his recordings. His first two recordings were made for **Columbia** in England in 1939, but he recorded nine further sides for **Regal-Zonophone** in Sydney in August 1940. The material was perhaps more vaudeville than country and included 'The Martins And The Coys' and 'I Never See Maggie Alone'. He was popular on the Australian country scene for some years before he later became a radio and television personality, as well as the presenter of a quiz show that ran for over 25 years.

Dyer, Johnny

b. 1938, Rolling Fork, Mississippi, USA. Dyer took up the harmonica when he was seven and as a teenager sat in with **Smokey Wilson** in a local club. He moved to Los Angeles in January 1958 and formed his own band, the Blue Notes, backing visitors such as **J.B. Hutto**, **Jimmy Reed** and **Jimmy Rogers**. He later formed a duo with George Smith, at that time still working as Little Walter Jr. He recorded a couple of singles for **Shakey Jake's** Good Time label before cutting an album, *Johnny Dyer And The LA Dukes*, for Murray Brothers in 1983. Some of the tracks were later issued in Japan by Mina Records. In 1991, William Clarke included him on *Hard Times*, an anthology of contemporary LA bluesmen. Soon afterwards, he formed the Houserockers with guitarist Rick 'LA Holmes' Holstrom, who had previously recorded with Clarke, **Billy Boy Arnold**, **Rod Piazza** and Smokey Wilson. *Listen Up* managed to combine Holstrom's **Pee Wee Crayton**-influenced technique with Dyer's more down-home harmonica playing, including an effective version of **Little Walter's** 'Blue Midnight'. *Shake It!* added pianist Tom Mahon on a set of original songs that encapsulate the hybrid west coast-Chicago style.

● **ALBUMS:** *Johnny Dyer And The L.A. Jukes* (Murray Brothers 1983)★★★★ reissued as *Jukin'* (Blind Pig 1996), with Shakey Jake *Straight Ahead* (Mina 1985)★★★★, *Hard Times - LA Blues Authority* (Black Magic 1991)★★★★, *Listen Up* (Black Top 1994)★★★★, with Rick Holmstrom *Shake It!* (Black Top 1995)★★★★.

Dyke And The Blazers

This Los Angeles-based unit evolved when Christian (b. Arlester 'Dyke' Christian, 1943, Buffalo, New York, USA, d. 1971) teamed with the Blazers, formerly the **O'Jays'** backing group. 'Funky Broadway', Dyke's own composition, gave his band its debut hit in 1967, but their performance was overshadowed by **Wilson Pickett's** more successful remade version. Dyke And The Blazers secured two minor chart places with 'So Sharp' (1967) and 'Funky Walk' (1968), before 'We Got More Soul' and 'Let A Woman Be A Woman - Let A Man Be A Man' reached the US R&B Top 10/pop Top

40 in 1969. The group's raw and energetic dancefloor style continued with three singles on the R&B charts in 1970. Christian was shot dead the following year.

● **ALBUMS:** *The Funky Broadway* (Original Sound 1967)★★★★.

● **COMPILATIONS:** *Dyke's Greatest Hits* (Original Sound 1969)★★★★, *So Sharp i* (Kent 1983)★★★★, *So Sharp ii* (Kent 1991)★★★★.

Dykes, Omar

b. Kent Dykes, 1950, McComb, Mississippi, USA. The 12-year-old Kent wanted a baseball glove for Christmas and was not impressed by the guitar he received instead. However, he changed his mind, aided by his father's purchase of a **Jimmy Reed** album. Soon, he was crossing the road to sit in at his local juke-joint, commemorated in the title of his 1993 album, *Courts Of Lulu*. At high school he played **Chuck Berry** and **Bo Diddley** songs and listened to the **Beatles**, the **Rolling Stones** and the **Animals**. His band, the Howlers, was formed in Hattiesburg, Mississippi, in 1973; three years later they moved to Austin, Texas, and Dykes turned professional. The band's basic three-pronged approach to music, one part **Creedence Clearwater Revival** to two parts **Theodore 'Hound Dog' Taylor**, allied to Dykes' **Howlin' Wolf**-like vocals, was established with their second album, *I Told You So*. Two albums for **Columbia Records** in the late 80s flirted with added instrumentation, but that ended with 1990's *Monkey Land*. Subsequent albums, *Blues Bag* and *Muddy Springs Road*, carry a solo credit and refine the sound. Content to work the southern club circuit and enhance his burgeoning European reputation with regular tours (*Live At Paradiso* was recorded in Amsterdam in September 1991), Dykes has taken pride in being able to survive without overt commercial success.

● **ALBUMS:** *Big Leg Beat* (Amazing 1980)★★★★, *I Told You So* (Austin 1984)★★★★, *Hard Times In The Land Of Plenty* (Columbia 1987)★★★★, *Wall Of Pride* (Columbia 1988)★★, *Monkey Land* (Antone's 1990)★★★★, *Blues Bag* (Provogue 1991)★★★★, *Live At Paradiso* (Provogue 1992)★★, *Courts Of Lulu* (Provogue 1993)★★★★, *Muddy Springs Road* (Provogue 1994)★★★★.

Dylan, Bob

b. Robert Allen Zimmerman, 24 May 1941, Duluth, Minnesota, USA. Bob Dylan is unquestionably one of the most influential figures in the history of popular music. He is the writer of scores of classic songs and is generally regarded as the man who brought literacy to rock lyrics. The son of the middle-class proprietor of an electrical and furniture store, as a teenager, living in Hibbing, Minnesota, he was always intrigued by the romanticism of the outsider. He loved James Dean movies, liked riding motorcycles and wearing biker gear, and listened to R&B music on radio stations transmitting from the south. A keen fan of folk singer **Odetta** and country legend **Hank Williams**, he was also captivated by early rock 'n' roll. When he began playing

music himself, with schoolfriends in bands such as the Golden Chords and Elston Gunn And The Rock Boppers, it was as a clumsy but enthusiastic piano player, and it was at this time that he declared his ambition in a high school yearbook 'to join **Little Richard**'. In 1959, he began visiting Minneapolis at weekends and on his graduation from high school, enrolled at the University of Minnesota there, although he spent most of his time hanging around with local musicians in the beatnik coffee-houses of the Dinkytown area. It was in Minneapolis that he first discovered blues music, and he began to incorporate occasional blues tunes into the primarily traditional material that made up his repertoire as an apprentice folk singer. Dylan, who by this time had changed his name, played occasionally at local clubs but was, by most accounts, a confident but, at best, unremarkable performer. In the summer of 1960, however, Dylan spent some time in Denver, and developed as an artist in several extraordinary and important ways. First, he adopted a persona based upon the **Woody Guthrie** romantic hobo figure of the film *Bound For Glory*. Dylan had learned about Guthrie in Minnesota and had quickly devoured and memorized as many Guthrie songs as he could. In Denver, he assumed a new voice, began speaking with an Okie twang, and adopted a new 'hard travellin' appearance. Second, in Denver Dylan had met **Jesse Fuller**, a blues performer who played guitar and harmonica simultaneously by using a harp rack. Dylan was intrigued and soon afterwards began to teach himself to do the same. By the time he returned to Minneapolis, he had developed remarkably as a performer. By now sure that he intended to make a living as a professional musician, he returned briefly to Hibbing, then set out, via Madison and Chicago, for New York, where he arrived on 24 January 1961.

For a completely unknown and still very raw performer, Dylan's impact on the folk scene of Greenwich Village was immediate and enormous. He captivated anyone who saw him with his energy, his charisma and his rough-edged authenticity. He spun stories about his background and family history, weaving a tangled web of tall tales and myths about who he was and where he was from. He played in the coffee-houses of the Village, including Cafe Wha?, The Commons, The Gaslight and, most importantly, Gerde's Folk City, where he made his first professional appearance, supporting **John Lee Hooker**, in April 1961. He was also paid for playing harmonica on records by **Harry Belafonte** and **Carolyn Hester**, as a result of which he came the attention of producer **John Hammond**, who signed him to **Columbia Records** in Autumn 1961. At the same time, a gig at Gerde's was reviewed favourably in the *New York Times* by Robert Shelton, who declared that Bob Dylan was clearly destined for fortune and fame.

His first album, called simply *Bob Dylan*, was released in March 1961. It presented a collection of folk and blues standards, often about death and sorrows and the

trials of life, songs that had been included in Dylan's repertoire over the past year or so, performed with gusto and an impressive degree of sensitivity for a 20-year-old. But it was the inclusion of two of his own compositions, most notably the affectionate tribute, 'Song To Woody', that pointed the way forward. Over the next few months, Dylan wrote dozens of songs, many of them 'topical' songs. Encouraged by his girlfriend, Suze Rotolo, Dylan became interested in, and was subsequently adopted by, the Civil Rights movement. His song 'Blowin' In The Wind', written in April 1962, was to be the most famous of his protest songs and was included on his second album, *The Freewheelin' Bob Dylan*, released in May 1963. In the meantime, Dylan had written and recorded several other noteworthy early political songs, including 'Masters Of War' and 'A Hard Rain's A-Gonna Fall', and, during a nine-month separation from Suze, one of his greatest early love songs, 'Don't Think Twice, It's All Right'. At the end of 1962, he recorded a single, a rock 'n' roll song called 'Mixed Up Confusion', with backing musicians. The record was quickly deleted, apparently because Dylan's manager, **Albert Grossman**, saw that the way forward for his charge was not as a rocker, but as an earnest acoustic folkie. Similarly, tracks that had been recorded for Dylan's second album with backing musicians were scrapped, although the liner notes which commented on them and identified the players remained carelessly unrevised. The *Freewheelin'* record was so long in coming that four original song choices were substituted at the last moment by other, more newly composed songs. One of the tracks omitted was 'Talking John Birch Society Blues', which Dylan had been controversially banned from singing on the *Ed Sullivan Show* in May 1963. The attendant publicity did no harm whatsoever to Dylan's stature as a radical new 'anti-establishment' voice. At the same time, Grossman's shrewd decision to have a somewhat saccharine version of 'Blowin' In The Wind' recorded by **Peter, Paul And Mary** also paid off, the record becoming a huge hit in the USA, and bringing Dylan's name to national, and indeed international, attention for the first time.

At the end of 1962, Dylan flew to London to appear in the long-lost BBC Television play, *The Madhouse On Castle Street*. The experience did little to further his career as an actor, but while he was in London, he learned many English folk songs, particularly from musician **Martin Carthy**, whose tunes he subsequently 'adapted'. Thus, 'Scarborough Fair' was reworked as 'Girl From The North Country', 'Lord Franklin' as 'Bob Dylan's Dream', and 'Nottamun Town' as 'Masters Of War'. The songs continued to pour out and singers began to queue up to record them. It was at this time that **Joan Baez** first began to play a prominent part in Dylan's life. Already a successful folk-singer, Baez covered Dylan songs at a rapid rate, and proclaimed his genius at every opportunity. Soon she was introducing him to her audience and the two became lovers, the

King and Queen of folk music. Dylan's songwriting became more astute and wordy as the months passed. Biblical and other literary imagery began to be pressed into service in songs like 'When The Ship Comes In' and the anthemic 'Times They Are A-Changin'', this last written a day or two after Dylan had sung 'Only A Pawn In Their Game' in front of 400,000 people at the March On Washington, 28 August 1963. Indeed, the very next day, Dylan read in the local newspaper of the murder of black waitress Hattie Carroll, which inspired the best, and arguably the last, of his protest songs, 'The Lonesome Death Of Hattie Carroll', included on his third album, *The Times They Are A-Changin'*, released in January 1964.

Dylan's songwriting perspectives underwent a huge change in 1964. Now finally separated from Suze Rotolo, disenchanted with much of the petty politics of the Village, and becoming increasingly frustrated with the 'spokesman of a generation' tag that had been hung around his neck, the ever-restless Dylan sloughed off the expectations of the old folky crowd, and, influenced by his reading the poetry of John Keats and French symbolist Arthur Rimbaud, began to expand his own poetic consciousness. He then wrote the songs that made up his fourth record, *Another Side Of Bob Dylan* - including the disavowal of his past, 'My Back Pages', and the Illuminations-inspired 'Chimes Of Freedom' - while yet newer songs such as 'Mr Tambourine Man' (which he recorded for but did not include on *Another Side*), 'Gates Of Eden' and 'It's Alright Ma, I'm Only Bleeding', which he began to include in concert performances over the next few weeks, dazzled with their lyrical complexity and literary sophistication.

Here, then, was Dylan the poet, and here the arguments about the relative merits of high art and popular art began. The years 1964-66 were, unarguably, Dylan's greatest as a writer and as a performer; they were also his most influential years and many artists today still cite the three albums that followed, *Bringing It All Back Home* and *Highway 61 Revisited* from 1965 and 1966's double album *Blonde On Blonde* as being seminal in their own musical development.

Another Side Of Bob Dylan was to be Dylan's last solo acoustic album for almost 30 years. Intrigued by what the **Beatles** were doing - he had visited London again to play one concert at the Royal Festival Hall in May 1964 - and particularly excited by the **Animals'** 'folk-rock' cover version of 'House Of The Rising Sun', a track Dylan himself had included on his debut album, he and producer Tom Wilson fleshed out some of the *Bringing It All Back Home* songs with rock 'n' roll backings - the proto-rap 'Subterranean Homesick Blues' and 'Maggie's Farm', for instance. However, the song that was perhaps Dylan's most important mid-60s composition, 'Like A Rolling Stone', was written immediately after the final series of acoustic concerts played in the UK in April and May 1965, and commemorated in D.A. Pennebaker's famous documentary film, *Don't Look Back*. Dylan said that he began to write 'Like A

Rolling Stone' having decided to 'quit' singing and playing. The lyrics to the song emerged from six pages of stream-of-consciousness 'vomit'; the sound of the single emerged from the immortal combination of Chicago blues guitarist **Michael Bloomfield**, bass man **Harvey Brooks** and fledgling organ-player **Al Kooper**. 'Like A Rolling Stone' was producer Tom Wilson's last, and greatest, Dylan track. At six minutes, it destroyed the formula of the sub-three-minute single forever. It was a huge hit and was played, alongside the **Byrds'** equally momentous version of 'Mr Tambourine Man', all over the radio in the summer of 1965. Consequently, it should have come as no surprise to those who went to see Dylan at the Newport Folk Festival on July 25 that he was now a fully fledged folk rocker; but, apparently, it did. Backed by the **Paul Butterfield Blues Band**, Dylan's supposedly 'new sound' - although admittedly it was his first concert with supporting musicians - was met with a storm of bewilderment and hostility. Stories vary as to how much Dylan was booed that night, and why, but Dylan seemed to find the experience both exhilarating and liberating. If, after the UK tour, he had felt ready to quit, now he was ready to start again, to tour the world with a band and to take his music, and himself, to the farthest reaches of experience, just like Rimbaud. Dylan's discovery of the Hawks, a Canadian group who had been playing road-houses and funky bars until introductions were made via **John Hammond Jr.** and Albert Grossman's secretary Mary Martin, was one of those pieces of alchemical magic that happen hermetically. The Hawks, later to become the **Band**, comprised **Robbie Robertson**, Richard Manuel, Garth Hudson, Rick Danko and **Levon Helm**. Dylan's songs and the Hawks' sound were made for each other. After a couple of stormy warm-up gigs, they took to the road in the autumn of 1965 and travelled through the USA, then, via Hawaii, to Australia, on to Scandinavia and finally to Britain, with a hop over to Paris for a birthday show, in May 1966. Dylan was deranged and dynamic, the group wild and mercurial. Their set, the second half of a show that opened with Dylan playing acoustically to a reverentially silent house, was provocative and perplexing for many. It was certainly the loudest thing anyone had ever heard, and, almost inevitably, the electric set was greeted with mayhem and dismay. Drummer Levon Helm was so disheartened by the ferocity of the booing that he quit before the turn of the year - drummers Sandy Konikoff and Mickey Jones completed the tour. Offstage, Dylan was spinning out of control, not sleeping, not eating, and apparently heading rapidly for rock 'n' roll oblivion. Pennebaker again filmed the tour, this time in Dylan's employ. The 'official' record of the tour was the rarely seen *Eat The Document*, a film originally commissioned by ABC TV. The unofficial version compiled by Pennebaker himself was *You Know Something Is Happening*. 'What was happening,' says Pennebaker, 'was drugs ...'

Dylan was physically exhausted when he returned to

America in June 1966, but had to complete the film and finish *Tarantula*, the book that was overdue for Macmillan. He owed Columbia two more albums before his contract expired, and was booked to play a series of concerts right up to the end of the year in increasingly bigger venues, including Shea Stadium. Then, on 29 July 1966, Dylan was injured in a motorcycle accident near his home in Bearsville, near Woodstock, upper New York State.

Was there really a motorcycle accident? Dylan still claims there was. He hurt his neck and had treatment. More importantly, the accident allowed him to shrug off the responsibilities that had been lined up on his behalf by manager Grossman. By now, the relationship between Dylan and Grossman was less than cordial and litigation between the two of them was ongoing until Grossman's death almost 20 years later. Dylan was nursed through his convalescence by his wife, Sara – they had been married privately in November 1965 – and was visited only rarely. Rumours spread that Dylan would never perform again. Journalists began to prowl around the estate, looking for some answers but finding no-one to ask.

After several months of doing little but feeding cats, bringing up young children, and cutting off his hair, Dylan was joined in the Bearsville area by the Hawks, who rented a house called Big Pink in West Saugerties. Every day they met and played music. It was the final therapy that Dylan needed. A huge amount of material was recorded in the basement of Big Pink – old folk songs, old pop songs, old country songs – and, eventually, from these sessions came a clutch of new compositions, which came to be known generically as the **Basement Tapes**. Some of the songs were surreally comic – 'Please Mrs Henry', 'Quinn The Eskimo', 'Million Dollar Bash'; others were soul-searchingly introspective musings on fame, guilt, responsibility and redemption – 'Tears Of Rage', 'Too Much Of Nothing', 'I Shall Be Released'. Distributed by Dylan's music publisher on what became a widely bootlegged tape, many of these songs were covered by, and became hits for, other artists and groups. Dylan's own recordings of some of the songs were not issued until 1975.

In January 1968, Dylan appeared with the Hawks, at this time renamed the Crackers, at the Woody Guthrie Memorial Concert at Carnegie Hall in New York. The following month **John Wesley Harding** was released, a stark, heavily moralistic collection of deceptively simple songs such as 'All Along The Watchtower', 'The Ballad Of Frankie Lee & Judas Priest', 'Dear Landlord' and 'Drifter's Escape', many of which can be heard as allegorical reflections on the events of the previous couple of years. The record's final song, however, 'I'll Be Your Baby Tonight', was unambivalently simple and presaged the warmer love songs of the frustratingly brief *Nashville Skyline*, released in April 1969. After the chilly monochrome of *John Wesley Harding*, here was Dylan in full colour, smiling, apparently at ease at last, and singing in a deep, rich voice, which, oddly, some of

his oldest acquaintances maintained was how 'Bobby' used to sound back in Minnesota when he was first learning how to sing. 'Lay Lady Lay', 'Tonight I'll Be Staying Here With You', a duet with **Johnny Cash** on 'Girl From The North Country' – it was all easy on the ear, lyrically unsophisticated and, for some, far too twee. Nevertheless, *Nashville Skyline* was an extraordinarily influential record. It brought a new hipness to the hopelessly out-of-fashion Nashville (where, incidentally and incongruously, *Blonde On Blonde* had also been recorded) and it heralded a new genre of music – country rock – and a new movement that coincided with, or perhaps helped to spawn, the **Woodstock Festival** of the same summer. A return to simplicity and a love that was in truth only a distant relation of that psychedelically celebrated by the hippies in San Francisco a couple of years earlier, to whom Dylan paid no heed whatsoever. There are, therefore, no photographs of Bob Dylan in kaftan, beads and flowers or paisley bell-bottoms.

Dylan chose to avoid the Woodstock Festival (though the Band – the newly rechristened Crackers, who by now had two of their own albums, **Music From Big Pink** and **The Band**, to their credit – did play there), but he did play at the **Isle Of Wight Festival** on 31 August 1969. In a baggy Hank Williams-style white suit, it was a completely different Bob Dylan from the fright-haired, rabbit-suited marionette who had howled and screamed in the face of audience hostility at the Albert Hall more than three years earlier. This newly humble Dylan cooed and crooned an ever-so-polite, if ever-so-unexciting, set of songs and in doing so left the audience just as bewildered as those who had booed back in 1966. But that bewilderment was as nothing compared with the puzzlement that greeted the release, in June 1970, of *Self Portrait*. This new record most closely resembled the Dylan album that preceded it – the bootleg collection *Great White Wonder*. Both were double albums; both offered mish-mash mix-ups of undistinguished live tracks, alternate takes, odd cover versions, botched beginnings and endings. Some even heard *Self Portrait*'s opening track, 'All The Tired Horses', as a caustic comment on the bootleggers' exploitation of ages-old material – was Dylan complaining 'How'm I supposed to get any ridin' done?' or 'writin' done?' There was little new material on *Self Portrait*, but there was 'Blue Moon'. The critics howled. Old fans were (yes, once again) dismayed. **Rolling Stone** magazine was vicious: 'What is this shit?', the review by Greil Marcus began.

'We've Got Dylan Back Again', wrote Ralph Gleason in the same magazine just four months later, heralding the hastily released *New Morning* as a 'return to form'. There was Al Kooper; there was the Dylan drawl; there were some slightly surreal lyrics; there was a bunch of new songs; but these were restless times for Dylan. He had left Woodstock and returned to New York, to the heart of Greenwich Village, having bought a townhouse on MacDougal Street. It was, he later realized, an error,

especially when A.J. Weberman, the world's first Dylanologist, turned up on his doorstep to rifle through his garbage in search of clues to unlocking the secret code of his poetry and (unintentionally) scaring his kids. Weberman saw it as his duty to shake Dylan out of his mid-life lethargy and reanimate him into embracing political and moral causes, and remarkably, met with some success. On 1 August 1971, Dylan appeared at the Concert For Bangladesh benefit, his only live performance between 1970 and 1974, and in November of the same year released 'George Jackson', a stridently powerful protest song, as a single. Little else happened for some time. Dylan cropped up so frequently as a guest on other people's albums that it ceased to be seen as a coup. He began to explore his Jewishness and was famously pictured at the Wailing Wall in Jerusalem. In 1973 he played, with some aplomb, the enigmatic Alias in Sam Peckinpah's brilliant *Pat Garrett & Billy The Kid*, for which film he also supplied the soundtrack music, including the hit single 'Knocking On Heaven's Door'.

Also in 1973, in a move that confounded industry-watchers, Dylan left CBS Records, having been persuaded by **David Geffen** of the advantages of signing to his **Asylum Records** label. The disadvantage, some might say, was the cruelly spurned Columbia's misguided desire to exact a kind of revenge. They put out *Dylan*, an album of out-takes and warm-ups, presumably intending either to embarrass Dylan beyond endurance or to steal some of the thunder from his first Asylum album, *Planet Waves*, newly recorded with the Band. In terms of the records' merits, there was no contest, although a few of the *Dylan* tracks were actually quite interesting, and the only embarrassment suffered was by Columbia, who were widely condemned for their petty-minded peevishness.

A US tour followed. Tickets were sold by post and attracted six million applications. Everybody who went to the shows agreed that Dylan and the Band were fantastic. The recorded evidence, *Before The Flood*, also released by Asylum, certainly oozes energy, but lacks subtlety: Dylan seems to be trying too hard, pushing everything too fast. It is good, but not that good.

What is *that* good, unarguably and incontestably, is *Blood On The Tracks*. Originally recorded (for CBS, no hard feelings, etc.) in late 1974, Dylan substituted some of the songs with versions reworked in Minnesota over the Christmas period. They were his finest compositions since the *Blonde On Blonde* material. 'Tangled Up In Blue', 'Idiot Wind', 'If You See Her Say Hello', 'Shelter From The Storm', 'Simple Twist Of Fate', 'You're A Big Girl Now'... one masterpiece followed another. It was not so much a divorce album as a separation album (Dylan's divorce from Sara wasn't completed until 1977), but it was certainly a diary of despair. 'Pain sure brings out the best in people, doesn't it?' Dylan sang in 1966's 'She's Your Lover Now'; *Blood On The Tracks* gave the lie to all those who had argued that Dylan was a spent force.

If Dylan the writer was reborn with *Blood On The Tracks*, Dylan the performer re-emerged on the Rolling Thunder Revue. A travelling medicine show, moving from small town to small town, playing just about unannounced, the line-up extensive and variable, but basically consisting of Dylan, Joan Baez, **Roger McGuinn**, **Rambling Jack Elliott**, **Allen Ginsberg**, **Mick Ronson**, Bobby Neuwirth and **Ronee Blakley**, the Revue was conceived in the Village in the summer of 1975 and hit the road in New England, in Plymouth, Massachusetts, on 31 October. It was a long wished-for dream, and Dylan, face painted white, hat festooned with flowers, was inspired, delirious, imbued with a new vitality and singing like a demon. Some of those great performances are preserved in the four-hour movie *Renaldo And Clara*, the self-examination through charade and music that Dylan edited through 1977 and defended staunchly and passionately on its release to the almost inevitable uncomprehending or downright hostile barrage of criticism that greeted it. The Revue reconvened for a 1976 tour of the south, musical glimpses of its excitement being issued on the live album *Hard Rain*. A focal point of the Revue had been the case of wrongly imprisoned boxer Hurricane Carter, to whose cause Dylan had been recruited after having read his book, *The Sixteenth Round*. Dylan's song 'Hurricane' was included just about every night in the 1975 Revue, and also on the follow-up album to *Blood On the Tracks*, *Desire*, which also offered several songs co-written with Jacques Levy. *Desire* was an understandably popular record; 'Isis', 'Black Diamond Bay', 'Romance In Durango' represented some of Dylan's strongest narrative ballads.

This was further borne out by the songs on *Street Legal*, the 1978 album that was released in the middle of a year-long stint with the biggest touring band with which Dylan ever played. Some critics dubbed it the alimony tour, but considerably more funds could have been generated if Dylan had gone out with a four-piece. Many of the old songs were imaginatively reworked in dramatic new arrangements. *At Budokan*, released in 1979, documents the tour at its outset; the Earl's Court and Blackbushe concerts caught it memorably mid-stream; while an exhausting trip around the USA in the latter part of the year seemed to bring equal amounts of acclaim and disapproval. 'Dylan's gone Vegas', some reviewers moaned. True, he wore trousers with lightening flashes while behind him flutes and bongos competed for attention with synthesizers and keyboards, but some of the performances were quite wonderful and the new songs, 'Senor (Tales Of Yankee Power)', 'Changing Of The Guard', 'Where Are You Tonight? (Journey Through Dark Heat)', 'True Love Tends To Forget', sounded terrific.

In 1979, Dylan became a born-again Christian and released an album of fervently evangelical songs, *Slow Train Coming*, recorded in **Muscle Shoals**, Alabama, with **Jerry Wexler** and **Barry Beckett**, and featuring **Mark Knopler** and **Pick Withers** from **Dire Straits**, and

in November and December played a series of powerful concerts featuring nothing but his new Christian material. Cries of disbelief? Howls of protest? Well, naturally; but the record was crisp and contemporary-sounding, the songs strong, the performances admirable (Dylan was to win a Grammy for best rock vocal performance on 'Gotta Serve Somebody'), and the concerts, which continued in 1980, among the most powerful and spine-tingling as any in his entire career. The second Christian album, *Saved*, was less impressive, however, and the fervour of the earlier months was more muted by the end of the year. Gradually, old songs began to be reworked into the live set and by the time of 1981's *Shot Of Love*, it was no longer clear whether or not – or to what extent – Dylan's faith remained firm. The sarcastic 'Property Of Jesus' and the thumping 'Dead Man, Dead Man' suggested that not much had changed, but the retrospective 'In The Summertime' and the prevaricating 'Every Grain Of Sand' hinted otherwise.

After three turbulent years, it was hardly surprising that Dylan dropped from sight for most of 1982, but the following year he was back in the studio, again with Mark Knopfler, having, it was subsequently established, written a prolific amount of new material. The album that resulted, *Infidels*, released in October 1983, received a mixed reception. Some songs were strong – 'I & I' 'Jokerman' among them – others relatively unimpressive. Dylan entered the video age by making promos for 'Sweetheart Like You' and 'Jokerman', but did not seem too excited about it. Rumours persisted about his having abandoned Christianity and embraced the Jewish faith. His name began to be linked with the ultra-orthodox Lubavitcher sect: the inner sleeve of *Infidels* pictured him touching the soil of a hill above Jerusalem, while 'Neighbourhood Bully' was a fairly transparent defence of Israel's policies towards its neighbours. Dylan, as ever, refused to confirm or deny his state of spiritual health.

In 1984, he appeared live on the David Letterman television show, giving one of his most extraordinary and thrilling performances, backed by a ragged and raw Los Angeles trio, the Cruzados. However, when, a few weeks later, he played his first concert tour for three years, visiting Europe on a package with **Santana** put together by impresario **Bill Graham**, Dylan's band was disappointingly longer in the tooth (with **Mick Taylor** on guitar and **Ian McLagan** on organ). An unimpressive souvenir album, *Real Live*, released in December, was most notable for its inclusion of a substantially rewritten version of 'Tangled Up In Blue'.

The following year opened with Dylan contributing to the 'We Are The World' USA For Africa single, and in summer, after the release of *Empire Burlesque*, a patchy record somewhat over-produced by remix specialist **Arthur Baker** but boasting the beautiful acoustic closer 'Dark Eyes', he was the top-of-the-bill act at **Live Aid**. Initially, Dylan had been supposed to play with a band, but then was asked to perform solo, to aid the logistics

of the grande finale. In the event, he recruited **Ron Wood** and **Keith Richards** from the **Rolling Stones** to help him out. The results were disastrous. Hopelessly under-rehearsed and hampered both by the lack of monitors and the racket of the stage being set up behind the curtain in front of which they were performing, the trio were a shambles. Dylan, it was muttered later, must have been the only artist to appear in front of a billion television viewers worldwide and end up with fewer fans than he had when he started. Matters were redeemed a little, however, at the Farm Aid concert in September, an event set up as a result of Dylan's somewhat gauche onstage 'charity begins at home' appeal at Live Aid. Backed by **Tom Petty And The Heartbreakers**, it was immediately apparent that Dylan had found his most sympathetic and adaptable backing band since the Hawks. The year ended positively, too, with the release of the five album (3-CD) retrospective, *Biograph*, featuring many previously unreleased tracks.

The collaboration with Tom Petty having gone so well, it was decided that the partnership should continue, and a tour was announced to begin in New Zealand, Australia and Japan with more shows to follow in the USA. It was the summer's hottest ticket and the Petty/Dylan partnership thrived for a further year with a European tour, the first shows of which saw Dylan appearing in Israel for the very first time. Unfortunately, the opening show in Tel Aviv was not well received either by the audience or by the press, whose reviews were vitriolic. The second show in Jerusalem was altogether more enjoyable, until the explosion of the PA system brought the concert to an abrupt end.

Between the two tours, Dylan appeared in his second feature film, the Richard Marquand-directed *Hearts Of Fire*, made in England and Canada and co-starring Rupert Everett and Fiona Flanagan. Dylan played Billy Parker, a washed-up one-time mega-star who in all but one respect (the washed-up bit) bore an uncanny resemblance to Dylan himself. Despite Dylan's best efforts – and he was arguably the best thing in the movie – the film was a clunker. Hoots of derision marred the premiere in October 1987 and its theatrical release was limited to one week in the UK. The poor movie was preceded by a poor album, *Knocked Out Loaded*, which only had the epic song 'Brownsville Girl', co-written with playwright Sam Shepard, to recommend it.

Increasingly, it appeared that Dylan's best attentions were being devoted to his concerts. The shows with Tom Petty had been triumphant. Dylan also shared the bill with the **Grateful Dead** at several stadium venues, and learned from the experience. He envied their ability to keep on playing shows year in, year out, commanding a following wherever and whenever they played. He liked their two drummers and also admired the way they varied their set each night, playing different songs as and when they felt like it. These peculiarly Deadian

aspects of live performance were soon incorporated into Dylan's own concert philosophy.

Down In The Groove, an album of mostly cover versions of old songs, was released in the same month, June 1988, as Dylan played the first shows of what was to become known as the Never-Ending Tour. Backed by a three-piece band led by G.E. Smith, Dylan had stripped down his sound and his songs and was, once again, seemingly re-energized. His appetite for work had never been greater, and this same year he found himself in the unlikely company of **George Harrison**, **Jeff Lynne**, **Tom Petty** and **Roy Orbison** as one of the **Traveling Wilburys**, a joke band assembled on a whim in the spring. Their album, *Volume One*, on which Dylan's voice was as prominent as anyone's, was, unexpectedly, a huge commercial success.

His Wilbury star in the ascendancy, Dylan's next album emerged as his best of the 80s. *Oh Mercy*, recorded informally in New Orleans and idiosyncratically produced by **Daniel Lanois**, sounded fresh and good, and the songs were as strong a bunch as Dylan had come up with in a long time. However, for reasons best known only to himself, it transpired from bootleg tapes that Dylan had been excluding many excellent songs from the albums he had been releasing in the 80s, most notably the masterpiece 'Blind Willie McTell', which was recorded for, but not included on, *Infidels*. Indeed, despite the evident quality of the songs on *Oh Mercy* – 'Shooting Star' and 'Most Of The Time' were, for once, both songs of experience, evidence of a maturity that many fans had long been wishing for in Dylan's songwriting – it turned out that Dylan was still holding back. The crashing, turbulent 'Series Of Dreams' and the powerful 'Dignity' were products of the Lanois sessions, but were not used on *Oh Mercy*. Instead, both later appeared on compilation albums.

Not without its merits (the title track and 'God Knows' are still live staples, while 'Born In Time' is a particularly emotional love song), the nursery-rhyme-style *Under The Red Sky*, released in September 1990, was for most a relative, probably inevitable, disappointment, as was the Roy-Orbison-bereft Wilburys follow-up, *Volume Three*. However, the touring continued, with Dylan's performances becoming increasingly erratic – sometimes splendid, often shambolic. It was one thing being spontaneous and improvisatory, but it was quite another being slapdash and incompetent. Dylan could be either, and was sometimes both. His audiences began to dwindle, his reputation started to suffer. The three-volume collection of out-takes and rarities, *The Bootleg Series, Volumes 1-3 (Rare And Unreleased) 1961-1991*, redeemed him somewhat, as did the 30th Anniversary Celebration concert in Madison Square Garden in 1992, in which some of rock music's greats and not-so-greats paid tribute to Dylan's past achievements as a songwriter.

There was, however, precious little present songwriting to celebrate. Both *Good As I Been To You* (1992) and *World Gone Wrong* (1993), although admirable, were

collections of old folk and blues material, performed, for the first time since 1964, solo and acoustically. *Greatest Hits Volume 3* (1994) threw together a clump of old non-hits and *Unplugged* (1995) saw Dylan revisiting a set of predominantly 60s songs in desultory fashion. Even the most ambitious CD-ROM so far, *Highway 61 Interactive*, while seemingly pointing to a Dylan-full future, wallowed nostalgically in, and was marketed on the strength of, past glories. Although Dylan's live performances became more coherent and controlled, his choice of material grew less imaginative through 1994, while many shows in 1995, which saw continued improvement in form, consisted almost entirely of songs written some 30 years earlier.

In 1997 it was rumoured that Dylan was knocking on heaven's door. Although he had suffered a serious inflammation of the heart muscles he was discharged from hospital after a short time, eliciting his priceless quote to the press: 'I really thought I'd be seeing Elvis soon'. It was time, perhaps, for doubters to begin to consign Dylan to the pages of history. However, as time has often proved, you can never write off Bob Dylan. He is a devil for hopping out of the hearse on the way to the cemetery. The Lanois-produced *Time Out Of Mind* was a dark and sombre recording, with Dylan reflecting over lost love and hints of death. It was his best work for many years, and although his voice continues to decline, the strength of melody and lyric were remarkable. He is the greatest musical poet of the 20th century.

● **ALBUMS:** *Bob Dylan* (Columbia 1962)★★★★, *The Freewheelin' Bob Dylan* (Columbia 1963)★★★★, *The Times They Are A-Changin'* (Columbia 1964)★★★★, *Another Side Of Bob Dylan* (Columbia 1964)★★★★, *Bringing It All Back Home* (Columbia 1965)★★★★, *Highway 61 Revisited* (Columbia 1965)★★★★, *Blonde On Blonde* (Columbia 1966)★★★★, *John Wesley Harding* (Columbia 1968)★★★★, *Nashville Skyline* (Columbia 1969)★★★★, *Self Portrait* (Columbia 1970)★★, *New Morning* (Columbia 1970)★★, *Dylan* (Columbia 1973)★, *Planet Waves* (Island 1974)★★★★, *Before The Flood* (Asylum 1974)★★, *Blood On The Tracks* (Columbia 1975)★★★★, *The Basement Tapes* (Columbia 1975)★★, *Desire* (Columbia 1976)★★★★, *Hard Rain* (Columbia 1976)★★, *Street Legal* (Columbia 1978)★★, *Slow Train Coming* (Columbia 1979)★★, *At Budokan* (Columbia 1979)★★, *Saved* (Columbia 1980)★, *Shot Of Love* (Columbia 1981)★★, *Infidels* (Columbia 1983)★★, *Real Live* (Columbia 1984)★★, *Empire Burlesque* (Columbia 1985)★★, *Knocked Out Loaded* (Columbia 1986)★★, *Down In The Groove* (Columbia 1988)★★, *Dylan And The Dead* (Columbia 1989)★, *Oh Mercy* (Columbia 1989)★★★★, *Under The Red Sky* (Columbia 1990)★★, *Good As I Been To You* (Columbia 1992)★★, *World Gone Wrong* (Columbia 1993)★★, *The 30th Anniversary Concert Celebration* (Columbia 1993)★★, *MTV Unplugged* (Columbia 1995)★★, *Time Out Of Mind* (Columbia 1997)★★★★.

● **COMPILATIONS:** *Bob Dylan's Greatest Hits* (Columbia 1971)★★★★, *More Bob Dylan Greatest Hits* (Columbia

1972)★★★★, *Biograph* 5-LP box set (Columbia 1985)★★★★, *The Bootleg Series, Volumes 1-3, Rare And Unreleased 1961-1991* 3-LP box set (Columbia/Legacy 1991)★★★★★, *Greatest Hits Volume 3* (Columbia 1994)★★★★.

● VIDEOS: *Hard To Handle* (Virgin Vision 1987), *Don't Look Back* (Virgin Vision 1988), *30th Anniversary Concert Celebration* (1993), *MTV Unplugged* (1995).

● FURTHER READING: *Bob Dylan In His Own Write*, Bob Dylan. *Eleven Outlined Epitaphs & Off The Top Of My Head*, Bob Dylan. *Folk-Rock: The Bob Dylan Story*, Sy and Barbra Ribakove. *Don't Look Back*, D.A. Pennebaker. *Bob Dylan: An Intimate Biography*, Anthony Scaduto. *Positively Main Street: An Unorthodox View Of Bob Dylan*, Toby Thompson. *Bob Dylan: A Retrospective*, Craig McGregor. *Song And Dance Man: The Art Of Bob Dylan*, Michael Gray. *Bob Dylan: Writings And Drawings*, Bob Dylan. *Knocking On Dylan's Door*, Rolling Stone editors. *Rolling Thunder Logbook*, Sam Shepard. *On The Road With Bob Dylan: Rolling With The Thunder*, Larry Sloman. *Bob Dylan: The Illustrated Record*, Alan Rinzler. *Bob Dylan In His Own Words*, Miles. *Bob Dylan: An Illustrated Discography*, Stuart Hoggard and Jim Shields. *Bob Dylan: An Illustrated History*, Michael Gross. *Bob Dylan: His Unreleased Recordings*, Paul Cable. *Dylan: What Happened?*, Paul Williams. *Conclusions On The Wall: New Essays On Bob Dylan*, Liz Thomson. *Twenty Years Of Recording: The Bob Dylan Reference Book*, Michael Krogsgaard. *Voice Without Restraint: A Study Of Bob Dylan's Lyrics And Their Background*, John Herdman. *Bob Dylan: From A Hard Rain To A Slow Train*, Tim Dowley and Barry Dunnage. *No Direction Home: The Life And Music Of Bob Dylan*, Robert Shelton. *Bringing It All Back Home*, Robbie Wolliwer. *All Across The Telegraph: A Bob Dylan Handbook*, Michael Gray and John Bauldie (eds.). *Raging Glory*, Dennis R. Liff. *Bob Dylan: Stolen Moments*, Clinton Heylin. *Jokerman: Reading The Lyrics Of Bob Dylan*, Aidan Day. *Dylan: A Biography*, Bob Spitz. *Performing Artist: The Music Of Bob Dylan Volume 1, 1960-1973*, Paul Williams. *Dylan Companion*, Elizabeth M. Thomson and David Gutman. *Lyrics: 1962-1985*, Bob Dylan. *Bob Dylan: Performing Artist*, Paul Williams. *Oh No! Not Another Bob Dylan Book*, Patrick Humphries and John Bauldie. *Absolutely Dylan*, Patrick Humphries and John Bauldie. *Dylan: Behind The Shades*, Clinton Heylin. *Bob Dylan: A Portrait Of the Artist's Early Years*, Daniel Kramer. *Wanted Man: In Search Of Bob Dylan*, John Bauldie (ed.). *Bob Dylan: In His Own Words*, Chris Williams. *Tangled Up In Tapes*, Glen Dundas. *Hard Rain: A Dylan Commentary*, Tim Riley. *Complete Guide To The Music Of Bob Dylan*, Patrick Humphries. *Bob Dylan Drawn Blank (Folio of drawings)*, Bob Dylan. *Watching The River Flow (1966-1995)*, Paul Williams. *Like The Night: Bob Dylan And The Road To The Manchester Free Trade Hall*, C.P. Lee.

● FILMS: *Don't Look Back* (1966), *Eat The Document* (1971), *Pat Garrett & Billy The Kid* (1973), *Renaldo And Clara* (1978), *Hearts Of Fire* (1987).

Dylans

Formed in Sheffield, England, by Colin Gregory (bass, vocals), Andy Curtis (guitar) and Jim Rodger (guitar) in 1989, this trio recorded a rough demo that led to a

contract with **Beggars Banquet** before they had ever appeared live. With the addition of Garry Jones (drums) and Quentin Jennings (keyboards) they began touring, attracting comparisons with bands such as the **Charlatans** and the **Stone Roses** because of their 60s-styled jangly guitars and strong harmonies. The Dylans took the retro theme even further, however, displaying a fondness for wearing love beads around their necks and writing wide-eyed hippy lyrics. The debut single 'Godlike', released in early 1991, was widely praised and reached the UK indie Top 10, but shortly afterwards tensions in the band led to Curtis being replaced by Andy Cook. They continued to achieve indie hits with 'Lemon Afternoon' and the sublime 'Planet Love', before releasing a self-titled debut album in October. Though this also proved popular, their limited lyrical concerns were prone to become stale over the course of a whole album. After tours of the USA and Japan in 1992 the band began to fall apart, with Jones being replaced by guitarist Craig Scott, and Jennings by Ike Glover. The new line-up recorded two further singles and *Spirit Finger*, but by now their style of indie-pop was becoming increasingly dated, and with the album's lack of success the band folded.

● ALBUMS: *The Dylans* (Situation Two 1991)★★★, *Spirit Finger* (Situation Two 1993)★★.

Dynametrix

This London, England-based hip-hop trio comprised producer Ace Shazamme and rappers 0026 and the Phantom. Formed in the early 90s, their central appeal was the intoxicating beats and rhythms designed by Shazamme, including both 70s funk grooves and samples drawn from television and radio as well as the **Doors**. However, for many critics this served as scant compensation for misogynist lyrics conveyed by the group's MCs. Signed by emergent London rap label **Kold Sweat**, they released their debut album, *A Measure Of Force*, in 1994.

● ALBUMS: *A Measure Of Force* (Kold Sweat 1994)★★.

Dynamic Superiors

Joining forces in Washington, DC, in 1963, Tony Washington, George Spann, George Wesley Peterbank Jr., Michael McCalpin and Maurice Washington had to wait a decade to win a recording contract. **Motown Records** president **Ewart Abner** saw them performing at a talent show in Atlanta, Georgia, and signed them to the label in 1974. They were teamed with the **Ashford And Simpson** writing and production team, and their debut album was a collection of romantic soul ballads that produced two hits, 'Shoe Shoe Shine' and 'Leave It Alone'. Their second album, *Pure Pleasure*, added a disco feel to the Superiors' sound, and spawned two further chart entries. In 1977, the group enjoyed some success with a disco rearrangement of the **Martha And The Vandellas'** hit, 'Nowhere To Run', but they subsequently left Motown, and attempts to secure a major label recording contract elsewhere proved unsuccessful.

● ALBUMS: *The Dynamic Superiors* (Motown 1975)★★★, *Pure Pleasure* (Motown 1975)★★★, *You Name It* (Motown 1976)★★, *Give And Take* (Motown 1977)★★.

Dynamites

The Jamaican house band for producer **Clancy Eccles** during the early reggae years of the late 60s and early 70s, the Dynamites backed numerous Clan Disc artists, such as Eccles himself, Cynthia Richards and pioneer DJ **King Stitt**. Their line-up fluctuated, though its nucleus was **Winston Wright** (organ, piano), Hux Brown (guitar), Jackie Jackson (bass), Gladstone Anderson (piano) and Paul Douglas (drums). This combo, with added saxophones, recorded *Fire Corner* in 1969, a unique set of moody reggae instrumentals that also included King Stitt on the title track and 'Vigortown 2'.

● ALBUMS: with King Stitt *Fire Corner* (Trojan/Clandisc 1969)★★★★, with Clancy Eccles *Herbsman Reggae* (Trojan 1970)★★★★.

● COMPILATIONS: *The Wild Reggae Bunch* (Jamaican Gold 1997)★★★.

Dyson, Ronnie

b. 5 June 1950, Washington, DC, USA, d. 10 November 1990. Having played a leading role in the Broadway production of *Hair*, Dyson pursued his thespian ambitions in *Salvation*, a less infamous musical, from 1970.

One of its songs, '(If You Let Me Make Love To You Then) Why Can't I Touch You?', was a US Top 10 hit, while the singer reached the R&B chart with several subsequent singles, including 'I Don't Wanna Cry' (1970) and 'The More You Do It (The More I Like It Done To Me)' (1976). In 1971 'When You Get Right Down To It' reached the UK Top 40. Despite switching labels from **Columbia** to Cotillion, Dyson was unable to achieve another major success, and 'All Over Your Face' (1983) was his last chart entry.

● ALBUMS: *(If You Let Me Make Love To You Then) Why Can't I Touch You?* (Columbia 1970)★★, *One Man Band* (Columbia 1973)★★, *The More You Do It* (Columbia 1977)★★, *If The Shoe Fits* (Cotillion 1979)★★.

Dzadzelo

Like the better known **Wulomei**, Dzadzelo were part of the early to mid-70s acoustic **highlife** revival which briefly swept Ghana. Typically, their sound was characterised by sweet female harmonies and powerful Ga drumming. An exciting floor show featuring dancers and cabaret made them suitable to both village and hotel audiences. However, their international fame was brief, and had all but expired by the advent of the 80s.

● ALBUMS: *Two Paddy Follow One Girl* (1975)★★★.

E

E-40

b. San Francisco, California, USA. Considered a natural successor to **Too Short**'s reductionist thematic with his glorification of the 'player' hip-hop lifestyle, E-40 started his own independent label, Sic-Wid-It Records, in the Bay area of San Francisco in 1990. He enjoyed immediate success with records such as 'Captain Save A Hoe', 'Sprinkle Me' and 'Ballin' Out Of Control', which all featured his trademark stop-start delivery and the inclusion of heavy regional slang such as 'scrilla' (money) and 'broccoli' (marijuana). By 1994 and *In A Major Way* (which included 'Sprinkle Me'), he had signed a major distribution deal with **Jive Records**. Having sold over half a million copies of this record, the subsequent *The Hall Of Game* set was given a major international push. With producers including Studio Tone, Ant Banks and Rick Rock of the Cosmic Shop, the musical climate was more relaxed and smoother than had previously been the case. The first single from the album, 'Rapper's Ball', was a typical example, being an updated version of Too Short's 1987 single, 'Playboy Short'. This new version featured Too Short as well as **Jodeci**'s K-Ci. Other highlights included 'On The One', featuring L'il Bruce, **Digital Underground**'s Money B and Da Funk Mob's G-Note, and 'Things'll Never Change'. This reinterpreted **Bruce Hornsby**'s 'That's The Way It Is' with a contribution from E-40's eight-year-old son, Li'l E.

● ALBUMS: *Mr Flamboyant* (Sic-Wid-It 1991)★★★, *In A Major Way* (Sic-Wid-It/Jive 1994)★★★★, *The Hall Of Game* (Sic-Wid-It/Jive 1996)★★★.

E-Lustrious

E-Lustrious comprises the Manchester duo Mike 'E-Bloc' Kirwin (nicknamed after the famed **Eastern Bloc** record shop at which he works) and Danny 'Hybrid' Bennett. Kirwin is among the north of England's most popular DJs, though his profile has been lessened by his refusal to attend events in the nation's capital. After learning the tuba at school he progressed to sundry hopeful punk bands like Bastard Antelopes. Bennett, meanwhile, grew up on breakdancing and breakbeats, and was an early scratch DJ. They began working together at the end of the 80s, when Kirwin and then fellow Eastern Bloc co-worker **Justin Robertson** planned to record a single. Bennett was hauled in due to his having access to rudimentary recording equipment. Though the track was never completed, Bennett and Kirwin continued as a duo. Their first major success came as the men behind the Direkt single, 'I

Got The Feeling', which enjoyed a curious germination. *Mixmag Update* magazine invented a white label record entitled 'I Got Ya' by Direkt, giving it a magnificent review in order to gauge the reaction. As thousands assailed their local dance counters in the hope of finding this invisible disc, few noticed that Direkt was an anagram of 'Tricked'. When the scam was revealed the enterprising E-Lustrious made the most of the furore by hijacking the name for 'I Got The Feeling', enjoying instant record sales and notoriety. They have gone on to establish their own record label, UFG, which has subsequently housed tunes from the **Luvdup Twins** ('Good Time') and material from DJ **EFX And Digit** and DJ Tandoori. Under their principal name, E-Lustrious, they have established themselves with the success of 'Dance No More'. Just as notable was their second single as Direkt, 'Two Fatt Guitars', a fabulous piece of digifunk which became a party standard in 1993. They also record as Rolling Gear ('I've Got It').

E., Sheila

b. Sheila Escovedo, 12 December 1959, Oakland, California, USA, Sheila E. came to prominence as a solo artist in 1984 but had been playing conga drums since the age of three. Her father, Pete 'Coke' Escovedo, worked briefly with **Santana** and led the Latin-jazz fusion band **Azteca**, with which Sheila sat in while in high school. She briefly gave up the idea of a musical career but eventually left school to join her father's band, appearing on two of his albums for **Fantasy Records**. She was discovered by **Prince** in 1984 and appeared as a vocalist on his 'Erotic City', the b-side of the US number 1 'Let's Go Crazy'. With that exposure she was able to sign a solo record contract with **Warner Brothers Records**; her debut was *In The Glamorous Life*. The album yielded the US Top 10 single of the same name and the UK Top 20 hit, 'The Belle Of St. Mark'. Her follow-up, *In Romance 1600*, appeared on Prince's Paisley Park label in 1985 and featured the US hit single, 'A Love Bizarre', with Prince himself on backing vocals. Her third solo album, self-titled, was released in 1987 but failed to garner the attention or sales of the first two. That same year she joined Prince's touring group as drummer, also appearing in his film *Sign O' The Times*. After a four-year lapse in recording, she returned in 1991 with *Sex Cymbal*, which was self-written and produced with assistance from her brother, Peter Michael, and David Gamson.

● ALBUMS: *In The Glamorous Life* (Warners 1984)★★★, *In Romance 1600* (Paisley Park 1985)★★★, *Sheila E.* (Paisley Park 1987)★★, *Sex Cymbal* (Warners 1991)★★.

E.1999 Eternal - Bone Thugs-N-Harmony

By the time **Bone Thugs-N-Harmony** released their 1994 debut, *Creepin On Ah Come Up*, gangsta rap was rapidly becoming an embarrassing cliché. With their much more considered follow-up, the group worked within the considerations to produce something fresh, resonant and invigorating. Drawing on hip-hop's old school conventions, the group weld lyrical and vocal gymnastics (at times akin to scat jazz) to samples and restrained beats. Take the opening track, where the scene is set with constant rainfall, or 'Budsmokers Only', where DJ Uneek employs an old **Earth, Wind And Fire** sample to propel the group's advocacy of 'weed'. Or try '1st Of That Month', which showcases the group's ability to shift gears between classic R&B high harmonies and an authentic contemporary rap aesthetic.

● Tracks: *Da Introduction*; *East 1999 Eternal*; *Crept And We Came*; *Down 71 (The Getaway)*; *Mr Bill Collector*; *Budsmokers Only*; *Crossroad*; *Me Killa*; *Land Of That Heartless*; *No Shorts*; *No Loses*; *1st Of That Month*; *Buddah Lovaz*; *Die Die Die*; *Mr Ouija 2*; *Mo' Murda*; *Shots To Tha Double Glock*; *Tha Crossroads (DJ U-Neek's Mo Thug Remix)*.

● First released 1995

● UK peak chart position: did not chart

● USA peak chart position: 1

Eade, Dominique

b. c.1959, USA. Raised in a musical environment, Eade was educated at Vassar, where she sang with a jazz group, attended **Berklee College Of Music** in Boston in the late 70s, studying jazz exclusively, then completed her bachelor's degree at the New England Conservatory in 1982. At the NEC she studied classical theory and composition, ethnic/world musics and jazz and in addition to her degree also received an Artist Diploma. In 1984 she was appointed to the faculty of the NEC and since then has continued to teach voice, composition and improvisation there. In addition, she has also taught and coached in various parts of the USA and in Norway and Italy. Meanwhile, she performed with various jazz groups, appeared on radio and television. In the mid-80s she worked with the **Ran Blake** Quartet and in 1985 and 1986 was featured at the Boston Globe Jazz Festival. She also led her own quartet which included, at different times, **Alan Dawson** and **Bob Moses**. In the late 80s she also studied privately with Blake, Moses, **Dave Holland** and Stanley Cowell and with soprano Nancy Armstrong. Amongst other musicians with whom she worked during this time were **Stan Getz**, **Bill Frisell**, **Anthony Braxton**, **Mick Goodrick**, **Peter Leitch**, **Fred Hersch** and **Butch Morris**. In the mid-80s Eade had began recording, at first on albums led by others, including **Gunnar Wenneborg**, in Sweden, and later with **Claire Ritter**. She continued to perform in and around New York and Boston and in 1991 recorded her self-produced debut album for which she composed and arranged all the music and on

which her accompanists included Cowell and Dawson. She continued to perform and visited France, singing at the Toulon Jazz Festival, and also performed regularly at New York's Village Gate. Her second album was voted by **Billboard** magazine as one of the Top 10 releases of 1995. Her qualities as a teacher may be determined from the fact that of the 11 finalists of the 1994 **Thelonious Monk** Jazz Vocal Competition three, including the winner, were her students. *When The Wind Was Cool*, released in 1997, paid tribute to 50s singers **June Christy** and **Chris Connor**. Eade sings with a pure tone and although she favours the lower register, in which she is especially pleasing, her vocal range is wide. Her flawless technique and polished assurance allows her to deliver with flair a repertoire that is both imaginative and demanding.

● ALBUMS: *The Ruby And The Pearl* (Accurate 1991)★★★, *My Resistance Is Low* (Accurate 1995)★★★★, *When The Wind Was Cool* (RCA-Victor 1997)★★★★.

Eadie, Irene

(see **Kitchings, Irene**)

Eager, Allen

b. 10 January 1927, New York City, New York, USA. Eager had formal tuition on clarinet but in 1943 received lessons on tenor saxophone from **Ben Webster**, a switch that marked the start of his professional career. His early experience was gained in big bands on the more lightweight side of the swing era, including those led by **Bobby Sherwood** and **Hal McIntyre**. Towards the end of 1943 he joined **Woody Herman** and later worked with **Tommy Dorsey**. In Los Angeles he played in Vine Street clubs with **Barney Kessel** and **Zoot Sims**, whom he followed into the small group led by 'Big' **Sid Catlett**. Around this time he heard **Lester Young** on records by the **Count Basie** band and thereafter remodelled his playing in the style of the 'Pres'. In the mid-40s Eager was mostly to be found at 52nd Street clubs, playing with **Coleman Hawkins**, **Pete Brown** and many beboppers, including **Red Rodney**, **Stan Levey**, **Max Roach**, **Al Haig** and **Serge Chaloff**, and sometimes leading his own small groups. He also met **Charlie Parker** and, although initially unimpressed, he soon became a devotee and they often worked together. In 1948 he recorded with **Fats Navarro**, **Wardell Gray** and **Ernie Henry** as a member of **Tadd Dameron's** band, taking part in the important sessions that produced 'Our Delight', 'Dameronia' and 'Early Bird'. Eager continued playing into the 50s, recording with **Tony Fruscella** and **Danny Bank**, and touring with **Oscar Pettiford**. In the mid-50s he spent some time living in Paris but gradually drifted out of music, preferring to spend his time pursuing other, mainly sporting, activities. In 1982 he returned to music, recording and touring both at home and overseas.

● ALBUMS: *Swingin' With Allen Eager* (1953)★★★, *Renaissance* (1982)★★★.

● COMPILATIONS: with Tadd Dameron *Anthropology* (1948)★★★.

Eager, Vince

One of the many UK rock/pop artists of the late 50s Eager was one of the more promising singers in the **Larry Parnes** stable of stars. Launched in the spring of 1958 and christened Eager because of his enthusiastic personality, the vocalist was featured on several prestigious television shows, most notably **Jack Good's** pioneering *Oh Boy*. He seemed a strong bet to follow Parnes' other acts, **Tommy Steele** and **Marty Wilde**, into the UK charts but, despite a series of singles written by such name writers as **Floyd Robinson**, **Marty Robbins**, **Conway Twitty** and **Gene Pitney**, chart success proved elusive. Eager also received regular star billing on the BBC Television series *Drumbeat*, but his career prospects receded when he split with Parnes. In later years, he featured in the stage production of the musical *Elvis*.

● ALBUMS: *Vince Eager Plays Tribute To Elvis Presley* (Avenue 1972)★.

Eagles

Formed in Los Angeles, California, USA, in 1971, this highly successful unit consisted of musicians drawn from singer **Linda Ronstadt's** backing group. Of the original quartet, **Bernie Leadon** (b. 19 July 1947, Minneapolis, Minnesota, USA; guitar, vocals) boasted the most prodigious pedigree, having embraced traditional country music with the Scottsville Squirrel Barkers, before gaining significant rock experience as a member of **Hearts And Flowers**, **Dillard And Clark** and the **Flying Burrito Brothers**. **Randy Meisner** (b. 8 March 1947, Scottsbluff, Nebraska, USA; bass, vocals) was formerly of **Poco** and **Rick Nelson's** Stone Canyon Band; **Glenn Frey** (b. 6 November 1948, Detroit, Michigan, USA; guitar, vocals) had recorded as half of **Longbranch Pennywhistle**; while **Don Henley** (b. 22 July 1947, Gilmer, Texas, USA; drums, vocals) had led Texas-based aspirants **Shiloh**. Such pedigrees ensured interest in the new venture, which was immediately signed to **David Geffen's** nascent **Asylum** label. *The Eagles*, recorded in London under the aegis of producer **Glyn Johns**, contained 'Take It Easy', co-written by Frey and **Jackson Browne**, and 'Witchy Woman', both of which reached the US Top 20 and established the quartet's meticulous harmonies and relaxed, but purposeful, country rock sound. Critical reaction to *Desperado*, an ambitious concept album based on a western theme, firmly established the group as leaders in their field and contained several of their most enduring compositions, including the pleadingly emotional title track. The follow-up, *On The Border*, reasserted the unit's commerciality. 'Best Of My Love' became their first US number 1 while new member **Don Felder** (b. 21 September 1947, Topanga, California, USA; guitar, vocals), drafted from **David Blue's** backing group in March 1974, considerably bolstered the Eagles' sound.

The reshaped quintet attained superstar status with *One Of These Nights*, the title track from which also topped the US charts. This platinum-selling album included 'Lyn' Eyes', now considered a standard on Gold format radio, and the anthemic 'Take It To The Limit'. The album also established the Eagles as an international act; each of these tracks had reached the UK Top 30, but the new-found pressure proved too great for Leadon who left the line-up in December 1975. He subsequently pursued a low-key career with the Leadon-Georgiades band. His replacement was **Joe Walsh** (b. 20 November 1947, Wichita, Kansas, USA), former lead guitarist with the **James Gang** and a successful solo artist in his own right. His somewhat surprising induction was tempered by the knowledge that he shared the same manager as his new colleagues. The choice was ratified by the powerful *Hotel California*, which topped the US album charts for eight weeks and spawned two number 1 singles in the title track and 'New Kid In Town'. The set has become the Eagles' most popular collection, selling nine million copies worldwide in its year of release alone (by 1996, 14 million in the USA), as well as appearing in many 'all-time classic' albums listings. A seasonal recording, 'Please Come Home For Christmas', was the quintet's sole recorded offering for 1978 and internal ructions the following year resulted in Meisner's departure. His replacement, **Timothy B. Schmit** (b. 30 October 1947, Sacramento, California, USA), was another former member of **Poco**, but by this point the Eagles' impetus was waning. *The Long Run* was generally regarded as disappointing, despite containing a fifth US number 1 in 'Heartache Tonight', and a temporary hiatus taken at the end of the decade became a fully fledged break in 1982 when long-standing disagreements could not be resolved. Henley, Frey and Felder began solo careers with contrasting results, while Walsh resumed the path he had followed prior to joining the group.

Although latterly denigrated as representing 70s musical conservatism and torpidity, the Eagles' quest for perfection and committed musical skills rightly led to their becoming one of the era's leading acts. It was no surprise that they eventually re-formed, after months of speculation. The resulting album proved that they were still one of the world's most popular acts, even though it was a hastily assembled live collection. Their 1994/5 tour of the USA was (apart from the **Rolling Stones'** parallel tour) the largest-grossing on record. With the overindulgences of the 70s behind them, it is an exciting prospect to look forward to an album of new Eagles songs, written with the patina of age. In the meantime, the public are happy to continue to purchase their two greatest hits packages; *Volume 1* has now overtaken **Michael Jackson's** *Thriller* as the biggest-selling album of all time, with 24 million units in the USA alone.

● ALBUMS: *The Eagles* (Asylum 1972)★★★, *Desperado* (Asylum 1973)★★★★, *On The Border* (Asylum 1974)★★★★, *One Of These Nights* (Asylum 1975)★★★, *Hotel California* (Asylum 1976)★★★★, *The Long Run*

(Asylum 1979)★★★, *Eagles-Live* (Asylum 1980)★★, *Hell Freezes Over* (Geffen 1994)★★★.

● COMPILATIONS: *Their Greatest Hits 1971-1975* (Asylum 1976)★★★★, *Greatest Hits Volume 2* (Asylum 1982)★★★, *Best Of The Eagles* (Asylum 1985)★★★.

● VIDEOS: *Hell Freezes Over* (Geffen Home Video 1994).

● FURTHER READING: *The Eagles*, John Swenson. *The Long Run: The Story Of The Eagles*, Marc Shapiro.

Eagles - The Eagles

Their least commercially successful record still retains qualities that make it one of their best. Their classic reading of **Jackson Browne** and **Glenn Frey**'s 'Take It Easy' never drags, and Henley's sex-charged vocal on 'Witchy Woman' still sounds convincing. Other delights are Leadon and **Gene Clark**'s 'Train Leaves Here This Morning' and Jack Tempchin's memorable 'Peaceful Easy Feeling'. This was rock/country, as opposed to **Poco** and the **Flying Burritos**' country/rock. Nothing would be as simple and uncomplicated for the Eagles ever again, and this album retains a great charm and innocence that soon disappeared from their career. A truly stunning debut album.

● Tracks: *Take It Easy*; *Witchy Woman*; *Chug All Night*; *Most Of Us Are Sad*; *Nightingale*; *Train Leaves Here This Morning*; *Take The Devil*; *Earlybird*; *Peaceful Easy Feeling*; *Tryin'*.

● First released 1972

● UK peak chart position: did not chart

● USA peak chart position: 22

Eaglin, Snooks

b. Fird Eaglin, 21 January 1936, New Orleans, Louisiana, USA. Eaglin was left blind after a childhood illness and was given the nickname Snooks after a character in a radio series. He played guitar and sang in Baptist churches before winning a local talent contest in 1947. During the 50s he was a street singer in New Orleans, performing a variety of pop, blues and folk material. However, his first recordings, made by Harry Oster for **Folkways** and Folk-Lyric in 1958, emphasized the country blues side of his repertoire. He was equally at home in R&B, however, and his 1960 records for Imperial were in this format. During the 60s, Eaglin was a popular artist in New Orleans, where he frequently accompanied **Professor Longhair** on guitar. Eaglin returned to a 'songster' mix of folk and pop when recorded in 1972 by Quint Davis, and his later records showed a versatility ranging from flamenco to swamp-pop. Eaglin's 80s albums for Black Top were produced by Hammond Scott and included accompaniments from **Anson Funderburgh** (guitar), **Grady Gaines** (saxophones) and Sam Myers (harmonica). He has continued recording into the 90s.

● ALBUMS: *Blues From New Orleans Volume 1* (Storyville 1958)★★★★, *New Orleans Street Singer* (Folkways 1958)★★★★, *Snooks Eaglin* (Heritage 1961)★★★, *That's All Right* (Bluesville 1962)★★★, *Possum Up A Simmon Tree* (Arhoolie 1971)★★★, *Legacy Of The Blues* (1971)★★★, *Down Yonder* (Sonet 1978)★★★, *Baby You Can Get Your*

Gun! (Black Top 1987)★★★, *Out Of Nowhere* (Black Top 1989)★★★, *Teasin' You* (Black Top 1992)★★, *Soul's Edge* (Black Top 1995)★★★, *Live In Japan* (Black Top 1997)★★★.

● COMPILATIONS: *The Legacy Of The Blues Volume 2* (Sonet 1988)★★★★, *Country Boy Down In New Orleans* (Arhoolie 1993)★★★, *The Complete Imperial Recordings* (Capitol 1996)★★★★.

Ealey, Robert

b. 1924, Texarkana, Texas, USA. With each parent belonging to a different church, it was inevitable that Ealey's first singing experience was with a gospel quartet. However, he favoured the music of **Frankie Lee Sims**, **Lightnin' Hopkins** and **Lil' Son Jackson**. At the age of 20, he moved to Dallas, where he could witness artists such as **T-Bone Walker** first-hand. He had drummed for Lightnin' Hopkins and sung in clubs by the time he moved to Fort Worth, where he worked with 'Cat Man' Fleming and teamed up with guitarist **U.P. Wilson** to form the Boogie Challen. In 1967, he formed a band with guitarist Sumter Bruton, Johnny B and Ralph Owens. The following year, Ealey, Bruton and Owens, along with Mike Buck and Freddie Cisneros, formed the Five Careless Lovers, which on occasions also included **Lou Ann Barton**. The band's residency was the Bluebird, where Ealey remained for two decades before putting his name to two clubs, Robert Ealey's Underground and Robert Ealey's Thunderbird Lounge, both of which quickly folded. His most recent recordings feature him with some of the guitarists who have passed through his bands, Hash Brown, Sumter Bruton, Jim Suhler, Mike Morgan and Coco Montoya among them. Ealey's talent as a live performer translates fitfully to record, where the inconsistencies of his technique cannot be hidden.

● ALBUMS: *Bluebird Open* (Amazing 1984)★★★, with Edd Lively And The Blues Movers *Got Them Cowtown Blues* (Full Moon 1988)★★, with Joe Jonas, Curly 'Barefoot' Miller *Texas Bluesmen* (Topcat 1994)★★★, *If You Need Me* (Top Cat 1994)★★, *Turn Out The Lights* (Black Top 1996)★★★, *I Like Music When I Party* (Black Top 1997)★★★.

Eanes, Jim

b. Homer Robert Eanes Jr., 6 December 1923, Mountain Valley, Henry County, Virginia, USA, d. 21 November 1995, Martinsville, Virginia, USA. His early musical interest came from his father, a talented banjo player, who ran a local band. When only six months old, he suffered severe burns to his left hand that left the fingers twisted, but as a boy he developed a style of playing that, after an operation in 1937, enabled him to become a fine guitarist. He played in his father's band, appeared on local radio, where he acquired the name of Smilin' Jim Eanes (Homer seemed unsuitable) and in 1939, became the vocalist for **Roy Hall**'s Blue Ridge Entertainers, until Hall's death in a car crash in 1943. Between 1945 and 1949, he worked with the Blue Mountain Boys on the *Tennessee Barn Dance* on WNOX Knoxville and recorded with them in New