

# circular

## A Quick Chronology of Jimmy Cliff



Jimmy Cliff grew up in a small village near the tourist resort of Montego Bay on the north coast of Jamaica. When he was 14 he went to study at a technical school in the capital city of Kingston. But the combination of an irrepressible urge to make music and the accessible forum of Kingston's "sound systems" was too much for Jimmy to resist. He decided to drop out of school to become a professional singer.

Jimmy recorded his first song, "Daisy Got Me Crazy," in 1962 at Ken Khouri's Federal Records

studio for deejay Count Boysis's sound system. Boysis offered him the sum of one shilling for his effort, which Jimmy disdained. His second record, "I'm Sorry," was recorded six months later for another deejay, Sir Cavalier. He received a little money for it, but, like the first, the disc was not particularly popular with the critical dancers.

One evening, passing by Beverley's, a store that sold everything from ice cream to records, Jimmy had a brainstorm and went in to see if he could

convince one of the three Kong brothers who owned the store to help him make a record which they could sell. He made up a song on the spot, "Dear Beverley." While two of the brothers found the audition comical, one, Leslie, did not. He agreed to take Jimmy into the studio.

Jimmy's first two songs had contained "moon-June" lyrics. This time he tried a different approach. A hurricane had just devastated part of the Caribbean so he wrote a song in which his girl was warned "if you mess with me I'll tear you up like a hurricane." His recording of "Hurricane Hattie" immediately went to the top of the Kingston hit parade. At the age of 15 Jimmy had become a celebrity, and Kong, until his death last year of a heart attack, had established himself as the country's most successful record producer.

During the following year, Jimmy recorded "King of Kings" and "Miss Jamaica," making the charts in Jamaica and England, where West Indian immigrants would forget about the fog and rain by listening to music from home. Now in demand as a performer, Jimmy stopped recording and toured the Caribbean with package shows and, in 1964, went to the World's Fair in New York with Jamaica's leading band, Byron Lee and the Dragonaires. There he met Chris Blackwell. Jimmy moved to London six months later.

He soon discovered the audience for Jamaican records in England was limited and found himself singing background vocals for Spencer Davis at a

## From Mento to Reggae in One Easy Lesson

"Reggae" (pronounced reh-gay) is the current name for an instantly recognizable musical rhythm that began to evolve in Jamaica almost 15 years ago. Though well known outside of Jamaica (particularly in England because of its large numbers of Jamaican immigrants), reggae has been a stranger to America's shores until recently, save for four singles that were hits here: "My Boy Lollipop" by Millie Small in 1964, "Hold Me Tight" by Johnny Nash in 1968, "The Israelites" by Desmond Dekker in 1969 and "Wonderful World, Beautiful People" by Jimmy Cliff in 1969.

None of these records fully served to focus attention on the fertile innovations of Jamaican musicians and it took an American, Paul Simon, with his #1 reggae single, "Mother and Child Reunion," to show that the Jamaican-invented rhythm could be acceptable to American ears. Since Simon, Johnny Nash, who lived for several years in Jamaica, has further proven that reggae is a new and viable musical style with his hit singles "I Can See Clearly Now" and "Stir It Up." These records, along with the critical acclaim for Jamaica's first feature film, *The Harder They Come*, with its reggae soundtrack, have



# Maria Muldaur Goes It Alone

That cultural boomlet of the 1960s, ostensibly having something to do with folk music, has receded far enough into the past for us to regard it in perspective and with nostalgia. For some that period will best be evoked by the harmonies of Peter, Paul and Mary. Others will have a keener memory of Bob Dylan's reedy tones. The fondest recollection of outré snobs may be the Holy Modal Rounders.

One of the most pleasant remembrances anyone could retain from those years is of a diminutive dark-haired young female named Maria D'Amato cutting loose with "I'm a Woman," a catalog of domestic prowess declaimed with such forcefulness that Helen Reddy's anthem seems reactionary in comparison.

Maria D'Amato sang that song with the Jim Kweskin Jug Band; she became Maria Muldaur when she married the Jug Band's "Minglewood" Geoff. Her air of having been through hard times and good times, her raunchy, gritty blues, made one assume she had sprung fullgrown from Appalachian sod. But she was an Italian girl from Manhattan whose first musical roots were in greaser rock.

"I started singing in junior high school," Maria recently remembered, speaking long-distance from her home in Woodstock, New York. "I had an all-Puerto Rican-girl rock and roll band called the Cashmeres. We wore tight white sweaters and tight black skirts and sang at all the dances. I had written like eighteen rock and roll tunes, and we actually went around to the Brill Building singing them in different offices. It got to the point

where we were set to do some backup sessions for Jerry Butler, but at the last minute my mother wouldn't sign for me—I was too young. Therein ended my promising rock & roll career."

## Greenwich Village Childhood

Maria gravitated towards folk music. Growing up in Greenwich Village, she was surrounded by a burgeoning interest in traditional songs and performers which pre-saged the "movement" that was to come. The contributions of indigenous artists like Bill Monroe and Roscoe Holcomb were being rediscovered, and the New Lost City Ramblers and the Greenbriar Boys recreated their sounds for a younger, city-dwelling generation. Some friends of Maria's found Doc Watson in North Carolina, and at eighteen she was making trips down there to learn mountain tunes from him; Doc's father-in-law taught her the fiddle.

A few years later the seeds sown by such enthusiasm as Maria's bore fruit in a crop of new performers who would revitalize American popular music in groups like the Blues Project, the Byrds, the Mamas and the Papas and the Lovin' Spoonful. John Sebastian was one of the members of a populous ensemble known as the Even Dozen Jug Band, and Maria was another.

"Elektra had found out that Vanguard had the Kweskin Jug Band, and they thought that jug band music was going to sweep the nation; so they quickly signed us, right? We made just one record, which we cut in two sessions. There were thirteen people in the

band; we each got sixty-five dollars, and we thought it was hot shit. One album, two concerts at Carnegie Hall, and that was it."

## Garden of Joy

Maria found her way to Cambridge and into Kweskin's band. She was not in time to participate in the sessions for their first album but sang on every other Kweskin disc with great distinction. For many a Jug Band fan Maria provided the clearest expression of that group's message and spirit.

The band's best moments came when it signed with Warner Bros., played a triumphant string of concert dates and released *Garden of Joy*, an aptly-titled collection of folk, blues and swing hailed by one critic as "a minor miracle." This was the finest Jug Band ever and perhaps a great deal more than that. "For six months we were the best band in the United States," bassist Fritz Richmond once remarked. "Then we broke up."

"It could go just so far with that particular instrumentation—" says Maria, "washtub and washboard instead of real bass and drums. We were together for a long time, as groups go—almost six years. There was a real wanting to move on to more developed kinds of music. Some people simply got tired of singing 'vo-dodeyo-do'."

It seemed logical for Maria and Geoff to continue as a duo. ("Well it seemed like we better do something quick!") They got together with Jerry Ragavoy, coauthor of "Piece of My Heart" and "Time Is On My Side" and operator of a New York studio called The Hit Factory.

"He's produced a lot of great albums, but it was not a good match. He assembled the best soul musicians in New York City for our session, but it was a way of making music that Geoff and I were completely unaccustomed to. We were used to really relating to everyone we were playing with, coming up with organic arrangements, and he just used all those stock R&B bags. I guess they wanted us to be a kind of hippie/soul Sonny and Cher. I don't know what they wanted, but it sure didn't work."

A year later Geoff and Maria made *Pottery Pie*, a record spoken of with rapture by its devoted admirers. Geoffrey's burnt umber tones conveyed an abundance of wit and charm hitherto hidden under a bushel by this peerless blues interpreter; Maria displayed a remarkable versatility of styles, from country sweetness to chilling *cappella* tones of doom, informed by a purity and authority that marked a mature and major artist. The following year the Muldaurs produced *Sweet Potatoes*, an equally rewarding work that met with equal apathy in the marketplace.

Maria recalls this as a difficult period, at the conclusion of which she and Geoffrey amicably decided to go their separate marital and musical ways. He joined Paul Butterfield's Better Days, and she contemplated the possibility of a solo career.

"People had been telling me quite some time, 'You oughta make a record on your own. How come you only sing one or two tunes on these albums; you know, what is this?' But I never



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thought I could do it.

“As it turned out I ran into Mo Ostin at Brooks Brothers in New York, and he was delighted with the idea. He immediately thought of Ry Cooder and Lenny Waronker as people to work with.”

### Scary Sessions

Producer Waronker describes the caution with which he approached the sessions for Maria's newly-released solo album, which he supervised: “She had done so many great things in the past, it was kinda scary. Basically she'd been a single artist who'd never worked in front of a band, but she has a good understanding of what she can do. We tried to come up with different kinds of colors and songs—the best songs—with lots of variety. It's really a singer's album.”

A miscellany of settings and players was employed. Ray Brown's bass is featured on a Dan Hicks swing tune. Dolly Parton's “Tennessee Mountain Home” has country backing by Richard Greene and the late Clarence White. Doctor John, his horns and gris-gris girls flavor more than one cut; and a flotilla of string players ornament an exotic interlude titled “Midnight at the Oasis.”

Maria hopes to work along the Eastern coast, if she can assemble a suitable backing group. (“It seems to be my karma to have a hard time finding the perfect bass player.”) When it gets cold and miserable she intends to head out West to perform and eventually to record again. Not until she appears will we fully realize how much we have missed her.

—TOM NOLAN





# Hot Potatoes and Stewed Tomatoes

## Another Horatio Alger Anecdote

Back in February of this year, *Circular* passed on the opportunity to make Gary M. Cohen famous before his time. He submitted a piece you'll never see printed in this rag called "The Hot Wax Experience," all the while assuring us he was a "future big shot of the record industry." Solomon Penthaus' gang of grease pencil graders rated the piece B-plus (of course Sol only prints the "A's"). Well, Mr. Cohen wrote in to say "I told you so" last month, as he's now, sure enough, Production-Traffic Coordinator at WHK/WMMs, "Where Music Means Something," according to their letterhead. Go Gary, Go Gary, Go Gary, Go.

## Esquire's Heavy 100

September's creeping up our ankles, the Heavy 100 issue is on

the stands everywhere and *Esquire's* copywriters are probably tearing out their hairs trying to think of a new name for the 1974 collection. By then "heavy" will be back to meaning German food. Meanwhile, here's a few most memorable statements for '73: "ALICE COOPER: Warner's billion-dollar-baby is now rock's hottest act. Responsible for starting the current rock-'n'-rouge trend. Thanks a lot, Alice." "SHEP GORDON: Alice Cooper's manager is a very smart man. He took Frank Zappa's second act and made him a superstar. He also got rich." "JUNE BOLAN: wields heavy (there's that word again) influence on her husband Marc's career. Some say that if June thinks it's bad for Marc's interests, it doesn't go." "RON 'PIGPEN' McKERNAN of the Dead died at 27 of massive cirrhosis. 'He was a juicer,' admitted Jerry Garcia. 1967 is over

at last, kids." "JIMMY CLIFF: Reggae has been big in Jamaica for five years. Cliff, star of *The Harder They Come*, bids fair to become first reggae superstar in U.S." "MARY MARTIN: Worked



Mary Martin

for Albert Grossman, got Bob Dylan together with the Band; managed Van Morrison; now A&R power at Warners." "ALAN ROSENBERG: Warner's New York man in charge of artist relations. A nice guy in a business where nice guys aren't common. Wears ties." "ROD MCKUEN: Wrote *Death at the Teen-Age Prom* before poetry made him rich. Would love to be a rock star. Can certainly afford to try." "FACES: Led by Ron Wood, Ronnie Lane and Rod Stewart, the Faces turn out the most consistently excellent LP product of any hard-rock group." "ROXY MUSIC: The best and brightest of the new glitter groups; spiritual descendants of Lou Reed and the Velvets. They sound like they like whips." "QUAALUDE: Trade name for Methaqualone, the cocaine of the low-rent rock crowd. Has millions nodding off. It's a nasty drug for nasty people." And finally we learn

from *Esquire* that the stack of 2000 free LPs (now, wait a minute here) given to the White House by the RIAA included the Kinks, the Mothers and Lenny Bruce.

## A Short But Significant Flash

Groovy Tuesday passed the word along that Mason Proffit (you remember *Bareback Rider*, of course) has officially changed their group name to The Talbot Brothers. When pressed for a reason she balked. When asked at least to tell how she found out, Groovy just vaged out and wandered off. She must know the manager personally.

## No Need for Alarums, but They Told Us Canada Had the Lowest Crime Rate

Excerpted from a recent *Billboard*: New York—Mercury Records artist Chuck Mangione has offered a \$10,000 reward for the return, intact, of two missing 10-track master tapes of his June 21 concert at Massey Hall in Toronto. Engagement, featuring Mangione conducting the Hamilton (Ontario) Philharmonic and featured soloists from Mangione's band, was recorded for use in his next Mercury album... The flugelhorn player stressed that despite the loss of the tapes, there is still sufficient music from the show to compile an LP." What luck.

## Ruby Monday's Lost Her Mind

That beautiful green *Circular* you should have received about two weeks ago gave Robin Trower both a rave review and an inexcusable blooper. While gurgling on about how well his new Chrysalis LP is



The Warner Bros. Soul Bunny took over the NATRA (National Association of Television and Radio Announcers) Convention in New Orleans two weeks ago. Paul Kelly and Tower of Power performed during cocktails and dinner on one of the days, and all reports indicate that there was plenty of stompin' during the chompin'. Pictured here are Warner Bros.—Soul Bros.—(left to right) Joe Smith, Harold Burnside, Lou Willis, Carol King, David Banks, Lamont Simpkins, Eddie Gilreath, Ron Ellison, Ed Rosenblatt and Ron Saul.



selling, I called it *Man of the World*. That's the 45, see, which is also selling its smaller grooves off. *Twice Removed From Yesterday* is the album title and "Man of the World" is the single. I wish I could blame this one on Groovy Tuesday. Apoplectic apologies not only to Robin Trower, Reg Isadore and Jim Dewar, but also to bright-eyed manager Wilf, who started this whole thing by noticing the mistake. I've done worse. In the summer of 72, "Dots and Dashes" proclaimed WZMF to be in Chicago. We found out fast it's actually in Menomonee Falls, a northwestern suburb of Milwaukee.

### Wail on, Wail on, Watkins Glen

The Allman Brothers Band, the Grateful Dead and the Band did it. Their summer jam festival (August 28) was bigger than Wood-

stock. An estimated 600,000 people were there—more folks than live in Delaware, Alaska, Wyoming and Nevada combined (as New York's lovely Lisa Robinson pointed out in her *Disc* column). The statistics are pouring in around my desk, and here they are in case you're planning to go to 1974's version. First of all, there were 15½ hours of live music, in spite of an impenetrable traffic jam, snarled enough to make even



Ruby Monday

visiting Californians pale. There was lots of rain and, therefore, lots of mud. The tickets cost \$10 each, and the promoters grossed over a million bucks. In spite of 1,000 portable Johnny-on-the-Spots, waits of over an hour were common. Twelve wells (for water) were constructed in advance, not to mention thousands of gallons of bottled water imported for the occasion. Nine M.D.s operated out of a medical tent. Someone had the foresight to stock up on pre-moistened paper towels—300,000 of those were passed out. The 500 N.Y. State Troopers, Sheriff's Deputies and County Police were aided by an additional 700-man private security force. Six deaths were counted in *toto*, four were traffic accidents, one individual drowned and one daring person accidentally caught on fire as he parachuted into the crowd. One birth was noticed, handled efficiently I'm sure by the medical tent. Sunday was a sad site to see (pardon the pun) according to lamp-shade-bedecked hangers-on. The 8 acres were ankle deep in garbage, and promoters estimated a cost of \$12,000 to clean up. A smiling footnote: there were no bad trips, no overdosing and lots of TV news coverage.

### Claudia's in the Movies

Recently jetted to Montana for on-location shooting of forthcoming film *Thunderbolt and Lightfoot* is the beautiful Claudia Lennear. Who else is in this film, you say? Well, it's no small peanuts. She's starring with Clint Eastwood and Jeff Bridges. You'd think with that title they'd be able to write in a part for Gordon.



Claudia Lennear

### Many Happy Returns

Blowing birthday kisses to Jim Reeves and Isaac Hayes (August 20); Kenny Rogers and Count Basie (August 21); John Lee Hooker, Debussy and Sam Nealy (August 22); Keith Moon and Rick Springfield (August 23); Mason Williams (August 24); Leonard Bernstein (August 25); Tommy Sands (August 27); Wayne Os-



John Hartman

mond (August 28); Michael Jackson and Chris Copping (August 29); John Phillips (August 30); Van Morrison, Arthur Godfrey and Alan Jay Lerner (August 31) and Barry Gibb (September 1). Finally, there's an especially wet, but badly belated, Monday mouth smacker to little John Hartman (Doobie Brother drummer with the platinum hair) whose nativity occurred July 17.

## Vinyl Statistics

*Circular* is pleased to present a running account of newborn Warner Family Records, everything from 7 to 12 inches in diameter, a list stripped of adjectives, avoidable nouns and even verbs. The past two weeks have given birth to an abundance of singles, no known albums.

### SINGLES (August 8)

"Hello It's Me"—Todd Rundgren—Bearsville single BSV 0009

"This Time It's Real"—Tower of Power—Warner Bros. single WB 7733

"In the Eyes of My Dog"—Martin Mull—Capricorn single CPR 0024

"I've Been Lovin' You Too Long"—

Duke Williams and the Extremes—Capricorn single CPR 0028

"Need Ya"—Bob Seger—Reprise single REP 1171

### (August 13)

"Theme From Enter the Dragon"—Lalo Schifrin—Warner Bros. single WB 7735

"Hot Love"—T. Rex—Reprise single REP 1170

### (August 15)

"Since You Said You'd Be Mine"—Lou Ragland—Warner Bros. single WB 7734

"Dance to the Music"—Hypnotics—Reprise single REP 1174



# Reggae As a Social Phenomenon: Gospel or Poppycock?

Reggae, mainly, is music that doesn't have any holes in it.

It's a rich, continuous, *complete* music. It has no gaps. Maybe it's the insistence of the "shuffle" backbeat; maybe it's the way the drum and rhythm guitar lines seem to dance so happily together; maybe it's the dogged repetition of those straightforward but lyrical bass lines—songs in themselves. Whatever it is, once a good reggae song starts, it has really *started*; and it's not over until it's *finished*.

Reggae, like all music, has something that can't be got at in ordinary musical terminology. That "something" is the imaginative use of the durability of life-rhythms (reggae is very human music—the blood pulses like a reggae bass line) combined with the strength of honest spirituality. And reggae is a spiritual music.

Reggae, too, is very self-assured music. Very self-confident. (People in ghettos—and reggae grew up as ghetto music—usually know exactly where they are and exactly what they can expect from life.) Reggae is so deeply striated with hope for the future and stoic acceptance of the present, that, both in its lyrics and in its powerful musical wholeness, it has the ceaseless invincibility of a freight train, but also the buoyancy and fantastical demeanor of a Jules Verne airship.

The social history of reggae is an interesting one. Jamaica is insular in more ways than one. Forget the tourists, hot off the Italian Line and eager to hear some of



that cute calypso music (which is not indigenous to Jamaica in the first place), who eat a mango or two and practically swoon every time some tall, handsome black attendant, clad in flawless white, says, "mon;" forget the British civil servants (who, after all, were "just watching over things" until black Jamaicans were "ready" to take care of things themselves) and the British celebrities (Ian Fleming lived in Jamaica, kept a mistress there and even wrote the island—in one guise or another—into a number of his James Bond adventures); forget the Chinese and Syrian shopkeepers, the smarter and more farsighted of whom became big reggae record moguls.

## Black Class Structure

All these could have disappeared during reggae's birth 10 or more years ago, and there would have remained as stratified and inflexible a class system—a *black* class system—as existed anywhere in the world.

And reggae was low-class music—about the lowest you could get. ("Rastafarians were considered to be absolute *scum* by middle-class families," a Jamaican friend tells me.) Middle-class Jamaicans—shopkeepers, teachers, civil servants, etc.—were largely a puritanically religious group. Reggae (or, more correctly, the musics it developed from—for the word "reggae" is a comparatively recent one) was irreligious, they said; strictly taboo. It was street music.

There were only two ways a decent young middle-class lad or lass could hear reggae or its forebears: your maids might sing a bit of it to themselves as they scrubbed the floors, or it might assault you on the streets when you went shopping in the commercial districts. Gold Street, King Street, East King Street . . . these were the home of reggae in Kingston.

The "sound systems," Jamaica's traveling "disco-

thèques," really made music a part of everyday life. You couldn't avoid it. "The sound system," Jimmy Cliff says, "is one great big amplifier with about six speakers, six feet high and four feet wide. If you stand in front of one of those, the sound is really *hitting* you."

Depending on your point of view, sound systems were either blaring cacophonies of senseless music—hideous noise; or they were sheer, stuporous, *heaven*. They were, in a sense, early exponents of sound over sense, of the theory that the physical, blindly emotional power of music

session for "Keep on Running." Sensing a wider audience for American-style R&B, Jimmy formed a band and performed in England and on the Continent, singing songs like those of one of his early idols, Sam Cooke. As a soul artist, he developed a moderate reputation, particularly in Paris, but only one of his recording efforts, "Give and Take" in 1967, met with (minimum) success. A year later he went to the Brazil Song Festival in Rio de Janeiro. The song he sang, "Waterfall," though not a winner, was so popular that the recording of it was a hit throughout South America. He toured the southern continent for nine months and then went to New York where he performed on several dates with Stevie Winwood's new rock



was every bit as valuable as lyrical finesse and musical inventiveness if not more so. In other words, turn of phrase wasn't important when the music shot through you like a knife, stirred you up like sex and fuddled your brain and senses like cheap rum. (Not that sex and cheap rum were necessarily lacking, either.)

### Blues Parallels

The popularity of the sound systems and their role in popularizing reggae are indicative of a big difference between reggae and calypso. Not only was calypso liable to be more politically—or socially-oriented-

while reggae tended to deal with everyday life and with spiritual hope, but calypso was almost entirely a quieter, acoustic music (even in its rough, brutal, authentic incarnations, like the songs of Lord Sparrow), while reggae seemed to need the power of electricity. To a certain extent, a parallel might even be drawn to the relationship between rural blues and urban R&B: both have many elements in common, but the former was softer and more personal, while the latter is music for crowds, music for social gatherings, music which could almost literally *move* you if you didn't move yourself.

Turn of phrase wasn't important when the music shot through you like a knife, stirred you up like sex and fuddled your brain and senses like cheap rum.

At least in the sound-system context, reggae was almost ritualistic. Music for animals, some upper-crust Jamaicans maintained. Calypso wasn't that bad, though; why, they even play it for the white folks over in Montego Bay.

### Rasta

England changed everything. When Jamaicans emigrated there, they weren't members of social classes anymore. They were just Jamaicans in England. "Bluebeat" clubs opened in Brixton and Birmingham. New-comers from the island ensured instant popularity by loading their

suitcases with dozens of new records. Soon, reggae records were even being made in England. (Most of the really big reggae records of the past few years came out of this transplanted Jamaican musical flowering, one way or another.) And, of course, once something got big in England, it was likely to find acceptability on *all* levels of Jamaican society.

Reggae and its more primitive cousin, rasta music (more laid-back, more jazz-oriented, usually instrumental or based on call-and-response vocal devices) are radical chic in Jamaica today. It's positively jet set to have a real rasta band playing at your party (a booking which would have been as unthinkable, five years ago, as Archie Shepp at a Bar Mitzvah.) And you can't even dance to their music; you must listen respectfully, echo the Amens and praise Haile Selassie.

There are even those who say that reggae has helped obliterate the old class boundaries in Jamaica, and that it has been a fine propagandistic tool in liberating black Jamaicans from their own limited self-concepts, in helping them to develop a racial and cultural pride.

That might be gospel and that might be poppycock.

All I know (and speaking as a white Californian who's been no nearer to Jamaica than Fort Worth) is that reggae has already produced some genuine musical stars, who will probably remain stars even if they give up reggae, and that reggae . . . well . . . sure is nice to listen to.

—COLMAN ANDREWS

## Kingston's Brightest Star

group, Blind Faith.

From there the road led back home. Jimmy returned to Kingston and went into Dynamic Sounds Studio, started the year before by bandleader Byron Lee, for the sessions which resulted in "Wonderful World, Beautiful People," as well as "Vietnam" and "Many Rivers to Cross," the hymn-like song that induced film maker Perry Henzell to offer Jimmy the lead in *The Harder They Come*. Henzell was impressed by the fact that Jimmy's early struggle to make records in Kingston partially paralleled the character in his story, a Jamaican Robin Hood who comes to Kingston to become a singer and is cheated by an unscrupulous record producer.

During the 18 months of filming Jimmy decided to try to reach a

broader music audience by returning to R&B. He recorded an album of non-reggae songs in Muscle Shoals, Alabama—*Another Cycle*. It received little notice in England and went unreleased in the U.S. He had a moderate hit with Cat Stevens' song, "Wild World," wrote a hit song for Desmond Dekker, "You Can Get It If You Really Want," and wrote "Let Your Yeah Be Yeah," a hit for the Pioneers, a Jamaican group recording in England. He won a song festival in Yugoslavia with "The Song We Used to Sing" which became a hit for himself in Eastern Europe and for Dekker in England.

When *The Harder They Come* premiered in Kingston in the summer of 1972 it was an overnight sensation. The desperate life of the ghetto community was por-

trayed with sympathy and accuracy by Henzell, and thousands of residents of West Kingston's shanty-town jammed the theater opening night, forcing government officials and respectable middle-class Jamaicans to sit two and three to a seat. Ironically, Jimmy was unable to get on.

*The Harder They Come* opened to critical acclaim in London, New York and San Francisco soon after. It is currently being readied for general release throughout America.

Several months after completing *The Harder They Come* Jimmy signed with Reprise Records. The resultant first album, *Jimmy Cliff Unlimited*, a superb, definitive reggae work, has just been released.



# Jamaican Music Courts World Acceptance

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paved the way for Jamaica's own singers in this country, most notably Jimmy Cliff, who has been a recording artist since the seeds of reggae were first sown in the Caribbean island.

## Sound System

Jamaica is a country of 2 million people, most of them descendants of African slaves brought over to work on Spanish, then British plantations. Spanish rule was short, and the native folk music that developed over the years was a blend of African rhythms and British folk songs called "mento." Though calypso and steel drum band music spread from Trinidad to many of the other Caribbean islands, the only place calypso could be heard was in the tourist hotels on the north coast of Jamaica because, presumably, the short-term vacationers expected it.

The post WWII generation of Jamaicans listened to the radio and tuned into stations broadcasting rough and ragged American rhythm and blues from Miami and New Orleans. The music of Louis Jordan, Fats Domino, Amos Milburn, Lloyd Price and Johnny Ace spoke more directly to them than that of Harry Belafonte. To be young, poor and black in Jamaica was little different than in America, and the appeal of R&B was the same in both countries.

Jamaicans, a large number of whom worked at low wages for American-owned corporations, were too poor to buy either record players or records, and a number of entrepreneurs im-

ported R&B records and promoted dances where they played them over incredibly powerful sound systems. The "sound system" disc jockey, who adopted royal names such as Duke Reid and Prince Buster, scratched the labels off their records, so competitors would be unable to discover the identities of the most popular recording artists and their songs.

## Ska

It was natural that young Jamaicans learning to play the guitar, bass, drums, piano and horns would imitate American R&B bands. But in the middle 50s there was no way for them to become professionals. There was no recording industry at all, and the only clubs open to performers catered to tourists who wanted to hear calypso and dance the limbo. Toward the end of the 50s, however, American R&B began to lose the rawness and rugged quality that initially attracted the Jamaicans, and local bands were able to convince sound system men to hire them for their dances. The more popular bands were taken into the studio of Jamaica's only radio station and recorded, one take on a one-track tape machine. Their records were not sold to the public, but played at dances to supplement the imported discs, helping to further limit opportunities for live performances.

Ken Khouri formed Federal Records in the late 50s and opened the first recording studio. He was followed in 1960 by Eddie Seaga who started West Indies Sound. Seaga's father was a travel agent who purchased records for

sound system men during his frequent visits to the States. Soon copies of records by local bands were pressed in limited numbers and sold in clothing stores and ice cream shops that advertised their musical sideline by placing

In England the up-tempo ska (Millie Small's hit being a good example) was called "bluebeat" after the name of the record label that first imported Jamaican records and sold them in West Indian communities. The first



large speakers on the sidewalks to broadcast the latest releases.

In the beginning Jamaican musicians imitated their American counterparts note for note, word for word. A characteristic of American R&B has been the back beat, or emphasis on the second and fourth beats of a four-beat measure. No one can yet adequately explain why, but Jamaican drummers and rhythm guitarists overemphasized the back beat while the bass player chose to play a loping, or shuffle, line in counterpoint to the guitar and drums. This upbeat sound was dubbed "ska."

locally-produced record in Jamaica to outsell imports was "Dumplings," a 1961 release that sold an unheard-of 6,000 copies, by Byron Lee and the Dragonaires. Also unique was the fact that Lee and his band had not performed for dances in the poor areas of Jamaica, but at a club uptown in Kingston that drew its customers from the city's middle class.

Initially influenced by Bill Haley and Little Richard, Lee was astute enough to recognize that ska was commercial, and his popularity helped make homegrown music respectable. Today Lee is the dominant force in the Jamaican



Rastafarians neither drink nor eat pork, but smoke a large quantity of ganja (marijuana), greet each other with "peace and love, brother," and have produced a sizeable number of musicians and artists.

record industry, described by some as the Herb Alpert of Jamaica, having taken over West Indies Sound in 1968 and turned it into Dynamic Sounds, the studio where Cliff, Simon, Nash and, more recently, the Rolling Stones, Leon Russell and Cat Stevens have recorded.

Jamaica gained its independence from Britain in 1962, and Eddie Seaga became the first government minister of development and welfare. Seaga recognized that a distinctive national music would help to give his country an international identity and encouraged Lee to export ska to the world. In 1964 Lee and his band, along with Cliff, who had made several records that were hits in Jamaica and England, performed at the World's Fair in New York. Not long before, Chris Blackwell, the son of a Jamaican plantation owner, had formed Island Records. As a youth Blackwell had imported records for sound system men and, recognizing the growing popularity of ska in England, moved to London. He brought over Millie Small to record an old R&B song, "My Boy Lollipop," and Island was launched with a hit.

## Rock Steady

By 1966 the tempo of Jamaican music had slowed down, and the bass had come forward as the dominant melodic instrument in island bands. The slowed-down ska, influenced, according to Lee, by a Beatles' song, "You Won't See Me," was called "rock steady." Its most noted exponent was Desmond Dekker, who was discovered by Leslie Kong, a Chinese ice cream store owner



Jimmy Cliff

turned record producer after Cliff made up a song about his store, Beverley's, and demanded an audition in an effort to get Kong to pay for studio time. Kong, who died last year, became Jamaica's most successful producer, turning out a string of local and trans-Atlantic hit records. One of them was Dekker's "Israelites," still the biggest-selling Jamaican single (over two million copies).

Dekker's song illustrates the lyrical uniqueness of Jamaican music. The topical themes of calypso undoubtedly influenced ska and rock steady lyrics, because a large proportion of the newer songs dealt with the conditions of poverty and oppression rather than the "my man/woman done me wrong" complaints of American R&B. A major influence on Jamaican music has been the

political and religious philosophy of the Rastafarians, a back-to-Africa (specifically Ethiopia) sect, with roots in Jamaican Marcus Garvey's movement in the 1930s that gave birth to America's Black Muslims. Rastafarians see themselves as descendants of the lost tribes of Israel and look upon Jamaica as Babylon with repatriation to Ethiopia as their ultimate goal. They neither drink nor eat pork, but smoke a large quantity of ganja (marijuana), greet each other with "peace and love, brother" and have produced a sizeable number of musicians and artists.

## Reggae Roulette

Reggae emerged in 1968, characterized by a looser, almost bossa nova, feel from the drums and melodies slower than ska but more uptempo than rock steady.

Less primitive than earlier styles, reggae was the product of more sophisticated recording techniques and technology, together with greater complexity in melody (a reflection of the world-wide maturity comparable to rock & roll) and lyrics that exhibited the influence of America and Britain's musical poets. Cliff's "Wonderful World, Beautiful People," was an early reggae hit and his "Vietnam," recorded in 1968, Bob Dylan called "the best protest song I've ever heard."

American and British musicians have had their ears turned toward Jamaica for some time. "Ob-La-Di, Ob-La-Da" was an early attempt at reggae by the Beatles, and Paul McCartney tried again with a reggae version of "Love is Strange." Three Dog Night turned a reggae song, "Black and White," into rock & roll. More recently, the J. Geils Band and Led Zeppelin have recorded songs with a reggae feel. *The Harder They Come* sound track and an album by the Wailers (whose leader, Bob Marley, wrote "Stir It Up"), one of Jamaica's top groups for nearly ten years, have been well received by American record buyers.

Jimmy Cliff's first album for Reprise Records, *Jimmy Cliff Unlimited*, was recorded recently at Dynamic Sounds, at the same studio and with the same musicians that attracted Paul Simon to Jamaica after hearing Cliff's earlier reggae records. The 13 uniquely personal and consistently representative songs on the album are uncompromising in their attempt to exhibit reggae at its authentic best.

— BILL YARYAN



# Mothermania Grips Continent

LONDON—Frank Zappa and multi Mothers just flew in en route to the continent. Mick, who works as tour manager for visiting Warner acts from America, was off to Gatwick to meet them, gloating over possessing a white label of the Mothers' latest, rejecting importunate pleas of fellow workers to borrow it and observing gleefully that it was "rude," like Mothers used to make. The

fab phalanx (there are a lot of them) will come back here to derange Wembley in September.

## Foreign Musicians' Lament

The Home Office has refused Faces' new bassist Tetsu his work permit. It is the sort of frustration which encourages dishonesty. He has been working in England for a couple of years without permission. I won't go into the

convoluted difficulties of work permits here, but let us hope the powers that be will somehow find a way to save this splendid Japanese Face.

## Busker Bust

Old buskers never die, they just keep on getting busted. Don Partridge, the one who used to carry a drum on his back, and who had a hit record five years ago

over here with "Rosie," was back on the streets recently and was promptly fined \$25 for "obstructing a footpath" in Plymouth.

## BBC Tastes Awful

That mysterious broadcasting company, the BBC, has just seen fit to ban the new Procol Harum single "Souvenir of London," from the *Grand Hotel LP*. They say

# Being an Editor Isn't Always Easy



Take this picture for instance. *Circular* publisher Solomon Penthaus insisted upon printing this unforgivable photo of WB Promotion Chief Ron Saul "presenting" a gold record to Buzz Bennett, programming consultant to radio station 13Q in Pittsburgh. It seems Buzz broke both the single "Smoke on the Water" and the album *Machine Head* by Deep Purple on 13Q. Buzz was apparently so "stunned" by his award, Ron had to prop him up, and even hold the damn thing for him.



On the right is Brian McGoldrick, one of Warner Brothers' star sales representatives in Australia. On the left is a remarkable lookalike, leader of just another band from L.A.



Name the two albums this composite photo (prepared in Australia) promotes and win a "Donnerwetter!" from Germany and an "I'll sue!" from Roy Silver.



# Darensbourg's 'Yellow Dog Blues'

it is in bad taste, and they should know about bad taste. The BBC itself has been embroiled in salacious headlines for months now with scandalous allegations that certain airplays were swapped for good times with certain ladies (trusting you to accept a broad definition of "lady"). Let us hope that it is someone without sin among them that has cast the first stone at the impeccably behaved Procols.

## Royal Payments

It is so hot, and fanning myself with the dictionary is so unsatisfactory, I might as well use it to find out the derivation of "royalty" (that which all artists regard as too tiny and all record companies regard as too vast). It comes from the payment made originally to the royal owner of lands being mined for minerals, thence it became payment to a patentee for use of his patent and finally payment to authors, etc., for each copy sold.

## Changing of the Guard

You probably think all they ever do around here is have parties, and you're right. The send-off for Ian Ralfini, the founding father of Warners on these shores, was a jubilant affair held on the Sloop John B., moored in the handy Thames. Among the gifts with which Ian was plied by doting devotees were an oilskin mackintosh, a rope ladder and a chest expander. The revellers celebrated by dancing in a demented conga line all over both decks of the boat. All agreed the voyage was bon.

--SHELLEY BENOIT

John Fahey, the supple and subtle guitarist who graces the Reprise catalog in double measure with *Of Rivers and Religion* and the just-released *After the Ball*, is perhaps best known as a soloist on the six-string. He has, however, recorded in the recent and distant past with quite an honor roll of accompanists, including the late Alan Wilson, several members of Jo Jo Gunne, one of the Byrds, Jack Feirman, Chris Darrow, Allen Reuse and (last and quite possibly least) yours truly the Doctor, who may be heard on Fahey's Vanguard album *Requie* in a piano rendition of "My Blue Heaven" that's, well . . . , atmospheric at least.\*

Our present concern, however, is with a Fahey accomplice who achieved in 1958 a distinction unique even among the splendid company of blowers and pickers whose talents contribute to the splendor of *After the Ball*. In 1958 this man had a single record that made the *Billboard* charts, all the way to #45! I speak of clarinetist extraordinaire Joe Darensbourg, who, with his Dixie Flyers, achieved this enviable distinction via "Yellow Dog Blues" (Lark 452).

## A Mess of Blues

For your next fortnight's mental calisthenics, turn your gaze to the roots of rock, especially those roots that probe the deep and fertile soil of the blues. In Column A below you will find the names of

eight venerable blues songs, each of which has also played a starring role in the Rock Revolution. In Column B you will find the names of eight blues singers, each of whom rightfully calls (or called) one of the eight Column A songs his own, through a lifetime of performing it, whether or not he wrote it. Matchem up and win yourself a platter!

### Column A

- "Good Mornin' Little Schoolgirl"
- "On The Road Again"
- "I'm So Glad"
- "Smokestack Lightnin' "
- "Crossroads"
- "Baby Please Don't Go"

- "Got My Mojo Workin' "
- "Statesboro Blues"

### Column B

- Howlin' Wolf
- Big Joe Williams
- Muddy Waters
- Sonny Boy Williamson (I)
- Floyd Jones
- Blind Willie McTell
- Robert Johnson
- Skip James

No entries, no winner, no reaction whatsoever to Dr. Demento's question of four weeks ago, "What was the name of the doggie in the window?" You Patti Page devotees failed your heroine, I hope you know. After she went to all the trouble to record "Arfie, the Doggie in the Window" and everything. For shame, Patti Page fans, for shame!

Each *Circular* the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o, *Circular*, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505) wins any single Warner/ Reprise catalog album. (Please specify choice.) Answers will be geographically pro-rated; ties will be judged on the basis of penmanship, wit and lucidity.



\*"My Blue Heaven" comprises exactly half of the Doctor's discography as a pianist (?). In a semi-official auxiliary Dr. Demento contest, you are hereby challenged to name the notably unsuccessful 45 that comprises the other half. In the unlikely event that anyone should guess the identity of this ill-starred issue, upon whose label the Doctor also appears as composer (under the name of Barry Hansen, which his parents gave him) the Doctor will gladly award such person a shiny new copy of "They're Coming to Take Me Away, Ha-Ha!" by Napoleon XIV.



# Look Out, Pretty Momma, I'm on the Road Again

## Allman Brothers Band

8/24 Pittsburgh  
8/27 Foxboro, Massachusetts  
8/31 Jersey City

## America

8/21-22 Chicago  
8/23 Cuyahoga Falls, Ohio  
8/24 Indianapolis  
8/26 Hollywood  
8/29 Fresno

## Beach Boys

8/20 Foxboro, Massachusetts  
8/23 Danbury, Connecticut  
8/24 Hartford  
8/25 Jersey City  
8/26 Hampton Rhodes, Virginia  
8/27 Saratoga, New York  
8/30 Columbia, Maryland  
8/31 Pittsburgh  
9/1 Buffalo  
9/2 Toronto  
9/3 Detroit

## Tim Buckley

12 8/21-25 Vancouver, British Columbia

## Faces

9/14 West Palm Beach  
9/15 Orlando  
9/17 Tuscaloosa, Alabama  
9/19 Durham, North Carolina  
9/20 Richmond  
9/22 Evansville, Indiana  
9/24 Mobile  
9/25 New Orleans  
9/27 Houston  
9/28 San Antonio  
9/29 Dallas  
10/1 El Paso  
10/2 Albuquerque  
10/3 Denver  
10/6 Seattle  
10/7 Vancouver, British Columbia  
10/9 Oakland  
10/10 San Diego  
10/11 Phoenix  
10/13 Santa Barbara  
10/14 Long Beach  
10/16 Anaheim  
10/17 Hollywood

## Foghat

8/20 New York City  
8/22 Pensacola, Florida



8/23 Columbus, Georgia  
8/25 Seneca, South Carolina  
8/26 Jacksonville

## Uriah Heep

8/20 Boston  
8/23 Johnstown, Pennsylvania  
8/24 Cleveland  
8/25 Buffalo  
8/26 Allentown, Pennsylvania  
8/30 Springfield, Massachusetts  
9/1 Hyannis  
9/4 Los Angeles  
9/7 Binghamton, New York  
9/8 Baltimore  
9/9 Salem  
9/11 Norfolk  
9/12 Greensboro, North Carolina  
9/14 Columbia, South Carolina  
9/15 Fayetteville, North Carolina  
9/16 Charlotte, North Carolina  
9/18 Nashville  
9/20 Birmingham  
9/21 Atlanta  
9/23 Detroit  
9/26 Chicago  
9/27 Indianapolis  
9/29 St. Louis  
9/30 Des Moines  
10/1 Lincoln  
10/4 Tulsa  
10/5 Dallas  
10/6 Houston  
10/7 New Orleans

## Maria Muldaur

8/24 New York City  
8/26 Philadelphia  
8/31 Acton, Massachusetts  
9/1 Warren, Vermont  
9/12-16 New York City  
9/20 Detroit  
9/23 Columbia, Maryland

## Martin Mull

8/28-9/2 San Francisco

## Randy Newman

8/23-25 Washington, D.C.  
9/29 Buffalo  
9/30 Schenectady

## Osibisa

8/22 Washington, D.C.  
8/25 Richmond

## Pretty Things

9/1 Indianapolis

## Bonnie Raitt

8/24 New York City  
8/25 Lenox, Massachusetts  
8/31 Acton, Massachusetts  
9/1 Warren, Vermont  
9/20 Detroit  
9/21 West Chester, Pennsylvania  
9/22 Philadelphia  
9/23 Columbia, Maryland  
9/27 Brockport, New York  
9/28 Clinton, New York



9/25-30 Denver  
10/7 Kansas City  
10/11 Greenville, North Carolina  
10/13 Elon College, North Carolina

## Dionne Warwick

8/27-9/1 Warwick, Rhode Island  
9/3-8 Wallingford, Connecticut  
9/10-16 Washington, D.C.  
9/18-23 Chicago  
9/24-30 Long Island

## Eric Weissberg

8/24 Ottawa

## Wet Willie

8/23 Atlanta  
8/25 Miami  
8/30 Dothan, Alabama

## White Witch

9/1 Freedom Valley, Kentucky  
9/13 Winter Park, Florida  
9/26 Minot, North Dakota  
8/27 Grand Forks, North Dakota

## Top Ten

Warner Bros. Sales Figures for  
Week of August 13-19

1. Jethro Tull/*Passion Play*  
(CHR/M8/A5 1040)
2. Allman Bros. Band/*Brothers and Sisters* (CP/M8/M5 0111)
3. Deep Purple/*Machine Head*  
(BS/M8/M5 2607)
4. Doobie Bros./*The Captain and Me* (BS/M8/M5 2694)
5. Seals & Crofts/*Diamond Girl*  
(BS/M8/M5 2699)
6. Deep Purple/*Made in Japan*  
(2WS/J8/J5 2701)
7. *Tower of Power*  
(BS/M5/M8 2681)
8. Van Morrison/*Hard Nose the Highway* (BS/M8/M5 2712)
9. *History of the Grateful Dead Vol. 1 (Bears Choice)*  
(BS/M8/M5 2721)
10. Captain Beyond/*Sufficiently Breathless* (CP/M8/M5 0115)

9/29 Schenectady  
9/30 Buffalo  
10/1 Toronto  
10/5 Boston  
10/6 Princeton  
10/7 New York City

## Seals & Crofts

8/20 Denver  
8/24 Miami  
8/25 Atlanta  
8/26 Memphis  
8/27 New Orleans  
8/28 Tampa

## Section

8/21-26, Los Angeles

## T. Rex

8/20 Davenport  
8/21 St. Louis  
8/23 Binghamton, New York  
8/24 New Haven, Connecticut  
8/26 Boston  
8/30 Upper Darby, Pennsylvania  
8/31 Toronto  
9/1 Winnipeg, Manitoba  
9/2 Evansville, Indiana

## Tower of Power

8/24 San Bernardino  
8/25-26 San Francisco  
8/28 Boston  
8/31 Portland  
9/1 Seattle  
9/7-8 Chicago  
9/8 Pittsburgh  
9/15 San Jose  
9/16 Tucson  
10/6 Hollywood

## Mary Travers

9/21 West Point, New York

## Marshall Tucker Band

8/25 Los Angeles  
8/26 San Diego  
8/27 Los Angeles  
8/30 San Diego  
9/1 San Francisco  
9/12-16 Los Angeles  
9/21-22 San Francisco  
9/23 San Diego