

An aerial photograph of a sandy beach with a wooden boardwalk. A person is walking on the boardwalk, pushing a wheelbarrow. The boardwalk is made of wooden planks and is surrounded by sand. In the background, there are some buildings and a parking lot.

# Shifting Sands

my music  
[www.pannage.com](http://www.pannage.com)

**Angus Willson**

## Contents

LPs recorded on tape in the summer of 1973

Dodgy tapes

Bob Dylan, Neil Young, Nils Lofgren

Pre-recorded tapes 1973-74

Musical influences

Melanie to Adele

Music of the late 70s

Rolling Stones and Pink Floyd

Music of the eighties

Greatest albums of the past 20 years

Music of the nineties

Music of the noughties

Reaching Back

Blues, Soul and World

Now that's what I call music

Music of the tens

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## LPs recorded on tape in the summer of 1973



Like many people a key part of my mis-spent youth was enjoyed listening to music. Unfortunately, this included the crucial spell prior to my A' Level exams when I realised the access to a range of my friend's music would be coming to an end. There was only one thing for it and that was to buy a dozen C90 cassette audio-tapes and get recording.

### **Eighteen hours of music recorded from LPs in the summer of 1973:**

The Jimi Hendrix Experience – Electric Ladyland  
 Jimi Hendrix – Band of Gypsys  
 Jimi Hendrix – In the West  
 Rolling Stones – Exile on Main Street  
 Rolling Stones – Get Yer Ya-Yas Out!  
 Simon and Garfunkel – Bookends  
 Simon and Garfunkel – Bridge Over Troubled Water  
 Paul Simon – Paul Simon  
 Jeff Beck – Truth  
 Allman Brothers – Eat A Peach  
 Led Zeppelin – II  
 Emerson, Lake and Palmer – ELP  
 The Nice – Five Bridges  
 Bob Dylan – Highway 61 Revisited  
 Bob Dylan – Bringing It All Back Home  
 Part of Concert for Bangladesh  
 James Taylor – Sweet Baby James  
 Carole King – Tapestry  
 King Crimson – In the Court of the Crimson King  
 Pink Floyd – Atom Heart Mother  
 Melanie – Candles In The Rain  
 Francoise Hardy – Sings in English  
 Francoise Hardy – Sings About Love

That's a class selection, except ELP, I reckon. I blame my brother for ELP, although I did see them live at The Oval and Madison Square Gardens. Some others I now have on CD and, elsewhere, I have pitched 'Truth' as my favourite album of all time. They all convey good memories of the time at school. From that age your musical taste is ingrained for life.

These tapes travelled to New York with me where I bought a cassette player, which was subsequently stolen in a burglary. Besides some new pre-recorded purchases from the Sam Cooke Store, they kept me entertained.

Recommended by Cleo Laine, the cassette tapes were guaranteed for five years, so forty years is pretty good. Although I went back to buying LPs, a colleague subscribed to a monthly delivery service where you could return a certain number of LPs each year. Well, you can imagine the rest.

In the days before CDs, cassette tapes were ideal for the car. In the late eighties, perhaps early nineties, I realised I might not have tape-player in the car again and proceeded to play each tape, by artist alphabetical order, and it took over eighteen months of driving time.

Tapes... now confined to the re-cycling bin. But the music, and the memory, lives on.

## Memories from school-days 1966-73

Over on [www.pannage.com/fssw73](http://www.pannage.com/fssw73) there are two posts of shared memories of plays and music. See – [1](#) and [2](#)

### 31 Songs (apologies to Nick Hornby)

Fleetwood Mac – Albatross *Played again and again and again...*

Beatles – All you need is love *The Valentine's distribution at breakfast*

Black Sabbath – Paranoid *Who wasn't?*

King Crimson – 21st century schizoid man *see above*

Sweet – Blockbuster *Julian Hartley used this to test his 15" speaker cabinets*

Simon and Garfunkel – Old friends *From Bookends, better than BOTW*

Rolling Stones – Midnight rambler *A live recording, scary*

Bob Dylan – Maggies farm *Intense debates on Dylan: poet or not?*

Jimi Hendrix – Long hot summer night *Or all of Electric Ladyland*

Carole King – It's too late *Major songwriter, reluctant performer*

James Taylor – Country road *You can still hear his words*

Led Zeppelin – The lemon song *Zep great on re-mastered CD!*

Emerson, Lake and Palmer – Take a pebble *ELP has not lasted well*

Deep Purple – Smoke on the water *Darkened fifth form common room*

Steppenwolf – Born to be wild *'Easy Rider' at the flea pit cinema*

Percy Sledge – When a man loves a woman *A smooch as the last dance*

Roy Harper – The same old song *David Stuckey playing, as seen above.*

Jeff Beck – Ol' man river *From 'Truth' my favourite album of all time*

T Tex – Metal guru *They all sound the same anyway*

Mungo Jerry – In the summer time *On the school field*

Beatles – Happiness is a warm gun *Alone in being allowed two songs*

Grand Funk – In need *Loud and crude, who?*

Elton John – Your song *Read Philip Norman's biography*

Santana – Black magic woman *Still playing a distinctive style*

Procul Harum – Whiter shade of pale *Another smooch*

Melanie – Candles in the rain or Left over wine, *with passion*

Francoise Hardy – All over the world ... *very sophisticated*

Allman Brothers – Mountain Jam *Long guitar solos*

Ten Years After – Love like a man *With a riff I could almost play on David's guitar*

Pink Floyd – Astronomy Domine *Even better stuff later*

Cream – I feel free *The super group, short-lived*

Rod Stewart – Stay with me *Sing-a-long lads*

*I can't count.*

Rolling Stones – Sympathy for the Devil

Led Zeppelin – Dazed and Confused

If you use Spotify (free or paid access), you can hear this playlist:

<http://open.spotify.com/user/pannage/playlist/4r8SujYntw4oApC6sUh2Jv>

**New for 2016:** The addition of The Beatles to Spotify has enabled the completion of the 3 hour 12 minute playlist with:

Beatles – Happiness is a Warm Gun

Beatles – All You Need is Love

Beatles – Here Comes the Sun

Beatles – Let it Be

Beatles – Hey Jude

## Dodgy tapes

This post lists some of those 'dodgy tapes' I referred to [here](#)

Many have a personal significance of some sort. Some trace through later purchases and genre preferences. I might get around to commenting on the vinyl albums and pre-recorded tape eras.

All now gone for recycling...

Renaissance - Renaissance, 1969

*An earlier offering, with different female vocalist, from the band that produced 'Turn of Cards', which we have on vinyl, and we saw live in Liverpool.*

Barclay James Harvest - Baby James Harvest, 1972

*Another back-catalogue investigation.*

Santana - Santana, 1969

Santana - Abraxas, 1970

*A fantastic pair of albums with a very different sound - and who knows why it took so long before Supernatural, 1999 brought Carlos Santana back to my attention?*

John Sebastian - The Four of Us, 1971

Staus Quo - Twelve Gold Bars, 1980 (1972-1979)

*I am denying ownership of these, they are Margaret's, surely.*

Slade - Sladest (best of 1970-73)

Ian Dury - New Boot and Panties (1977)

*Interesting pair. Good singles from glam to post-punk.*

Bread - The Sound of Bread (best of), 1977

David Bowie - Changes One Bowie, 1969-1975

*See the post as to why I love the [David Live at the Tower, Philadelphia](#) album*

Boomtown Rats - Tonic for the Troops, 1978

Boomtown Rats - The Fine Art of Surfacing, 1979

*A couple of classic singles but, otherwise, very much of that time not this.*

Tomita - Firebird, 1976

Tomita - Daphne and Cloe, 1980

Tomita - Dawn Chorus, 1984

*Borrowed from a work colleague. They are not as good as 'Snow Flakes are Dancing' which is one of Margaret's vinyl LPs.*

The Police - Outlandos d'Amour, 1978

*Three great singles before Sting became a knobhead.*

Electric Light Orchestra - Out Of The Blue, 1977

Electric Light Orchestra - A New World Record, 1976

*Completely overblown and, for my mate Simon Scoones, a symptom of musical malaise!*

Rod Stewart - Blondes Have More Fun... Or Do They? 1978

*Truly awful album from a great singer.*

10cc - Greatest Hits 1972-1978

*Classic!*

Leo Sayer - Silverbird, 1973

Leo Sayer - Just a Boy, 1974

Leo Sayer - Another, 1975

*I hadn't heard these for decades. They are better songs and performance than I expected.*

Gallagher and Lyle - Love on the Airwaves, 1977

Neil Diamond - Touching you... Touching me, 1969

*I have no recollection of ever hearing the Gallagher and Lyle. However, I do remember being disappointed by the Neil Diamond album after hearing it some years after really liking Hot August Night. (See link to live albums above.)*

Donna Summer - Once Upon A Time... ...Happily Ever After, 1977

*Disco at its best but still electronic, repetitive and fairly painful.*

The Faces - The Best of the Faces, 1970-74

*Good fun stuff.*

Ultravox - Vienna, 1981

Ultravox - Rage in Eden, 1981

Orchestral Manoeuvres in the Dark - Architecture and Morality, 1981

*Important enough to record once, but not even worth a listen now. T D Us.*

Bryan Ferry - These Foolish Things, 1973

Philip Lynott - Solo in Soho, 1980

*Neither of these figure highly in my memory banks.*

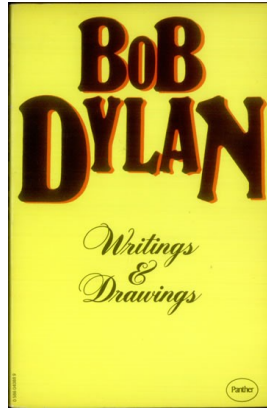
Stevie Wonder - Hotter Than July, 1980

*Cool! But not really my thing.*

# Bob Dylan, Neil Young, Nils Lofgren

## Bob Dylan

I was a teenager at the time when we debated earnestly whether Bob Dylan was a poet or not. We critically examined *Highway 61 Re-visited* and *Bring It All Back Home* and they were a core of [the LPs recorded in the summer of 1973](#).



While in New York I bought *Planet Waves*, 1974. To my eternal regret I didn't get up early enough to read the New York Times and then get my self across four blocks to buy tickets at Madison Square Gardens for the concert that became the *Before the Flood*, 1974 album. (No internet booking in those days.) Most of the album used the recordings in Los Angeles rather than from New York. The double-tape was a straight present swop with brother Steve who had the vinyl in return.

Meanwhile, I was not adventurous enough to buy a real bootleg album such as *The Basement Tapes*, 1975. Eventually it was released legitimately from recordings in 1967 and devoured by all those interested in Dylanology. (Again, it was an era before mixes, re-issues, extras, out-takes and alternate versions.) I think it was Mike Harry who had the vinyl album from which my recording was made. At the same time Marg had the lyrics in Bob Dylan *Writing and Drawings*, 1972, Panther, which we still have and it is inscribed as a birthday present from Pat Lyall (now Qualtrough). Marg also had the *Blonde on Blonde*, 1966, double-album often rated in lists of the best albums of all time. It's no wonder I married her!

## Neil Young

Around the same time I must have recorded Neil Young's *After the Goldrush*, 1970, and *Harvest*, 1972. I remember watching the film of *Woodstock* (album 1970 and *Woodstock 2*, 1971) (at the long-gone cinema in Saffron Walden with a thick fug of funny smelling smoke) and thinking Crosby, Stills, Nash and Young were a boring interlude of acoustic-players and harmonisers. OK, times change and so does taste. Neil Young became and remains my favourite solo artist. Rob Anderson could play pretty good Neil Young songs (he also played a mean Rory Gallagher) and we would sing them on our walk home from the pub. I bought *4 Way Street*, 1970, the live double-album and was hooked into *On The Beach*, 1974, and *Tonights the Night*, 1975 (although recorded in 1973). The *Zuma*, 1975, album has couple of brilliant long tracks. These albums have sleeve art that really is worth checking out.

As with many great artists, you can drop out of their oeuvre and pick up later as we did with Neil Young's *Unplugged*, 1992, and the beautiful *Harvest Moon*, 1993. The CD re-purchase era includes the compilation *Decade*, 1977, recorded between 1966 and 1976 and originally a triple-album.



Latterly, I have loved the gentle stuff of *Prairie Wind*, 2005 (note to self: listen to this again, soon) and the angry, political stuff in *Living with War*, 2006.

Anyway, I have rushed forward. Reading Neil Young album covers, and marvelling at multiple guitar sounds, I checked out Nils Lofgren and well worthwhile it was, too.

### **Nils Lofgren**

Nils played in a band called *Grin* and I bought *Gone Crazy*, 1973. He played guitar and piano on Neil Young albums *After the Goldrush*, *Tonight's the Night* before releasing an eponymous solo album

*Nils Lofgren*, 1975. This was followed by:  
*Cry Tough*, 1976, and  
*I Came to Dance*, 1977.

We saw Nils Lofgren live in Lancaster and Preston when he toured these albums.

Later Nils played on Neil Young's *Unplugged* concert and toured as part of the *Bruce Springsteen and the E Street Band* - but that is getting way too far ahead of my musical journey.

Nils had a second wind as solo performer and I was intrigued enough to buy *The Loner (Nils Sings Neil)*, 2008, which is exactly what it says.

There is a common thread in my narrative with interest in the musicianship sense of playing with others, of writing songs with a message and changing with the times to forge a musical career with longevity.

See also [Dodgy tapes](#) the story of recordings through the late 70s and 80s.

## Pre-recorded tapes 1973-74

Here I write about some of those cool pre-recorded tapes I referred to [writing about dodgy-tapes](#).

While in America in 1973-74 I bought these tapes to accompany the fine set of [LP recordings I took with me](#).

Some of these were obvious extensions of my interests at the time...



Cream – Best of Cream, 1969

Melanie - Leftover Wine, 1970

Jimi Hendrix - Sound Track Recordings from the Film Jimi Hendrix, 1973

Emerson - Lake and Palmer, Brain Salad Surgery, 1973

Bob Dylan - Planet Waves, 1974

Rolling Stones - Goats Head Soup, 1973

Rolling Stones - It's Only Rock and Roll, 1974

Art Garfunkel - Angel Claire, 1973

George Harrison - Living in the Material World, 1973

Wings - Band on the Run, 1973

Faces - A Nod is as Good as Wink... to a Blind Horse... 1971

Rod Stewart, Smiler, 1974

Stephen Stills - Stephen Stills 1, 1970

Stephen Stills - Stephen Stills 2, 1971

When back in England, and studying to the sounds of a decent stereo, I bought vinyl albums and some of these are described in writing about [Bob Dylan, Neil Young and Nils Lofgren](#).

There was also an era of buying pre-recorded tapes in the 80s and 90s for use in the car.

Read about the music of the [late seventies](#).

## Musical influences



Cultural influences are strongest the nearer they are to you: family, friends, media. Early influences seem most enduring despite the marketing that goes into each new trend.

It is hardly conceivable now that popular music was so limited in the sixties when 'light entertainment' prevailed and disposable income was more constrained. Our family made an annual purchase of a Christmas present record. These included comedy such as Alan Sherman, Tom Lehrer and That was The Week That Was. The Beatles *Sergeant Pepper's*, 1967, was probably the first venture into pop and later included *The Magical Mystery Tour* EP later the same year.

Later, at secondary school, *The White Album*, 1968, and *Let it Be*, 1970, were much played and influential. I bought the White album on cassette at some point but *The Beatles 1967-1970* CD published in 1993 was purchased, too. It puzzles me that Marg did not 'get into' The Beatles. She was into Motown in her sixth form and attended a folk club regularly which accounts for our later immersion in the annual experience of Broadstairs Folk Week. We have

Harvey Andrews – *Writer of Songs*, 1972

Martin Carthy – *The Bonny Back Hare*, 1968

### **Keyboards**

I have an older brother, Steve, and that put me into the position of a 'follower'. He bounced me into buying the Cream *Goodbye*, 1969, album. I can't remember the exact sequence but I was encouraged into buying The Nice's

*The Nice*, 1969,

*Five Bridges*, 1970, and

*Elegy*, 1971.

He had the first Emerson, Lake and Palmer album (1970) and I bought

*Pictures at an Exhibition*, 1971,

*Trilogy*, 1972 and

*Brain Salad Surgery*, 1973.

I also saw ELP live at The Oval in a Melody Maker Poll Winners Concert and at Madison Square Gardens. It might seem a bit churlish to blame my brother for this serial lack of good taste but, of all the music that I still love to this day, ELP has not 'kept'.

To redeem Steve's reputation he did have The Doors, *Waiting for the Sun*, 1968, third album and, although this was a sleeper, I did see *The Doors* movie, 1991, ([IMDB](https://www.imdb.com/title/tt0090897/)) and eventually bought the double-CD *The Very Best of The Doors*, 2007, which is remixed and merits play on a good sound system. Keyboardist Ray Mansarek talks with great insight about the creativity of The Doors music.

## Friends at school and beyond

There are a couple of omissions from the [LPs recorded in 1973](#) which I should mention here. The Beatles I have covered above but, in terms of later impact, Elton John's second album *Elton John*, 1970, was significant for who owned it and because I wanted, and failed, to learn to play the piano. People will have dipped into and out of Elton John's prolific career but Marg had *Honky Chateau*, 1972, and

*Goodbye Yellow Brick Road*, 1973. Later we bought *A Single Man*, 1978, and loved *Sleeping with the Past*, 1989, which now carries memories of one of our holidays in the USA. Also *The One*, 1992.

We also saw Elton John, with band, at the cricket ground in Canterbury and solo in the fantastic setting of Leeds Castle. Although it is now somewhat out of date, I can recommend Philip Norman's *Elton the Definitive Biography*, 1991, as a remarkable insight to the life of Elton John and Bernie Taupin and the unique way they work together.

Before we knew each other Marg had a number of vinyl albums we still have:

Moody Blues - *Days of Future Passed*, 1967

Moody Blues - *On The Threshold Of A Dream*, 1969

Moody Blues - *Every Good Boy Deserves Favour*, 1971

Moody Blues - *Octave*, 1978

Besides Knights in White Satin the Moody Blues did not register on my musical radar and I am not sure why as they blend the keyboards and prog-rock, elements of my early tastes. To me, this confirms the importance of time and place with our musical experiences. Music can trigger a visceral response, some would say priapic response, many years later – but first it has to get deep in your soul. Sometimes this doesn't lodge and other times it can be assimilated without really knowing it at the time.

Marg also had a couple of JJ Cale albums and these have been supplemented since we shared our musical tastes:

JJ Cale – *Act Naturally*, 1972

JJ Cale – *Really*, 1972

JJ Cale – *Okie*, 1974

JJ Cale - *Troubadour*, 1976

JJ Cale – *Shades*, 1981

and the *Escape to Escondido* album with Eric Clapton in 2006.

Another sequence of albums from Marg shows influence on subsequent choices:

America – *America*, 1971

America – *Homecoming*, 1972

America – *Holiday*, 1974

America – *Hearts*, 1975

To cap it all, Marg also had

David Bowie – *Ziggy Stardust*, 1972

David Bowie – *Pinups*, 1973

He gets further mentions throughout. Enough said!

While at school there was a guy called David Stuckey who played a mean acoustic guitar and he had a copy of Roy Harper's *Stormcock*, 1971, which I just had to buy a few years later. Roy Harper crops up again with *Valentine*, 1994 and guest-vocals on Pink Floyd's *Have a Cigar*. Elsewhere I mentioned Rob Anderson in connection with playing Neil Young songs. One man and a guitar...



Dave Benjamin was a colleague at work who introduced us to Bob Marley and The Wailers and we had

*Natty Dread*, 1974,

*Kaya*, 1977, and

*Exodus*, 1977.

To me, this is an illustration that some music is both timeless and can take you somewhere else.

### **The media**

In the absence of our own children, who I am sure would have had a huge impact on our musical intake, the trends that were evident from pupils at school had less of an influence. Punk or new wave was not for us, clearly, but the impact was undeniable. The ska-type stuff I liked, such as Madness and The Specials, but the dominant glam of Spandau Ballet, Duran Duran and Wham I really did not like. Given that I like the keyboards of the late 60s and early 70s, and stuff like Mike Oldfield, Tomita and Vangelis, it is odd that the synths of the eighties I just did not.

That's not to say I do not like you just because you loved something that didn't speak to me, so don't get cross. There is a rich tapestry of music and we can all take from it what we prefer.

Some years ago brother Steve gave me a copy of his MP3 collection. It had a number of interesting items because, in many ways, its preferences were reflected but, due to different times and places, there were clear differences and a few unexpected tangents. I bought an MP3 player once but it has the most irritating controls and it drives me to distraction. As a result, I have not digitised or downloaded much stuff. I think the idea of playlists has potential but I never really bothered. Simon Scoones passed me the occasional compilation CD and gets a mention with regard to reggae here.

We have changed the way we consume music. I have referred to the impact of tapes and, later, CDs for use in the car. Radio stations used to have such a limited playlist: Wogan would hammer the popular songs and, yet, he did champion some musicians such as Eva Cassidy. Now I find that certain radio programmes are really useful and being able to time-shift with the iplayer is a godsend. It's the informed background provided by Brian Mathew and Jonnie Walker that makes the old-stuff interesting again. I like Bob Harris Country, which introduced different material such as The Dixie Chicks, and Mike Harding was good on the folk show, now replaced by Mark Radcliffe. Cerys Mathews on Radio 6 Music plays an eclectic mix and brings the context alive.

The internet has transformed the availability of information and allows superb video re-plays on Youtube. I will often turn to Spotify when inspired by a radio-play of a track, or artist I haven't heard for a while - or something new. It's great for exploring back catalogue. I love the sharing via twitter and distant colleagues such as @dukhaboy, @BobDigby and @GeoBlogs.

Next, read what I have to say about the eighties.

## Melanie to Adele

There is something most definitely special about female singers that stirs the emotions through music.

Melanie - *Candles in the Rain*, 1970

Melanie - *Leftover Wine*, 1970

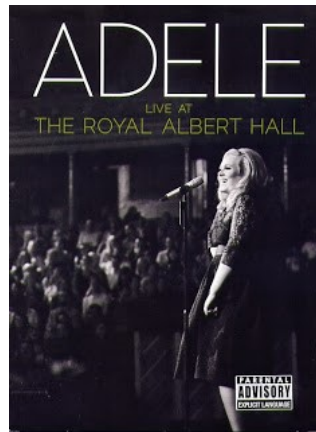
Barbra Streisand - *Wet*, 1979

Barbra Streisand - *Love Songs*, 1982

Kate Bush - *The Whole Story*, 1986

Alison Moyet - *Alf*, 1984

Alison Moyet - *Raindancing*, 1987



Sade - *Diamond Life*, 1984

Sade - *Stronger than Pride*, 1988

Tanita Tikaram - *Ancient Heart*, 1988

Tanita Tikaram - *The Sweet Keeper*, 1990

Alannah Myles - *Alannah Myles*, 1989

Annie Lennox - *Diva*, 1992

Annie Lennox - *Medusa*, 1995

Joss Stone - *The Soul Sessions*, 2003

Amy Winehouse - *Frank*, 2003

Amy Winehouse - *Back to Black*, 2006

Duffy - *Rockferry*, 2008

Adele - *19*, 2008

Adele - *21*, 2011

Adele - *Live at The Royal Albert Hall*, 2011 (with a DVD)

There is a pattern here - and not one entirely of my making. A combination of life experiences and the machinations of the music industry seem to gravitate towards the two-album sequence.

They are not of all the same circumstances, of course. For example, Annie Lennox was a powerhouse of Eurythmics in the eighties. And what could Amy Winehouse have gone on to sing?

The album by Alannah Myles, with the track Black Velvet, was once the soundtrack to our drive across Florida.

And there are female singers in bands that feature elsewhere in this personal account such as Stevie Nicks solo and with Fleetwood Mac and some, each requiring a category of their own, such as Tina Turner, Madonna and Kate Bush. Oh, and then add The Corrs, The Dixie Chicks, Texas...

...and a whole genre of folk.

BTW. Coming back with a great album...

Alison Moyet - *The Minutes*, 2013

And new stuff, too. Just missed out on The Mercury Prize:

Laura Mvula - *Sing to the Moon*, 2013

These albums span across the decades. Read what else we enjoyed from the [eighties](#) and [nineties](#).

## Music of the late 70s

As this post avoids duplication from others such Musical Influences and Dodgy Tapes, it may appear dis-jointed. It indicates some exploration backwards and side-ways according to the various opportunities at the time from other students to first workplace. It is highly selective, of course, and as notable for not embracing punk or new wave as anything else.

With a link back his *Truth* album (1968) - a favourite of all time - I bought two instrumental LPs with an almost jazzy and funk feel to them.

Jeff Beck - *Blow by Blow*, 1975

Jeff Beck - *Wired*, 1976

Dr Hook - *Bankrupt*, 1975

*This really is a one-off, but an hilarious romp.*

Eagles - *Their Greatest Hits*, 1971-1975

Eagles - *Desperado*, 1975

Eagles - *Hotel California*, 1976

*Supreme craftsmanship.*

Fleetwood Mac - *Fleetwood Mac*, 1975

Fleetwood Mac - *Rumours*, 1977

Fleetwood Mac - *Tusk*, 1979

*They don't come any bigger and better than these first two albums. The story of falling in love, complicated relationships and break-up has always been a musical theme but these guys did it in public. Further albums appear later and we saw them live, without Christine McVie, at Earls Court in 2003.*

Peter Frampton - *Frampton Comes Alive!* 1975

*A thrilling live double-album putting everything together at one time.*

Genesis - *Trick of the Tail*, 1975

Genesis - *Seconds Out (Live)*, 1977

Genesis - *And Then There Were Three*, 1978

Genesis - *Duke*, 1980

*I didn't really 'get' Genesis at first but house-share Ted Montague was the influence here and they grew on me. The three-CD Platinum Collection from 2004 is a great perspective.*

Elton John - *A Single Man*, 1978

This seems odd standing alone but Elton John gets full coverage under [Musical Influences](#).

Mike Oldfield, *Tubular Bells*, 1973

Mike Oldfield - *Hergest Ridge*, 1974

Jean-Michel Jarre - *Oxygene*, 1977

*I can remember Tubular Bells blaring out on each of five storeys of a hall of residence and, of course, it didn't matter that they weren't synchronised.*

Renaissance - *Turn of the Cards*, 1974

Renaissance - *Carnegie Hall Live*, 1976

*This was Marg's album and a fine live double-album followed. Another female vocalist. We saw Renaissance live in Liverpool.*

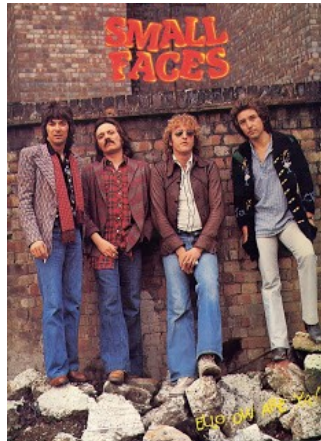


Tom Robinson Band - *Power in the Darkness*, 1978

*It might seem an odd one, but Tom was at the same school. There you go...*

Sailor - *Trouble*, 1975

*Steve Gross as Ents Sec booked them to appear at Edge Hill and this is a rare case of seeing them live before buying an album. Steve, a house-mate (and later our best man), did a great job and on a fairly modest budget booked a few live bands at that early point in their careers when they were on the way up such as Smokie. For this reason he knew much more about the current pop and rock scene than I did. Also I recall some amazing cabaret acts the likes of which I have not seen since. We were also dragged into the setting up and clearing away after these college events.*



Small Faces - *Ogden's Nut Gone Flake*, 1968

*How did this get into the late 1970s? Well, that is when I first heard it from the unusual round sleeve. There's great production depth to this and the wonderful voice of Stanley Unwin. We saw the Small Faces in their Reunion 1975-1978 format and the image is from the tour brochure. See also the Steve Marriott 3-CD box-set.*

Rod Stewart - *Sing it Again*, Rod 1969-72

Rod Stewart - *Smiler*, 1974

Rod Stewart - *Atlantic Crossing*, 1975

Rod Stewart - *A Night on the Town*, 1976

Rod Stewart - *Foot Loose and Fancy Free*, 1977

Rod Stewart - *Blondes Have more Fun*, 1978

Rod Stewart - *Tonight I'm Yours*, 1981

*Well, that's embarrassing, isn't it? Rod Stewart has cycled through naffness to alright many times in his career.*

Stephen Stills and Neil Young Band, *Illegal Stills*, 1976

*Both characters appear elsewhere, of course.*

Supertramp - *Crime of the Century*, 1974

Supertramp - *Crisis? What Crisis?* 1975

Supertramp - *Even in the Quietest Moments...* 1977

Supertramp - *Breakfast in America*, 1979

*This is the highlight of this page for me. Sometimes regarded as a 'poor-man's Pink Floyd', they had in common concept albums with big soundscapes and profound lyrics - but they toured in this period and we saw them twice.*

Tomita - *Snowflakes are Dancing*, 1974

Tomita - *Pictures at an Exhibition*, 1975

Tomita - *Firebird*, 1976

Tomita - *Daphne and Chloe*, 1980

Tomita - *Dawn Chorus*, 1984

*Snowflakes was Marg's before we knew each other. I introduced the first two to my colleague Malcolm Burt who returned the compliment with the eighties albums. (Pictures links with the version by Emerson, Lake and Palmer.) Marg also had the first of these and Malcolm was responsible for the second.*

Vangelis - *Heaven and Hell*, 1975

Vangelis - *Beauborg*, 1978

Rick Wakeman - *The Six Wives of Henry VIII*, 1972

Rick Wakeman - *Knights of the Round Table*, 1975

*Very prog rock, too. It's great that Rick Wakeman doesn't take himself too seriously. He did a solo tour as raconteur and we saw him in Folkestone.*

Jeff Wayne - *The War of the Worlds*, 1978

*With Richard Burton's spoken interludes and David Essex singing, there is more to this than it seems.*

Wishbone Ash - *Classic Ash 1970-6*, 1977

*Another Ted Montague influence. Double guitars. They kept touring and we saw them in Gravesend for I reason I could hardly remember but Marg says it was to see Jughnu Bangra.*

Ten Years After - *Greatest Hits*, 1977

*A chance purchase of older material.*

Gladys Knight and the Pips - *30 Greatest*, 1977

*I am unsure how this arrived.*

Wings - *Band on the Run*, 1973

Wings - *Wings Over America*, 1976

Wings - *London Town*, 1978

Wings - *Back to the Egg*, 1979

*Over ten years after the Wings Over America tour, and the world tour, I worked with Sarah McCullough who had travelled with her guitar-playing husband-at the-time Henry .*

Many other albums of this era are identified in the blogposts called [Musical Influences](#) and [Dodgy Tapes](#).

Read a blogpost about this era headed [Bob Dylan, Neil Young and Nils Lofgren](#).

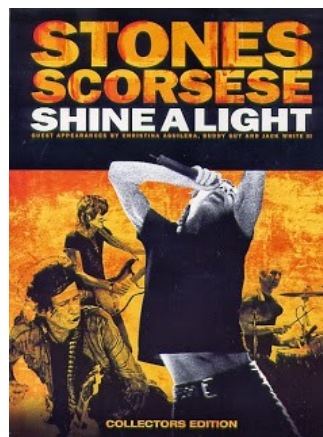
Also [The Rolling Stones and Pink Floyd](#).

# Rolling Stones and Pink Floyd

These guys have staying power.

**The Rolling Stones** are behemoths of rock and roll. Both raw and sharply commercial they have survived, against all the odds, decades. Who would have thought it?

In their early days one was thought to be a Stones *or* a Beatles fan. Unlike the Beatles, the Rolling Stones have been able to re-present their music over and over again in live concerts. They are entitled to their naff period (cf Rod Stewart), I suggest *Steel Wheels* but they built such an impressive list of tracks it does not matter. In a classic case of moving from pirate to legal ownership, I bought these first two in CD format:



*Get Yer Ya-a's Out*, 1970  
*Exile On Main Street*, 1972  
*Let It Bleed*, 1969  
*Goats Head Soup*, 1973  
*It's Only Rock and Roll*, 1974  
then a gap until  
*Steel Wheels*, 1989  
and the re-packaged and new compilations:  
*Get Stoned*, 1963-71  
*No Stone Unturned*, 1963-68  
*Rewind*, 1971-84

I didn't buy *Black and Blue*, 1976, and *Some Girls*, 1978, but student friends had them and we saw them live at Stafford in this period.

The Martin Scorsese film package, *Shine a Light*, 2008 is an interesting account of the old geezers at work. The Ronnie Wood and Keith Richards autobiographies are well worth a read and Keef's answers how he survived: be wealthy enough to have people to look after you. It also shows how hard he worked to produce *Exile on Main Street*.

## **Book references**

Loewenstein, Dora and Dodd, Philip (eds) (2003) *According to the Rolling Stones*, Phoenix  
Richards, Keith (2010) *Life*, Phoenix  
Wood, Ronnie (2007) *Ronnie*, Panmacmillan

## **Pink Floyd**

Also with the complications of changes in personnel, Pink Floyd spanned the decades. Steve had *Ummagumma*, 1969, and Marg had *Meddle* and had seen it performed live as an encore. We didn't own *Dark Side of the Moon* until the 20th anniversary CD release but it forms a visceral part of our student soundtrack. *Wish You Were Here* is probably my favourite and it remains a memory of the pudding shops in Istanbul where I ended up on a student Euro-rail trip with Steve Gross. It was a Marg I was missing, of course, and years later we returned to Istanbul together.

*Relics*, 1971 (an early out-takes and oddments album)

*Atom Heart Mother*, 1970

*Meddle*, 1971

*Dark Side of the Moon*, 1973

*Wish You Were Here*, 1975

*Animals*, 1977

*The Wall*, 1979

*The Final Cut*, 1983

*The Division Bell*, 1994

It was tragic that Roger Waters thought people knew he *was* Pink Floyd and then was surprised when they virtually ignored his solo output. The rest of Pink Floyd continued a run of studio albums and stunning live performances. They read the times and perpetuated the concept album without the pretensions usually associated with the form (cf Rick Wakeman). Pink Floyd created the soundtrack to our lives.

David Gilmour also made a brilliant CD we have called  
*On An Island*, 2006.

## **Book reference**

Schaffner (1991) *Saucerful of Secrets - The Pink Floyd Odyssey*, Delta

Have you seen blogposts on the [eighties](#) and nineties?

Posted 1 week ago by [Angus Willson](#)

Labels: [70s](#) [80s](#) [90s](#) [culture](#) [music](#)



## Music of the eighties

My considered opinion is that the eighties was not a good decade for music. I know this depends on when you were in your formative years so I don't mean to offend anyone. However, I will look at some of the positives in this post - and some of the more apologetic sounds that I acquired on tape are mentioned [here](#). It is fragmented and reflects the decade as whole.



There were some new contributions...

Dire Straits - *Dire Straits*, 1978

Dire Straits - *Communique*, 1979

Dire Straits - *Making Movies*, 1980

Dire Straits - *Brothers in Arms*, 1985

Dire Straits - *Money for Nothing*, 1978-1988

Dire Straits - *On Every Street*, 1991

*Definitely an eighties band, linked with the first mass sales of CDs and music-videos which were almost the making MTV.*

John Lennon / Yoko Ono - *Double Fantasy*, 1980

Philip Lynott - *Solo in Soho*, 1980

The Pretenders - *Pretenders*, 1980

*Double Fantasy is both achingly beautiful and painful in parts. It ended up as such an unnecessary swansong. What might have been?*

Visage - *Visage*, 1980

Ultravox - *Vienna*, 1981

Ultravox - *Rage in Eden*, 1981

Orchestral Manoeuvres in the Dark - *Architecture and Morality*, 1981

*Important enough to record once, but not even worth a listen now. Tedious. I have no idea what they went on to do except Midge Ure's role in that dire charity single.*

Eurythmics - *Touch*, 1983

Eurythmics - *Sweet Dreams*, 1984

Eurythmics - *We Too Are One*, 1989

*Quality production and image-making by Dave Stewart and Annie Lennox (see Melanie to Adele).*

*Dave Stewart also produced the enigmatic*

David A Stewart - *Lily Was Here*, 1989

*A beautiful piece – was it a soundtrack?*

Paul Simon - *Negotiations and Love Songs 1971-1986*, 1988

*An interesting resurgence in his career after Graceland, 1986.*

Simply Red - *A New Flame*, 1989

Jimmy Somerville, Bronski Beat, Communards - *The Singles Collection 1984-1990*, 1990

*Very much an second-part of the eighties feel about these two.*

Phil Collins - *Face Value*, 1981

Phil Collins - *...But Seriously*, 1989

*These bookend the decade after he left Genesis and he is, I believe, a marmite performer.*

Sky - *Sky 2*, 1980

Sky - *Sky 3*, 1981

*This is an odd concept of popularising classical playing and an indication that pop music didn't really know where to go after the fall-out of punk. The appreciation of the sheer virtuosity may well have been a reaction to 'anyone can play'. It provided dinner party background instrumentals and was mined mercilessly for television incidental music.*

Tina Turner - *Foreign Affair*, 1989

*Tina's career deserves a page of its own and, in fact, one song, Nutbush City Limits, has a post to itself [here](#). Famously rescued by the gift of the song Private Dancer, written by Mark Knopfler of Dire Straits, and the album of the same name, 1984, she continued to record and tour Europe for huge audiences. I almost wore out a VHS recording of the Foreign Affair concert recorded in Barcelona, 1990. At the time it was called the Farewell Tour. Watch the amazing entrance and dancing for Steamy Windows on [YouTube](#). Always candid in interviews, Tina Turner is a class act.*

ZZ Top - *Eliminator*, 1983

*A music-video influenced purchase, no doubt, but superb double-guitar playing. The one without the beard was called Beard!*

*Some of the musical big beasts survived the trends running against them...*

Fleetwood Mac - *Tusk*, 1979. *But really the eighties.*

Fleetwood Mac - *Mirage*, 1982

Fleetwood Mac - *Tango in the Night*, 1987

Stevie Nicks - *The Other Side of The Mirror*, 1989

U2 - *Rattle and Hum*, 1988

*Late to the U2 party, I was introduced to live Rattle and Hum by Anton and Irene and only later heard the studio albums. It is a great live album. See the nineties for what followed.*

Bruce Springsteen - *Live 1975-1985*

*Once again a later joiner but a real favourite - and triple album at that - and preview of the powerful and political albums that followed. The solid power of guitars (see Nils Lofgren) and finest use of saxophone in rock anywhere.*

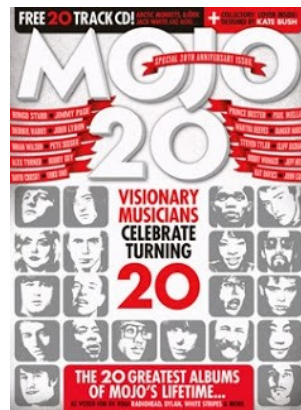
Note, there are two very significant bands with female voices here. For at least four more woman singers from this decade, read [Melanie to Adele](#).

Or read about my music in the [nineties](#).

### **Book reference**

Turner, Alwyn W. (2010) *Rejoice! Rejoice! Britain in the 1980s*, Arum

## Greatest albums of the past 20 years



"*Elephant* by White Stripes has beaten releases by Oasis and Radiohead to be named the greatest album of the past two decades by [Mojo](#) magazine readers." *The i*, 29 Oct 2013

1. Elephant - The White Stripes
2. Funeral - Arcade Fire
3. Time Out of Mind - Bob Dylan
4. OK Computer - Radiohead
5. This is It - The Strokes
6. The Soft Bulletin - Flaming Lips
7. Fleet Foxes - Fleet Foxes
8. Yankee Hotel Foxtrot - Wilco
9. Endtroducing - DJ Shadow
10. Whatever People Say I am, That's What I'm Not - Arctic Monkeys

Maybe they are over-done now, but I still like a list.

I have three of these on CD. *Elephant* is arrestingly different and qualifies on those grounds alone. The Bob Dylan needs to be seen in the context of his musical-epoch-making career. I am still baffled by the reputation *OK Computer* and I regret having two other Radiohead CDs as well!

As ever, I am interested in hearing new stuff, or listening to it with a different view, and will head over to Spotify for some of the others.

## Music of the nineties

Having been scathing about the sounds of the [eighties](#) I have found that, inevitably, there are good compilations from this earlier era. Most of these are tapes for use in the car. I didn't realise there were so many, and it suggests late-adopter choices:

The Stranglers - *Greatest Hits*, 1977-1990

Madonna - *The Immaculate Collection*, 1990

Bangles - *Greatest Hits*, 1990

Tina Turner - *Simply the Best*, 1991

Paul Young - *From Time to Time, The Singles Collection*, 1991

Joe Cocker - *The Legend, the essential collection*, 1992

Cher - *Greatest Hits 1965-1992*, 1993

*This is quite a mixed bag. But songs prevail.*

Led Zeppelin - *Remasters*, 1999

*This took me even further back but playing Led Zeppelin CD quality and loud in the car was a joy. It also provided opportunity to catch up with the highlights of the later albums which I hadn't heard that much.*

Simply Red - *Stars*, 1991

*The singles from this album were played to death on the radio but they stand the test of time.*

U2 - *Achtung Baby*, 1991

U2 - *Zooropa*, 1993

*These do have impact even today. But they were getting more and more pompous and Bono was getting ready to be sainted as saviour of the world and getting on everyone's nerves....*



One of the big artists of the decade from the USA...

REM - *Out of Time*, 1991

REM - *The Best of REM*, 1991

REM - *Green*, 1988

REM - *Automatic for the People*, 1992

REM - *Monster*, 1994

REM - *New Adventures in Hi-Fi*, 1996

REM - *Up*, 1998

*REM spanned the tape/CD divide. Like many people, I was late to REM with the huge-selling Out of Time and then went to the back-catalogue and forward with new stuff. It was a classic case of the early fans hating the popularity and the band ignoring their hit-single success. Regrettably, they*



*produced a naff life album. See more on [Live Albums here](#).*

Bruce Springsteen - *Human Touch*, 1992

Bruce Springsteen - *Lucky Town*, 1992

*These were, and still are, not regarded as the best albums from Bruce. I enjoy his variety and being prolific allows for different preferences.*

Bryan Ferry - *Taxi*, 1993

Mariah Carey - *Music Box*, 1993

David Bowie - *Black Tie, White Noise*, 1993

Rod Stewart - *Unplugged*, 1993

Neil Young - *Unplugged*, 1993

Eric Clapton - *From the Cradle*, 1994

Roy Harper - *Valentine*, 1994

*That's a pretty random juxtaposition. Rod Stewart and David Bowie get a mention in other periods, too. I can't say I remain a fan of Maria Carey. "Unplugged" was an interesting MTV concept and, with good back catalogue, produced some great results.*

Neil Young and Crazy Horse - *Sleeps with Angels*, 1994

*A stepping stone in a huge career.*

Queen - *Made in Heaven*, 1995

*Very much a favourite album of the period - and so poignant.*

Stevie Ray Vaughan and Double Trouble - *Greatest Hits*, 1995

*A younger, former work-colleague, whose name I have forgotten, suggested SVR to me for mean and fast guitar licks.*

Oasis - *Definitely Maybe*, 1994

Oasis - *(What's the Story) Morning Glory*, 1995

Oasis - *Be Here Now*, 1997

*I wasn't particularly bothered by the much-hyped BritPop battle with Blur, or whoever, but these do still have incredible swagger. The musical influences are obvious but it was refreshing to have some new performers.*

The Verve - *Urban Hymns*, 1997

Manic Street Preachers - *This is My Truth Tell Me Yours*, 1998

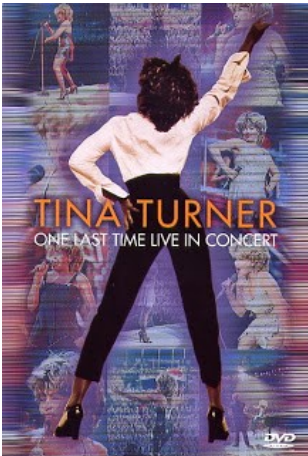
*And mentioning new bands, both of these have presented new vigour to the music business.*

The Corrs - *Talk on Corners*, 1997

Texas - *White on Blond*, 1997

Texas - *The Hush*, 1999

*Thankfully, the nineties wasn't just blokes with guitars.*



David Gray - *White Ladder*, 1998

*An example of a good album ruined by over-play of a hit single.*

Radiohead - *OK Computer*, 1997

Radiohead - *Kid A*, 2000

Radiohead - *Amnesiac*, 2001

*These span the decade, but I still find them unfathomable recordings. Some good sounds but the whiny indecipherable vocals do nothing for me.*

*However, the decade closed with one of the freshest albums and from a seventies star - collaborating with others to combine with his own distinctive guitar. Clever man, Carlos. Probably joint-first with REM's *Out of Time* for album of the decade.*

Santana - *Supernatural*, 1999.

Tina Turner also ended the decade with a DVD of *One Last Time in Concert*, 2000.

See the post on [female singers](#).

Or the one on the noughties.

## Music of the noughties

In this period, 2000-2009, we started attending Broadstairs Folk Week regularly and it became a strong influence on the album purchases. It even has it's own double-CD compilation *One Broadstairs Morning*, 2009

*However, from the mainstream we have...*

Bruce Springsteen - *The Rising*, 2002

Bruce Springsteen - *Magic*, 2007

Bruce Springsteen - *Working on a Dream*, 2008

Manic Street Preachers - *Forever Delayed: the Greatest Hits*, 2002

Manic Street Preachers - *Send Away the Tigers*, 2007

The Beautiful South - *Solid Bronze Great Hits*, 2001

The Beautiful South - *Golddiggers, Headnodders and Pholk Songs*, 2004

*We saw The Beautiful South perform at Bedgebury Pinetum.*

Evanescence - *Fallen*, 2003

*Niece, Amy suggested this semi-goth one. Well, I did ask.*

The White Stripes - *Elephant*, 2003

Robert Plant and the Strange Sensation - *Mighty Re-arranger*, 2005

Robert Plant and Alison Krauss - *Raising Sand*, 2007

The Traveling Wilburys - *The Traveling Wilburys* (2CD and DVD), 2007

Mark Knopfler and Emmylou Harris - *All the Road Running*, 2006

Mark Knopfler - *Get Lucky*, 2009

Muse - *The Resistance*, 2009

*The White Stripes album is what I have called elsewhere 'arresting' and Muse, although by no means a new band, provide powerful rock like it really means something.*



*New additions to the roster of female singers:*

Norah Jones - *Come Away With Me*, 2002

Norah Jones - *Feels Like Home*, 2004

Katie Melua - *Call Off the Search*, 2003

Joss Stone - *Mind, Body and Soul*, 2004

Joss Stone - *Introducing*, 2007

The Little Willies (Norah Jones) - *The Little Willies*, 2006

Amy Winehouse - *Back to Black*, 2006

Duffy - *Rockferry*, 2008

*These artistes all appeared from way back with superb albums:*

David Bowie - *Heathen*, 2002  
George Harrison - *Brainwashed*, 2002  
Fleetwood Mac - *Say You Will*, 2004  
Eric Clapton - *Me and Mr Johnson*, 2004  
JJ Cale and Eric Clapton - *The Road to Escondido*, 2006  
Bob Dylan - *Modern Times*, 2006  
David Gilmour - *On an Island*, 2006  
Neil Young - *Living with War*, 2006  
Bryan Ferry - *Dylan-esque*, 2007  
The Eagles - *Long Road Out Of Eden*, 2007  
Neil Diamond - *Home Before Dark*, 2008

*The Clapton album is a wonderful straight interpretation of all Robert Johnson's songs and Bryan Ferry's does similar to Dylan. There has been a trend of this sort of tribute. The others, like David Gilmour and Neil Young continued to record, in their own ways, with passion.*

Similar, but not so superb:

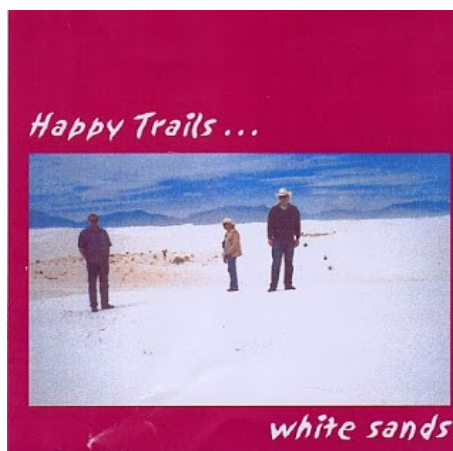
Rick Wakeman - *Country Airs*, 2003  
Rolling Stones - *Live Licks* (2CD), 2004  
Rolling Stones - *Bigger Bang*, 2005  
REM - *Live* (2CD and DVD), 2006

These are CDs of much older recordings:

Johnny Cash - *At San Quentin 1969*, 2000  
Jose Feliciano - *Light My Fire 1969-74*, 1997 compilation  
Rory Gallagher - *Irish Tour 1974*, 1998  
Jeff Buckley - *Grace 1994 and Mystery White Boy 1994*, 2007  
Caravan - *All Over You 1995/6*, 2006  
Allman Brothers - *Eat a Peach*, Deluxe 2CD, 2006 (one of the [1973 tapes](#))

Purchases from bands seen at Broadstairs Folk Week:

Hot Rats - *Like Flies*, 1999 (Kent-based)  
Hot Rats - *Tour de France live*, 2007  
The Holdstocks - *Shanties and Seasonings from Way Out West*, 2000  
Dougie Maclean - *Who Am I*, 2001



Dougie Maclean - *Resolution*, 2010  
The Angel Brothers - *From Punjab to Pitstop*, 2002  
Spikedrivers - *Bluetrash*, 2003  
Spikedrivers - *Ain't it Real*, 2005

The Big Session - *Volume 1*, 2004  
Fairport Convention - *Over The Next Hill*, 2004  
Robb Johnson - *A Beginner's Guide*, 2005  
Robb Johnson and the Irregulars - *Love and Death and Politics*, 2008  
Bellowhead - *Burlesque*, 2006  
Happy Trails - *White Sands*, 2006 (Kent-based)  
Eliza Carthy - *Dreams of Breathing Underwater*, 2008 (a real fave)  
4 Square - *20:20 Manchester*, 2008  
David Ferrard - *Across the Troubled Wave*, 2009

Cara Dillon - *Sweet Liberty*, 2003  
Cara Dillon - *After the Morning*, 2006  
Cara Dillon - *Hill of Thieves*, 2008  
*I 'met' Cara Dillon and Sam Lakeman in a 'face the music' session at Broadstairs where they told their story of near-but-compromised-success in America. In addition to their performance at BFW we saw them in Sandwich in an [enchanted evening](#).*

Well, these are every-bodies favourites and seen live at BFW, Canterbury, Folkestone, Ashford...  
Show of Hands - *Cold Frontier*, 2001  
Show of Hands - *Country Life*, 2003  
Show of Hands - *As You Were* live on tour, 2004  
Show of Hands - *Witness*, 2006  
Show of Hands - *Arrogance, Ignorance and Greed*, 2009  
*Great performers, song-writers, story-tellers, and telling-it-how-it-is politics.*

Les Barker - *Guide Cats for the Blind*, 2003  
*Although these poems had been read on the radio with celebrity readers, it had passed us by until we saw Les read his own hilarious poems to a rapt marquee audience at Broadstairs. I had to buy some booklets, too. A genuine one-off.*

Influenced by my colleague, Simon Scoones, I bought and, belatedly, enjoyed on my terrible car journey to work:  
The Clash - *The Essential Clash* (2CD), 2003  
See the post 'reaching back' about other great collections from this decade.

Referring to that soul-destroying drive to work and back brings to mind the influence of radio programmes such as the Wednesday night folk programme and *Bob Harris Country* on Thursday. It was Bob Harris who led me to:  
The Dixie Chicks - *Home*, 2002  
*This came with a DVD, too, and it is a wonderful performance. I would like Top of the World played at my funeral. (Use the concert DVD, if possible.) Natalie Maines got into trouble for speaking hear mind and I like that.*

*The radio was influential in other ways. It was Wogan who had the Les Barker poems (see above) and he was a champion of Eva Cassidy who I am putting in this decade although she had already died.*





Eva Cassidy - *Eva By Heart*, 1997-98 ("only studio album")

Eva Cassidy - *Live at Blues Alley*, 1996-98

Eva Cassidy - *Imagine*, 2002

Someone on the radio played *Passengers* with Lou Reed reading the introduction to The Great Railway Bazaar. The rest of the album is quite different, but interesting nevertheless.

Stephen Emmer - *Recitement*, 2007

Similarly, someone led us to one of our most played CDs in the car...

Ted Hawkins - *The Unstoppable Ted Hawkins*, 2001

*Released after he died, the sleeve notes say it was recorded at The Mean Fiddler Acoustic Room in 1988 off the mixing deck onto a Sony Walkman cassette by someone who wanted to learn the songs. It is a tour de force by a musician from a humble background, 'a busker on the beach' and shows the power of live music. It's not on Spotify.*

In all, a great decade. Read here about the [eighties](#) and [nineties](#).

## Reaching back

The best example of reaching back in time to an artist or band that had passed me by would be *Van Morrison*. It is not that I hadn't heard of these albums, it's just that I hadn't bought any or followed their career. In some cases it is obviously the compilation or 're-mastered for CD' that has been attractive.

In a phase when I read *Q* magazine, and there was a habit of list-making, there were two challengers to the *Sgt Pepper* being 'the best album of all time': *Pet Sounds* by the Beach Boys and Van Morrison - *Astral Weeks*, 1968.

I bought this one CD in the nineties and was bowled over by the production and wide-range of quality songs. Listening to it in the car, I can particularly single out the high-end notes. You should hear the chimes and high-hat cymbal on 'Sweet Thing'. I think you will not find better use of the flute on a pop recording. The sleeve notes apologise for it being recorded by analogue equipment! It was recorded in just two studio days.

Subsequently I bought the 1990 compilation in "newly 20-bit remastered from the original tapes" edition of 1998

Van Morrison, *The Very Best of Van Morrison*, 1990/1998

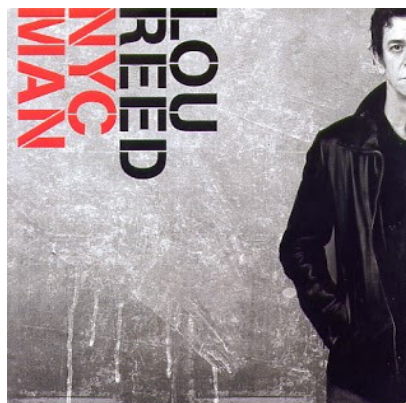
It has only 'Sweet Thing' from *Astral Weeks*. I also have

Van Morrison, *Van Morrison*, 2006,

which is an import and may have been a magazine cover disc or offer. Not recommended.

In the summer of the solar eclipse, August 1999, we went down to Cornwall to stay with Anton and Irene. There were far too many competing festivals and after the eclipse we paid £10 to walk into a field at Whitsand Bay and watch, with 200-300 others, Van Morrison and full band do a complete set for the Moondance Festival.

From the CD era there are numerous career anthologies each presenting an opportunity to catch up from the old format - or just to catch up with an overlooked artiste. One pitfall is the sequencing: the Led Zeppelin *Remasters*, 1999, album-track transitions are so seared into my brain that it is jarring to hear a different track follow a familiar one. However, these have great content and good packaging.



Lou Reed - *NYC Man, The Ultimate Collection 1967-2003*, 2003

"When you're putting out a compilation, the last person they talk to is the artist. They usually hope he's dead and won't interrupt the session. But in this case I was gotten in touch with to help select it, sequence it and get the right people to work on it. We're very proud of the way this [2CD] collection works." Lou Reed (sleeve notes)

Tom Petty and the Heartbreakers - *Anthology Through the Years* (2CD), 2000

*With a surprising familiarity, probably from The Old Grey Whistle Test performances.*

Yes - *The Ultimate Yes, 35th Anniversary* (2CD), 2003

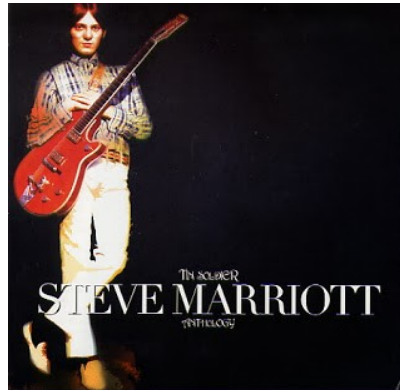
*Perhaps a little too much of the pomp-rock and guitar twiddling but remains interesting nevertheless.*

Guns N Roses - *Greatest Hits*. 2004

*Missed from first time round but some classic stadium rock for the car.*

Genesis - *Platinum Collection* (3CD), 2004

*Worthy of three CDs, this is glorious and likely to send you back to the complete albums, especially The Lamb Lies Down On Broadway.*



The Eurythmics - *Ultimate Collection*, 2005

*A class act. Simple. Head and shoulders above their contemporaries.*

Supertramp - *Retrospectacle* (2CD), 2005

*There is evidence of a longer and stronger career than you might expect but we followed the albums and saw them live twice.*

Steve Marriott - *Tin Soldier Anthology* (3CD), 2006

*Stevie Marriott had a complicated career and I remembered him from the Small Faces and the hard-rocking Humble Pie. Some surprises here, too.*

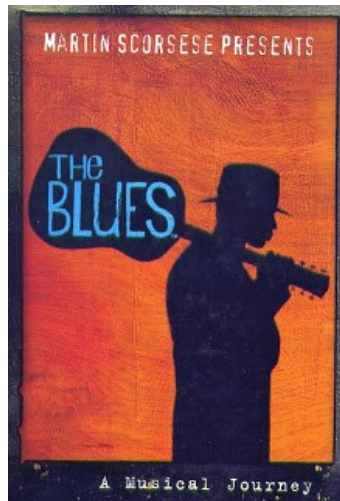
The Doors - *The Very Best of the Doors* (2CD), 2007

*This is so good to hear in CD quality if you remember them from vinyl. The keyboards are top-draw and the whole production surpasses even the legend that is Jim Morrison.*

Each of these particular products is an exercise in retrospective. They are influenced by a test of time and changing tastes. Indeed, this series of posts is mostly about music that has been set down rather than in the process of creation. However, it is distinctly not mere nostalgia as there is so much more to be discovered and rediscovered in and beyond these examples. Curation is a creative process.

See posts about the [eighties](#), [nineties](#) and [noughties](#).

## Blues, Soul and World



These categories should sweep up some timeless sounds.

With my Eeyore disposition, I gotta love the blues. It's said that all modern music comes from the blues and any discerning music-lover should have some genuine blues in their collection.

Compilation - *A Little Blues in Your Soul*, 1998

*"41 all time smooth Blues and cool Soul classics"* (double-tape) played in the car forever.

Bill Wyman's *Blues Odyssey* (2CD), 2002

*No, not by Bill Wyman, curated by him. A great collection, too.*

Martin Scorsese Presents - *The Blues - a musical journey* (5CDs), 2003

*Amazingly, this avoids duplication with Bill Wyman and starts with items from the 1920s.*

For some modern-played blues, I can recommend

Gary Moore - *The Best of the Blues* 2CD, 2002

People shouldn't be too snobby about collections when they could have these two gems as a musical education:

Nascente - *Routes 20 Years of Essential Folk, Roots and World Music* (Britain, Ireland and North America) 2CD, 1999



Nascente - *Routes 20 Years of Essential Folk, Roots and World Music* (Africa, Europe Asia and the World) 2CD, 1999

*Did you see what they did with the titles? Good notes and full of surprises.*

*Bringing it All Back Home. The Influence of Irish Music* 2CD, 2000

*Guitar Heroes Rock the Night Away* 3CD, 2003

Ali Farka Toure with Ry Cooder - *Talking Timbuktu*, 1994

*A joyous invocation of the universal language of music. This is, of course, a classic.*

*Essential South African Jazz - The Jo-burg Sessions*, 2007

*I bought this by chance in Cape Town and it is a delight.*

*And, seen live in Ashford!*

Black Umfolosi 5, *Khuluma Lami (Talk to Me)*, 2008

Simon Scoones, whose good taste gets a mention elsewhere and has a huge reggae collection, gave me a copy of

Easy Star All-Stars - *Dub Side of the Moon*, 2003

Simon also made compilations - which, in a way, takes us right back to the [LPs recorded in the Summer of 1973.](#)

### **Classics**

I am putting in here a series offer that was made available by *The Guardian*, I think. Or bargain-bin purchases. They were not in my listening-frame at the date of their production. In most cases there will be better recordings, or better-value recordings, elsewhere.

The Band - *The Best of Recorded Live in 1972*, 1990

Marvyn Gaye - *What's Going On*, 1971, 2002

BB King - *Live at The Regal*, 1964, 1997

John Mayal and The Bluesbreakers - *Best of*, 1997

Soft Machine - *Third*, 1970 *This is a school-days one, courtesy of Jumbo Barker.*

Dusty Springfield - *Am I The Same Girl*, 1996

Muddy Waters - *Got My Mojo Workin'*, 1994

The Velvet Underground and Nico - *Andy Warhol*, 1967, 1998

Stevie Wonder - *Innervisions*, 1973, 2000

### **A whole new world**

My account of our music collection has not attempted to cover a whole set of recorded music that Marg uses for Circle Dancing groups. It is rich and diverse from many different countries, tending to magpie individual tracks rather than albums as a whole. It is a creative process as the community of Circle Dancers share new music and choreography.



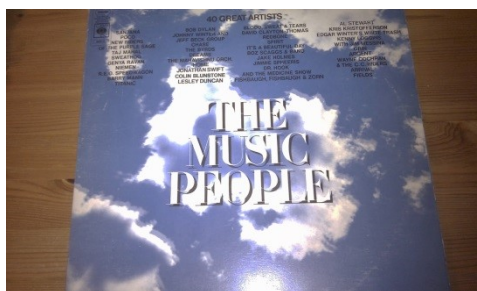
## Now that's what I call music

Reports today ([Daily Telegraph](#), [Independent](#)) say it is thirty years since *Now That's What I Call Music*, 1983, was first issued on vinyl. We have a pristine copy - and vinyl copy of *NOW! 14*, 1989. We also have a Decca double-vinyl called *Formula 30*, 1983, which has a much edgier track selection. ([Discogs tracklisting](#))

Now, I was critical of [eighties music](#) and this phenomenon sums up the era's issue of mainstream pop music with too much pseudo-style and not enough substance.

However, [elsewhere](#) I dismissed the snobbery about compilations. I heard a new case for them on the radio today along the lines of there being *so much* music on the internet, it is useful having someone else making the choices for you!

I had a compilation, or sampler, called *You Can All Join In*, 1968, which appears to have disappeared. ([Wikipedia](#)) There was another at the time called *Nice Enough To Eat*. These should not be confused with the rather unpleasant *Top of the Pops* series which was unrelated to the television programme of the same name and was made of hit songs from re-recordings by session-musicians.



Also interesting is the triple vinyl-album called *The Music People*, 1972, which provide a much wide sample of pop and rock music of the time. The sleeve notes were very useful, too. ([Discogs tracklisting](#))



Remember this is before magazine cover-CDs - before music magazines, even - and the internet. Only a regular purchase of *Melody Maker* or *New Musical Express* would provide such detailed information about the musicians and change in band line-ups.

*The Independent* has a good article called [Now That's What I Call Music: What are the artists on the first cover doing now?](#)

What it doesn't mention is the inclusion of tracks on *Now 1* which weren't even hits, yet.  
 "19. Tina Turner. Let's Stay Together. Just released at time of compilation. Destined to be a smash

hit." and

"28. Simple Minds, Waterfront. Released from forthcoming LP and cassette."

Strings are still pulled, telling us what to like, aren't they?

## Music from the tens

It's still early in the decade, but there has been plenty going on.

Jimi Hendrix - *Valleys of Neptune*, 2010 (being dead 40 years is no obstacle!)

Eliza Carthy and Norma Waterson - *Gift*, 2010

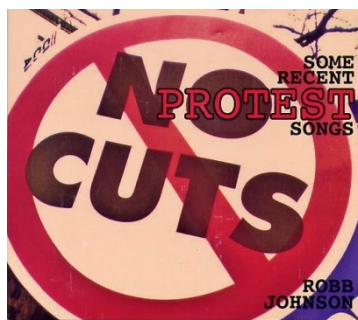
*It's certainly a gift to have daughter and mother voices together - and they seem to having so much fun.*

REM - *Collapse Into Now*, 2011

Superheavy - *Superheavy*, 2011

*A brilliant collaboration.*

Bruce Springsteen - *Wrecking Ball*, 2012



### **Broadstairs Folk Week**

Robb Johnson - *Man Walks Into A Pub*, 2010

Robb Johnson - *Some Recent Protest Songs*, 2011

4 Square - *Chronicles*, 2010

Lucy Ward - *Adelphi Has To Fly*, 2011

Ukulele Orchestra of Great Britain - *Live in London*, 2011

Dan Walsh - *The Same But Different*, 2012

Cathryn Craig and Brian Willoughby - *Real World*, 2013

*This has a powerful song about J90-Hillsborough and another about autism.*

In Ashford, we saw a revived performance of

Tony Benn and Roy Bailey - *The Writing On The Wall*, 2004

We have enjoyed what has become a regular Christmas concert in Canterbury

St Agnes Fountain - *Spirit of Christmas*, 2010

St Agnes Fountain - *Best of...* 2CD, 2011

To be continued...

## Appendix of Selected Older Posts

### CD album of the year 2008

Shared-honours of album of the year goes to artists also seen live this year:

Show of Hands, *Witness*, 2006.

Eliza Carthy, *Dreams of breathing underwater*, 2008.

It's *my* album of *my* year, so *Witness* still qualifies, *OK!* We first saw Show of Hands at Broadstairs Folk Week some years ago and have seen them a couple of other times since acquiring the albums including the double-live-album. You know how it is: you think you have enough of even a favourite band so you allow an album to pass you by. This has the folk-anthem of *Roots* and *The Dive*, a haunting evocation of a childhood incident translated into a lesson for life. The political drive is undiminished and this aspect sustains folk as relevant and powerful as ever.

I loved this album and couldn't believe that a live performance would do it justice. Well, I was proved wrong - at Broadstairs, again. *Magnifico*. The songs are diverse and cover all kinds of themes. With a gift of a voice, and steeped in folk by nature and nurture, Eliza can take risks and make folk music that is current and lively. We were thwarted in seeing Eliza live in Ashford in the autumn as she cancelled due to throat problems and it being so close to giving birth.

Maybe having seen artists perform should be a criteria for next year's 'album of the year'.

However, to avoid the implication of music snobbery, a popular music honour goes to:

Duffy, *Rock Ferry*, 2008.

Her voice is superb and the joint-writing credit is essential for getting this award. Wonderful production but she cuts it live, too. On a personal note, she does need some advice on applying that lipstick.

Adele, *19*, 2008.

Some of Adele's tracks are an 'arresting' listen but, in truth, this CD probably show more promise than Duffy.

End of year musical thought from Leonard Cohen (and others, I believe):  
"You don't really care for music, do ya?" rhymes with "Hallelujah".

### Live music - can we depend on the Beeb?

Never been to Glastonbury and only been to a handful of mega-star concerts but I have always appreciated the live album and the first album of my very own was Cream's *Goodbye* recorded at the Royal Albert Hall in 1969. Here's a few enduring favourite live recordings of mine:

Crosby, Stills, Nash and Young, *Four-Way Street*, 1971

Free, *Free Live!*, 1971

Allman Brothers Band - *At the Fillmore East*, 1971

Neil Diamond, *Hot August Night*, 1972  
David Bowie, *David Live at the Tower, Philadelphia*, 1974  
Renaissance, *Carnegie Hall Live!*, 1975  
Peter Frampton, *Frampton Comes Alive*, 1976  
Wings - *Wings Over America*, 1976  
Genesis - *Seconds Out*, 1977  
Bruce Springsteen and the E Street Band, *Live 1975-1985*, 1986  
U2, *Rattle and Hum*, 1988

The importance of live performance on *The Old Grey Whistle Test* on BBC2 should not be overlooked in this respect. Subsequently, videos and DVDs of live performances have become much more widespread. Let's just mention Tina Turner at Barcelona.

[There is an exception to live recording quality: REM held out for years and then duffed it with *REM Live*, 2007.]

I prefer my soft comforts these days to risk large open-air festivals and even the hassle of getting into and out of large indoor venues is a deterrent. I like the ease and comfort of low-key and local events and, of course, Broadstairs Folk Week ([watch this space](#)). Supporting the artistes who need it rather than the mega-rich is another factor.

So, at the mercy of BBC coverage of Glastonbury this weekend I'm looking forward to seeing the mercurial Neil Young and the powerful Bruce Springsteen.

Q. Which guitarist spans both Neil Young's Crazy Horse and Bruce Springsteen's E Street Band?  
A. Nils Lofgren - and I saw him live twice, when solo, in the seventies.

Work-related reference:

**Geography Teaching Today - Mapping Festivals - The geography of Glastonbury**  
<http://www.geographyteachingtoday.org.uk/ks3-resources/resources/mapping-festivals/>

**Update** 13 November 2009:

I was steered by [@canterburygeeks](#) towards *Hang on To a Dream* (a Tim Hardin song) by *The Nice* from *Elegy* (1971) a mostly live album that I own on vinyl.

Listen on Spotify <http://open.spotify.com/track/6BL5WT6ir2Z8gVQdvPo0nz>

They always did other people's songs in a different way and these were better than any they good write together. It is a good performance but *Elegy* has not endured in my mind like the others mentioned above. It also leads me to reveal, reluctantly, that I was an *Emerson, Lake and Palmer* fan and saw them live at The Melody Maker Poll Winners Concert at the Oval and in Madison Square Gardens, New York City. I do not listen to ELP these days. End of confession.

26 June 2009

## [Live music - again](#)

I don't know how I missed this in my earlier consideration of live music but, prompted by hearing 'Northern Lights' by *Renaissance* on the radio, I opened Spotify to locate 'Carnegie Hall Live' (1976) to find it wasn't there. My vinyl double-album has a sticker saying £3.98! I was keen to hear again Annie Haslam's operatic vocal range and the dynamic keyboard sound of the seventies.

Spotify does have 'British Tour '76' which has a similar track listing and as it is dated 2009 it may have been re-mastered. It may be my laptop or stereo player but I found it necessary to reduce the top end.

There is also a live album on Spotify called 'Dreams and Omens: live at the Tower Theatre' (1978, remastered 2009) which does not duplicate any tracks - and takes some from the 'Turn of the Cards'(1974) studio album (but not, surprisingly, 'Mother Russia'). The poppy-sounding 'Northern Lights' doesn't appear on either of these. It features on the studio album 'A song for all seasons' (1978).

Margaret and I saw *Renaissance* live in Liverpool in 1975 or 1976. Great bass playing, too. Live recordings can take you back to that place - and, remember, there was virtually no live music on television and certainly not album tracks running at the 10 minute length of most of these.

Magnificent!

Spotify link to [Renaissance – British Tour '76](#) (Spotify App and log-in required)

## Broadstairs Folk Week - preparation for our regular summer staycation



There's an exciting day in the summer when the festival guide for [Broadstairs Folk Week](#) (7-14 August 2009) arrives with the distinctive yellow colour. There are many routes through such a multi-venue and diverse festival but we like to hit the main concerts and we like the surprises, too.

I check the websites in advance for artistes we don't know and to get an update from those we do. Here are some anticipated highlights:

**The Hot Club of Cowtown** <http://www.hotclubofcowtown.com/> start the week with the American tinge going through the festival this year.

**Eric Bogle** <http://www.ericbogle.net/> and **John Munro**. Eric is from Australia and has a huge track record of song-writing.

**Spiers and Boden** <http://www.spiersandboden.com/> we have enjoyed before at Broadstairs and last year they performed with the mighty sound of Bellowhead.

**Faustus** [www.myspace.com/faustustrio](http://www.myspace.com/faustustrio), with some participants in Bellowhead, should be interesting, too.

An afternoon session I don't want to miss is Barefoot Warriors including the venerable **Leon Rosselson** <http://www.leonrosselson.co.uk/> , who I have always wanted to hear since student-days and **Robb Johnson** who was great to meet last year. It's the activist politics and protest songs, you know.

In preparation for (or defiance of) the evening concert there will be **The March of 100 Ukeles** from Balmoral Gardens to the Bandstand. We know people who bought ukes in Broadstairs last year to rehearse and participate in this event. *You know who you are!*

**The Ukelele Orchestra of Great Britain** <http://www.ukuleleorchestra.com/> provides an uproarious final Friday night. In keeping with the musical mix of the festival and the local talent, the support is **The Dealers** <http://www.thedealersonline.com/> from around the coast in, er, Deal, who we have seen hone their style at BFW over the last few years.

One strong feature of this intimate festival is the daily meet-the-artist session (called **Face the Music**) ably lead by **Tom** and **Barbara Brown** - a *Richard and Judy* of the folkie world. This is a 10.30 slot usually the day of or after their main stage performance. It is a delightfully relaxed format of chat about the background of the artistes plus an unplugged sample of their music.

Finally, we will certainly look out for the Broadstairs old-favourites of **The Hot Rats** <http://www.hotrats.net/> (usually performing outdoors) and the equally laconic **Happy Trails** <http://www.happytrailsmusic.co.uk/> in one of the eleven pub venues. There is also local-boy made-good on the Irish music scene, **Time Edey** [www.myspace.com/timedey](http://www.myspace.com/timedey)

I have missed out so many events: no offence intended. I will make amends in a subsequent blog entry of the delights and surprises for 2009.

I propose to tweet from Broadstairs with the hashtag #BFW-09.

The photograph above was taken in 2008 and for an explanation of Molly and the Morris Men [see my flickr here](#). In addition to the various Morris sides performing in public, there is a wide range of musical workshops, sessions and dancing of all varieties.

27 July 2009

## **The Blues blows away the blues in Broadstairs**

"A lot of folk and a little bit more" is one of the by-lines of Broadstairs Folk Week. Our first day has taken this to heart.

**Friday night**, Main marquee

*Mothers Ruin* - some excellent banjo, highly praised by Alistair Anderson (see below), and with a female singer and mandolin one to look out for.

*Hot Club of Cow Town*, from Texas on the last gig of a three week tour, with a slinky-voiced singer playing violin and an energetic double-bass player.

Marg's 'they looked like they were enjoying themselves' rating \*\*\*\*\* out of five

After a hot sultry, day we had a heavy shower on the concert marquee.

**Saturday morning**, Meet the artist, Sailing Club

Alistair Anderson who played the Northumbrian Pipes and concertina brilliantly and, it seems, to



have kick-started the current folk revival through Folkworks and the Newcastle University four-year Masters course. He made a contrast between the accordion passed to him from his grandfather "a Harley-Davidson" and a newer one sounding like "a Rolls-Royce".

**Saturday mid-day**, Acoustic concert, Sailing Club  
*The Bristol Players* - a good partnership of violin and accordion.

**Saturday afternoon**, Methodist Church  
*Michael Roach* talked about how the early days of American Blues. Not sad at all, he maintained, but derived from joyous release from work and drudgery.

**Saturday The Blues Night**  
*Michael Roach and Johnny Mars* played some great blues guitar and harmonica with some audience participation.

Then the night-time procession to the band-stand.

A good Folk Week start 'with a little bit more'.

9 August 2009

## Folk music is also place music



Not managing to blog again is one measure of how busy the remainder of the time was at Broadstairs Folk Week. So, some highlights...

But, first, I want to observe how much these folkies sing and talk about place: where the songs and tunes are from; where they heard or learned them and the real locations behind the stories. They are latent geographers.

And check my [Flickr photo-set on Broadstairs](#).

**Eric Bogle** in *Face the Music* talked about his extensive song-writing career as a Scot and, now, Australian citizen saying his songs are 'narratives of ordinary experience' such as 'Gift of Years'. He was non-plussed by inappropriate use of 'No man's land' in a Nick Griffin BNP-video but preferred not to give them the oxygen of further publicity. The covers of his songs give him great pleasure.

**Mother's Ruin** and Alistair Anderson on the English concertina gave a mid-day concert showing real pleasure in their playing as former students and tutor.

A song was introduced as 'about syphilis' with a finger pointed at a member of the audience with 'you'll know this'. To our amusement, he had been at her singing workshop earlier.

**4 Square** returned from a first appearance last year and sounded as tight together as they are talented in their playing and composition. We bought their CD *20:20 Manchester* which has punning tune *The Fiddler Castro's Return to Galway*. After sitting eye-ball to eye-ball in the relaxed setting of the sailing Club, I asked Dan Day what the highlight had been from the last year and he replied that it would be playing the Cropredy Festival in the following week.

[www.4squaremusic.co.uk](http://www.4squaremusic.co.uk)

**David Ferrard** performed in different ways. He did an hour-long talk through the life and songs of Woody Guthrie. As a Scot and a US citizen he played a short set as part of the 'new country' concert. This was followed by **The New Deal String Band** Poley father-an-son and a third guy with an Appalachian voice and appearance. The remarkable **Devon Sproule** sounded like a cross between Kate Bush, Bjork and someone else dippy and American.

*Barefoot Warriors* featured protest songs from both sides of the Atlantic. I bought another CD from **Robb Johnson** and the Irregulars which, unlike his sparse solo performance, has the benefit of arrangement with accompanying musicians. These songs with wit and message were published in 2008 as *Love and Death and Politics*.

**Spiers and Boden** are excellent and now being stellar need no further comment from me.

*The Liberty Tree* was a presentation in words and song about Thomas Paine (1737-1809) by **Robb Johnson** and **Leon Rosselson**.

I liked what **Peter Morton** said: 'Ghandi taught us disobedience so let's not let him down' and he had a song called *The Age of the Bleep* about the intrusion of digital technologies.

At *Face the Music* and in concert we heard **Rosie Doonan and the Snap Dragons**. They were followed by the magnificent sound of **Faustus**. In *Face the Music* with **Saul Rose**, who plays with ten bands, we discovered that Benji Kirkpatrick is joining Seth Lakeman will not always be available to Faustus.

**Keith Pearson's Coup de Grass** extremely dry humour and good, fun music.

**The Ukelele Orchestra of Great Britain** lived up to my expectations with clever delivery of familiar music of all types. However, Margaret thought it was the same idea repeated.

Folk music has its own share of abstraction but it does seem, to me, deeply rooted in place. It is often political in the past, present and future sense. They refer to the 'folk tradition' meaning to sustain the music but I think where-ever there is a need to express personal and social injustices in real circumstances there will be a call upon songs, tunes and players to help us through.

Louis Armstrong once observed that "all music is folk music; I ain't never heard no horse sing a song," which is as good a way as any of saying that making music is a human activity. ([Source](#).)

18 August 2009

## **The seventies: paranoia and/or déjà vu**

I was listening to Brian Matthews' *Sounds of the Sixties* on Radio 2 this morning in the bathroom (on a 36 year-old radio) when he played a *Humble Pie* album-track version of Buddy Holly's

'Heartbeat'. Yes, it has been made over-familiar by the television series but this was distinctively *Humble Pie* and later I looked it up on Spotify - and it isn't here. No doubt it's for complex contractual reasons, but Spotify seems to resort to compilations rather than holding the numerous *Humble Pie* albums. No worries, but my thoughts were away into *my* 1970s.

I was hoping to find 'Performance - Rockin' the Fillmore' (1971) which was a double-album and one I overlooked when blogging about [recorded live music](#) back in June. Why, I don't know as Peter Frampton (who played in Humble Pie) was listed in his own right. Anyway, there are just a couple of live tracks on Spotify, *30 Days in the Hole* and *I Don't Need No Doctor*, so I turned to my three-CD anthology *Steve Marriott - The Soldier*. It's a superb career perspective and the badly proof-read sleeve notes are illuminating but with just one CD to cover the entire *Humble Pie* period it doesn't give that full live-double experience. (OK, these days it fits on a single CD.)

*Humble Pie* on Wikipedia

[http://en.wikipedia.org/wiki/Humble\\_Pie\\_%28band%29](http://en.wikipedia.org/wiki/Humble_Pie_%28band%29)

*Humble Pie* Keeping the Memory of Marriott Alive

<http://www.humble-pie.net/>

[**Update 12 Nov 2013**: Spotify now has *Humble Pie Performance: Rockin' the Fillmore: The Complete Recordings* 4CDs]

This reverie of hedonistic rock and the pseudo-hippy mindset of the early seventies contrasts with a reading of Francis Wheen's (2009) *Strange Days Indeed: The Golden Age of Paranoia*, Fourth Estate. The sub-title essentially confirms the theme of the global political whirlwind of the turbulent seventies from cock-ups to conspiracies galore (both actual and perceived).

It's hardly news that Richard Nixon was seriously unhinged, lifetime not periodic, but the combined accounts of bonkers world leaders compounds the common problem of their isolation and skewering by the spotlight of attention. One weakness of the account is the emphasis on political leaders without reference to 'ordinary life'. *My life*. But, then, it is symptomatic that society places so much pressure on so few people in control. We evade politics preferring to blame others. Wheen doesn't offer any solutions but he wouldn't regard that his task.

Andy Beckett, who wrote *When the Lights Went Out: Britain in the Seventies* so should know something about it, in reviewing Wheen's book in *The Guardian* (12 September 2009) refers to the omissions to this gloomy account "such as the giddy liberations of feminism or consumerism." This is, perhaps, where the contrast of my experience comes into it. I was into escapist rock music and modern literature. But I wasn't apolitical.

Beckett points out the mid-70s mood passed but he comes to a most unsatisfactory and snide conclusion:

"For all the forebodings of Nixon and Wilson and their opponents, the sky did not fall in: by the late 70s, a new horizon of global free-market economics and politics was opening up instead, for good or ill. But then *Private Eye* has never been very interested in happy endings."

I think it is immensely prescient to publish this book now as, it appears, we might be entering a similar period of social dislocation and political chaos for the 2010s. 'Cuts' has become a word that can be used again. Strikes are being used for bargaining. And in terms of popular culture, for Derren Brown read Uri Geller: when surrounded by uncertainty we want to believe in something. We need to think about this stuff.

Writing about how little we have learned from the economic catastrophe of 12 months ago, *The New Statesman* leader article, 14 September 2009, quoted the philosopher George Santanya, "Those who cannot remember the past are condemned to repeat it."

Wheen's own book concludes, "Reading about the Seventies, you may sometimes have a ... hallucinatory sensation; but when you look up and gaze out on the twenty-first century you may experience something even more unsettling - flickering glimpses of *déjà vu*."

Strange days indeed.

19 September 2009

## Live music, again, again

I have blogged about [live music and live music recording](#) before. I was, therefore, pleased to read about re-issue and new package of

*Get yer ya-ya's out!* The Rolling Stones in Concert

We loved Jagger's swaggering performance at Madison Square Gardens as teenagers and I have a well-worn pirate audio-tape copy.

Judging by the lack of promotion this production probably falls outside the ownership and influence of the Rolling Stones. But reading a critical review by Alexis Petredis (who is bizarrely prepared to look an embarrassed fool or fashion victim for *The Guardian* magazine each Saturday) didn't put me off. Petredis mistakenly thinks Mick Jagger sounds like Neil Kinnock saying 'awright' repeatedly at that fateful Labour Party rally. He should have realised that Kinnock knew he was trying to sound like Jagger - and we, hearing it at the time, knew it too. It was mimicry that failed.

Disappointedly, and besides the CD format, the sound quality is as almost as muddy as my audio-tape version. I doubt this is just a matter of the source-recording - it would have required cooperation or approvals for re-mastering.

The main interest in the package is, therefore, the additional material from the concert including audio and DVD tracks not on the original album. This shows back-stage scenes with Jimi Hendrix and Janis Joplin. The support acts for the concert were B B King and Ike and Tina Turner. Tina does a wonderful version of The Beatles' *Come Together*.

The DVD shows the performance of the tracks not included on the more limited-length of the original album. Years later the blues tracks, a clever change of pace to the concert, are even more appealing.

There's an attractively presented booklet, too, which also seems free of input by the Glimmer Twins.

It's music that reaches feelings deep inside you if that is what you remember from those formative teenage years.

You have your own favourites like that, don't you?

19 February 2010

## Enchanted by Cara Dillon in Sandwich, Kent

We attended a concert at [St Mary's, Sandwich, Kent](#) which remains consecrated but is an arts and music venue run by a trust. Detractors and supporters of the planned modifications to [St Mary's Church, Ashford, Kent](#) should be encouraged to visit or attend a concert. The fading warm-sunlight cast shadows across the ancient timbers and masonry and the acoustics seemed very good.

We have heard Cara Dillon a couple of times before and I attended an intimate face-the-music session during Broadstairs Folk Week 2002 where Cara and Sam Lakeman talked about both musical families and, especially interesting at the time, their experiences in the hands of music industry. It was a tale of control, risk and independence which seems to have worked out well for them. (BTW Cara was backed by both Sam and Seth in 2002.)

Cara's enchanting voice has matured and, although she tried to tell herself not to say so much between songs, her introductions to traditional and recent songs, and personal stories, add much to illustrate the personality and the passion for music.

One example recounted a session at Abbey Road Studios recording in what turned out to be two songs for the Autumn 2010 Walt Disney *Tinker Bell and the Great Fairy Rescue* movie and, with a little twist, a spoken introduction. Something to look out for. It's good to hear that her talent is clearly in demand and that they can manage, in their own way, that global-monster of the industry in Los Angeles.

It will be one of Cara's last live appearances for a while as she is expecting an addition to their twins. So the excellent timing of the local folk promoter Debs Earl [www.folkinthebarn.co.uk](http://www.folkinthebarn.co.uk) should be applauded. Getting on the mailing list is worthwhile for Debs' enthusiastic support for live appearances of musicians of all varieties and a range of venues - and the little insights to her world!

A splendid summer-night with the refreshing thrill of live music and a delightful re-visit of her CD recordings - one of the reasons this blog is headed 'expressive life':

<http://pannage.blogspot.com/2010/03/expressive-life.html>

In her introduction Debs congratulated us for attending the right Dillon concert in Kent that night (aural joke). The Guardian review of Dylan at the Hop Farm confirmed that view.

Oh, and by the way, you did know that *Hill of Thieves* won the 2010 Album of the year at BBC Radio 2 Folk Awards, didn't you?

Reference:

Car Dillon [www.caradillon.com](http://www.caradillon.com)

4 July 2010

## Music and its influences from different eras

The cliché that a rock-stars death makes a good career move is contradicted by the mess that was made of the estate of Jimi Hendrix. There was an immediate rush of dodgy recordings complicated by different contractual arrangements. It is amazing that in 2010 a new album *Valley of Neptune* has been released with songs and recorded-versions never heard before - and they are all worth hearing. [www.jimihendrix.com](http://www.jimihendrix.com)

*The New Statesman* invited comments on the 20 greatest political songs and then published the list with essays, a commentary and a soundtrack at [www.newstatesman.com/podcasts](http://www.newstatesman.com/podcasts) I still think *Show of Hands* could make a modern addition to this list with Country Life or Arrogance, Ignorance and Greed.

Ten years after Ian Dury died BBC Radio Music broadcast a documentary and a concert offering a timely and a most interesting re-appraisal of his contribution to music - not to mention the Blockheads. Ian Dury was a genuine one-off. [http://www.bbc.co.uk/iplayer/episode/b00qb1qy/6\\_Music\\_Plays\\_It\\_Again\\_Ian\\_Dury\\_and\\_The\\_Blockheads\\_in\\_Concert/](http://www.bbc.co.uk/iplayer/episode/b00qb1qy/6_Music_Plays_It_Again_Ian_Dury_and_The_Blockheads_in_Concert/)

Furthermore, the synthesizer was given a thorough outing in a BBC4 television programme on electro-pop called *Synth Britannia*. You know: Human League, OMD, Ultravox, Visage, Depeche Mode, Gary Numan etc. I am prepared to say I was more sympathetic now than I was in the 1970s and 80s. Personally, I think Eurythmics were in a completely different class.

A good mix, all-in-all.

1 April 2010

## Broadstairs Folk Week 2010 - preview pt one

I like to check out some of the artists appearing in advance as BFW really is 'folk and whole lot more'...

### **Charlie Dore and the Hula Valley Orchestra**

Cool website and song clips of American hillbilly, western swing and popular favouristes of the 1930s.

[www.charliedore.com/index\\_flash.php](http://www.charliedore.com/index_flash.php)

### **Martin Simpson**

Regular of the BBC Radio 2 Folk Awards. Newest CD *True Stories* is on Spotify.

[www.martinsimpson.com/](http://www.martinsimpson.com/)

### **Pama International**

"Heavyweight dub sounds of now" - good for a late night of reggae at the pavilion.

[www.pamainternational.co.uk/](http://www.pamainternational.co.uk/)

### **Rachel Harrington with Rod Clements**

Chillin' sort-of-country stuff [www.rachelharrington.net/](http://www.rachelharrington.net/)

27 July 2010



## Broadstairs Folk Week 2010 - preview part 2

If you really don't *get* folk, or live music, at all then you are some-way short of understanding what is meant by '[expressive life](#)'. Folk music doesn't have to do it for you, but *something* should do it for you. I feel there is not much more that has been nourishing for my soul than the spine-tingling performances I have experienced by **Show of Hands** [www.showofhands.co.uk/](http://www.showofhands.co.uk/) and, therefore, I am looking forward to their sold-out concert at Broadstairs Folk Week. Listen and watch *Roots* from the 2006 album called *Witness*.

"At the christening, birthday, wedding or wake  
What can we sing until the morning breaks  
When the Indian, Asians, Afro, Celts  
It's in their blood and below the belt  
They're playing and dancing all night long  
So what have they got right that we've got wrong?"

On YouTube... [http://www.youtube.com/watch?feature=player\\_embedded&v=P5h4PFBuzvw#t=0](http://www.youtube.com/watch?feature=player_embedded&v=P5h4PFBuzvw#t=0)

### **The Demon Barber Road Show**

[www.thedemonbarbers.com/](http://www.thedemonbarbers.com/)

Radio 2 Folk Awards 2009 Best Live Act

Sheer versatility and entertainment shown on the video clip on their website.

We saw them at Broadstairs Folk Week in 2006.

### **The Shee**

[www.theshee.com](http://www.theshee.com)

**"The Shee are an exceptional all-female band showcasing powerful vocals and instrumental prowess.**

Described as 'flirtatiously funky' by The Scotsman, as well as 'boasting some of folk music's cutting-edge instrumentalists and singers' by the Daily Record, their music features original compositions alongside a wealth of traditional material."

### **Tom McConville Band**

[www.tommconville.co.uk/](http://www.tommconville.co.uk/)

Radio 2 Folk Awards 2009 Musician of the Year

Tom McConville - The Newcastle Fiddler - promo 9 mins:

[http://www.youtube.com/watch?feature=player\\_embedded&v=Y6n2f8EnwfY#t=0](http://www.youtube.com/watch?feature=player_embedded&v=Y6n2f8EnwfY#t=0)

### **U.N.I.T.E > Gathering of Strangers**

[http://web.me.com/tgu1/UNITE\\_Gatheringofstrangers/The\\_story\\_the\\_music.html](http://web.me.com/tgu1/UNITE_Gatheringofstrangers/The_story_the_music.html)

This could be really intriguing or ...

Looking forward to **Broadstairs Folk Week** [www.broadstairsfolkweek.org.uk](http://www.broadstairsfolkweek.org.uk)

3 August 2010

## "Let this summer last for one more week"



Viking Bay, Broadstairs

Although the Broadstairs Folk Week [preview 1](#) and [preview 2](#) featured the headline acts, there is real pleasure, to me, in the lesser known performers, and in the case of 'up and coming' seeing them develop. One awesome example is *Dan Walsh* supremo banjo player and singer, songwriter, arranger, and a graduate of the Newcastle folk degree course. Dan plays with *Will Pound* who has a battered briefcase full of harmonicas resulting in an amazing range of mouth-blown sounds. We first heard these two last year introduced by Alistair Anderson, their tutor, in the intimate setting of the sailing club. A year on, they command such confidence and skill. They also kicked off the Sunday evening concert to great acclaim at the new, enlarged marquee. We bought the CD 'Tomorrow's Still to Come'. [www.myspace.com/willpoundanddanwalsh](http://www.myspace.com/willpoundanddanwalsh)

*Show of Hands* with *Miranda Sykes* have reached a point of a playing a 'greatest hits' set with the knowing crowd singing word-perfect choruses. These days they have a much fuller sound on recordings and live - and *Miranda Sykes* is mesmerising on double-bass. In addition to her role as vocalist she was very impressive in a solo spot. [www.showofhands.co.uk](http://www.showofhands.co.uk)

*The Demon Barber Roadshow* was highly entertaining again with their folk-rock combination with four Lancashire cloggers, the energetic rapper sword-dance and the addition of a ska beat and a beat-box spot. [www.thedemonbarbers.com](http://www.thedemonbarbers.com)

*Colvin Quarmby* had somehow past us by but will never be forgotten. Gerry Colvin has wild hands, a demonic manner and sharply funny - he was very rude to the MC in a running gag. He was more charming, but still intense, in the face-the-music session. He has an interesting past, let us say. I loved the clearly enunciated political and savvy songs such as 'Go and ask somebody else' about market research. He said 'folk is what punk should have been'. The title for this post comes from them:

'turn the sun back up to heat... let this summer last for one more week.'

[www.colvinquarmby.co.uk](http://www.colvinquarmby.co.uk)

I shouldn't dwell on the mis-fired events, but the guys from *Trans Global Underground* played loud techno which emptied the marquee like I have never seen before. 'Unite: a gathering of strangers' appeared to be a concept about migration more appealing on paper than it was in delivery. We were also unimpressed by the on-stage petulance of *Dogan Mehmet* and felt sorry for *and The Deerhunters*.

*Jim Moray* was open and engaging at the face-the-music session with a solid formal degree in music composition, and passion for folk, expressed through deep knowledge and understanding shared with intelligence. [www.jimmoray.co.uk](http://www.jimmoray.co.uk)

We really like the face-the-music sessions especially when you get such characters as *Chris Sherburn* and *Denny Bartley* [www.lastnightsfun.com](http://www.lastnightsfun.com). FTM is so much more than the music - lead by *Tom and Barbara Brown*, not that we have the time to join their evening sing-arounds

[www.umbermusic.co.uk](http://www.umbermusic.co.uk).

Also liked:

*Tyde* are impressive guitar, violin and an accordion player (of 16 years Grr!) [www.tydefolk.co.uk](http://www.tydefolk.co.uk)

*Charlie Dore and the Hula Valley Orchestra* - fun sounds [www.charliedore.com](http://www.charliedore.com)

*Chris White and Julie Matthews* - excellent performance with attitude. Part of St Agnes Fountain, so will go and see them. [www.whileandmatthews.co.uk](http://www.whileandmatthews.co.uk) *And we did...*

*The Shee* - Scottish talent

*O'Hooley and Tidow* - lovely voices and humour [www.ohooleyandtidow.com](http://www.ohooleyandtidow.com)

*Liam Robinson* - from Lincolnshire [www.myspace.com/liamrobinsonlines](http://www.myspace.com/liamrobinsonlines)

Margaret joined the Bollywood Dancing with *Shamita Ray* and Middle Eastern Dance workshops - and, of course, the Circle dancing with marvellous *Lesley Laslett*.

The final concert was *The Roots Union* - we bought a CD - and *Ade Edmondson and the Bad Shepherds* who sung punk and related songs in folk idiom which rather underlined *Gerry Colvin's* point about 'folk being what punk should have been.'

[www.myspace.com/therootsunion](http://www.myspace.com/therootsunion)

[www.thebadshepherds.com](http://www.thebadshepherds.com)

See my photo-set at <http://www.flickr.com/photos/angus-willson/sets/72157621932884611/>

Book for next year 5-12 August 2011 [www.broadstairsfolkweek.org.uk](http://www.broadstairsfolkweek.org.uk)!

16 August 2010

## St Agnes Fountain concert

We saw Chris White and Julie Mathews at Broadstairs Folk Week and were wowed by their attitude, playing and glorious singing.

St Agnes Fountain is a Christmas-time combination, with Chris Leslie and David Hughes, which has achieved a tenth anniversary and played again in the Canterbury Cathedral International Study Centre.

We bought the new CD *Spirit of Christmas*. It was probably our only Christmas concert and will do very nicely, thank you.

**St Agnes Fountain**

<http://www.whileandmatthews.co.uk/aggie.php>

<http://www.stagnesfountain.co.uk>

This concert was promoted by [Folk in the Barn](#).

6 September 2010

## the songs of the protestors might enjoy a renaissance.

I have avoided writing about the protests against the proposed university tuition fees until now. A friend commented on the thought it was interesting the student protests were against a change that would not directly affect many of them: altruism and collective action not being ideas associated with the student body known as Thatcher's children.

Then, the astute Laura Barton writes in *The Guardian*, "It was just after the 30th anniversary of John Lennon's death that Nick Clegg, seemingly without a flicker of irony, chose to denounce those protesting against a rise in university tuition fees as "dreamers". Well, he may say so, but I'm sure they're not the only ones... It is my fervent hope, in these politically distasteful times, that the songs of the protestors, the songs of the dreamers, might enjoy something of a renaissance."

She continues about [Cage Against the Machine](#) but I was reminded that [St Agnes Fountain](#) told us at a concert that the Christmas song *Do You Hear What I Hear* was written in 1962 as plea for peace during the Cuban Missile Crisis. ([Wikipedia](#)) Knowing that background turns a pleasant ditty into a chilling time-frame.

I am struck that Laura's wish might become a reality with the [@UKUnCut](#) campaign [www.ukuncut.org.uk](http://www.ukuncut.org.uk) which is against corporate (Vodafone and HSBC) and personal (Philip Green) tax avoidance. This campaign of direct action against retailers, perhaps the first powered by Twitter, has the strength of the beneficiaries being not individual protesters but 'all of us' normal, decent tax-payers. They have some good chants and some actions are covered in YouTube and Flickr.

A good article on 'The philosophical significance of UK-Uncut' - and why it is being ignored - by Alan Finlayson appears here:  
<http://www.opendemocracy.net/ourkingdom/alan-finlayson/philosophical-significance-of-uk-uncut>

It's not that there aren't any recent protest songs (see posts on *Show of Hands* about [banks](#) and [culture](#) - and they have 'done' clone-towns and rural poverty. Also [Robb Johnson](#) heard at Broadstairs) but they don't really get mainstreamed. Online objections to the wealth of Simon Cowell, or the bastardisation of our popular culture, may be funny aswell as challenging but *Cage* won't change 'the system'. The charts and high-volume sales need an injection of contentious politics.

So, let's hear some of the old songs and hope, just maybe, some new ones will get written, too. Suggested topical and universal themes: fairness, justice.

"(What's So Funny) 'Bout Peace, Love and Understanding" ([Wikipedia](#)) Or Nick Lowe on YouTube... [http://www.youtube.com/watch?feature=player\\_embedded&v=P7txCdLCP9U#t=0](http://www.youtube.com/watch?feature=player_embedded&v=P7txCdLCP9U#t=0)

### Reference

'Cage Against the Machine can do far more than bring Radio 1 a silent night...', *The Guardian*, Laura Barton, 17 September 2010  
<http://www.guardian.co.uk/music/2010/dec/16/hail-hail-rock-n-roll>

### Added

A tweet sent me to *Captain Ska* 'Liar, Liar' (profanity alert in YouTube comments)  
[http://www.youtube.com/watch?feature=player\\_embedded&v=BQFwxw57NBI#t=0](http://www.youtube.com/watch?feature=player_embedded&v=BQFwxw57NBI#t=0)

**Added** 19 Dec 2010

Delighted that Beccy Pook (@Serrula) pointed me in the direction of 'a taste of the younger generation of protest singers': Grace Petrie [www.gracepetrie.com](http://www.gracepetrie.com)  
"Emily Davison Blues"  
[http://www.youtube.com/watch?feature=player\\_embedded&v=OjuGVfhzh08#t=0](http://www.youtube.com/watch?feature=player_embedded&v=OjuGVfhzh08#t=0)

18 December 2010

## **Broadstairs Folk Week Preview 2011**

The strapline is "Folk... and a whole lot more" and is the real -beauty of [Broadstairs Folk Week](#). The good people who run it post links to the booked artistes on their website and a very thorough printed programme.

I like there to be some political spirit in folk songs old and modern. It's music for a higher purpose beyond entertainment. We are in good measure this year with:  
Chumbawamba [www.chumba.com](http://www.chumba.com) [www.myspace.com/acoustichumbawamba](http://www.myspace.com/acoustichumbawamba)

Chumbawamba are supported by the return to Broadstairs by the uncompromised Robb Johnson  
[www.robbjohnson.co.uk/](http://www.robbjohnson.co.uk/)

Roy Bailey [www.roybailey.net/](http://www.roybailey.net/)

We also have the return of the uproarious Les Barker - folk-poet [www.mrsackroyd.com/](http://www.mrsackroyd.com/) (Possibly the worse website I have seen in 2011!)

The multi-talented Paul Sartin is doing 'a community piece' called *Changing Landscapes or What Dobbin Saw* and also playing as Belshazzar's Feast [www.belshazzarsfeast.co.uk/](http://www.belshazzarsfeast.co.uk/)

Others of interest...

Po' Girl [www.pogirl.net](http://www.pogirl.net)

Margaret is up for the Bollywood dance workshops!

30 July 2011

## **Broadstairs Folk Week Review 2011**

Another great week of entertainment in Broadstairs and we have enjoyed a different B&B. This year we also had two sets of visitors from Ashford.

Po' Girl were, indeed, fantastic with a most beguiling bucket-bass player.

Home Service, which includes John Tams, were marvellous.

As predicted we had a political evening, but we hadn't expected English cities to erupt the same night.

Two Robb Johnson CDs had to be bought. I don't know why we had previously missed out on the highly-regarded legend of Roy Bailey who told some charming stories at the *Face the Music* session.

George Papavgeris played the powerful '[Anytown](#)' at his *Face the Music* session.

The hugely talented 4Square from Manchester impressed again with their new material prompting a CD purchase.

We had some fun at the 'Sing like a bloke' workshop run by the Spooky Men's Chorale.

Margaret loved the three dancing sessions taking in Bollywood, Indian classical and Bangra.

15 August 2011

## CD album of the year 2011

We have just been to see the marvellous St Agnes Fountain again and bought the new *Best of...* double-CD (2011). See post from [last year](#)  
<http://pannage.blogspot.com/2010/12/st-agnes-fountain-concert.html>

Of course, CD purchase is a bit archaic. Increasingly, I am prompted to listen to music, old and new, on Spotify or YouTube - and often it will be listened to once only. A CD purchase is more often where we have seen a live act, and most likely it is not on Spotify at all.

I have been tempted by the Pink Floyd re-issue mega-box-sets but the opportunity to listen to a live performance of *Darkside of the Moon* for a limited period on their website meant I could satisfy my curiosity and save my money.

The surprise this year for big-act output was the joyous variety of *Superheavy* - which is a purchase deserving of frequent listening in the car. I also bought the excellent *Adele 21* chuffed at my [2008 prediction](#) that she showed more potential than Duffy. REM's *Collapse into Now*, billed as a return to form, is good but falls short of providing some distinctive new sounds from REM.

My choice for CD this year comes from Broadstairs Folk Week:

Runner up is [Robb Johnson](#) - two topical offerings *Man Walks into a Pub* (2010) and *Some Recent Protest Songs* (2011),

but my album of the year goes to... "young alternative folk quartet, from Manchester" [4Square](#)'s new album *Chronicles* (which is a play on chronic Les). Talent!

So much music goes unheard - and I knew none on this list, but the internet makes search, listening and finding commentary and background information so much easier. See

BBC Music Writers' Top 25 Albums of 2011



[http://www.bbc.co.uk/blogs/bbcmusic/2011/12/bbc\\_music\\_writers\\_top\\_25\\_album.html](http://www.bbc.co.uk/blogs/bbcmusic/2011/12/bbc_music_writers_top_25_album.html)

I liked the *Drive-By Truckers*.

5 December 2011

## Rock and choc: two books with global perspectives

I have read two books recently with an unexpected connection. Well, the thought *is* common as filtered through my geographical mind.

It is not news to me that Keith Richards is a genuine co-credited songwriter and that he resents what he calls lead-vocalist syndrome. In *Life* he lays his love-hate relationship with Mick Jagger on thick. The other key point he repeats is on his drug abuse: 'don't try this at home'. It is also very interesting on the importance of the record producer, other musicians involved and the studio. In this, he is generous to others.

What really struck me was the globe-trotting. *Keef* is known for news stories in particular locations such as the drug busts in his home-base called Redlands in Sussex and on tour in Toronto. He also de-bunks the press version of when he was seriously injured from a tree fall on Fiji which required brain surgery in New Zealand. It is also a feature of the creative jumble of recording of 'Exile on Main Street' (in 1971) that the Stones were tax-evaders living in different areas in the South of France. His respect for the American blues musicians is poignant. He also makes frequent references to the ordinary beginnings in Dartford, Kent as he moves home-base to Switzerland and Jamaica. Not to forget Chelsea, New York and Los Angeles, of course.

Being seriously rich affords a rootless existence in the modern era if you travel in comfortable style between four or more luxury homes on different continents and earn your living travelling the major cities. However, what does it mean in terms of gaining a world view?

The other book is *Chocolate Wars* by Deborah Cadbury. This is largely set in the nineteenth century and involves the global confectionary industrialists of Cadbury, Rowntree, Fry, Hershey, Lindt, Suchard. And this means the named people not just their companies. It is fascinating that in a pre-railway era these entrepreneurs travelled the countries of Europe to find out about the new processing techniques being developed by others. Industrial espionage, if you like. It also involves transatlantic journeys.



[Ripe cocoa pods](#) Flickr CC

Originally uploaded by [IITA Image Library](#)

It is also mind-boggling that the cocoa pods which is only grown in specific climatic conditions and, to this day, has little or no consumer value in those countries. When William Cadbury heard rumours in 1901 that a small percentage of their cocoa source came from two Portuguese colonies where slavery was still taking place he headed off to find out for himself.

Also in 1901, George Cadbury said "Just now it seems to me that speculators, trust mongers, and owners of enormous wealth are the greatest curse of this world and the cause of most of its poverty!"

Overall it is a fascinating story of highly principled and wealthy power-brokers with much of it speaking to our times. It spans morality in supply chains, factory villages, a range of social concerns, responses to war and political newspaper ownership.

Two books: worlds apart, yet universal concerns.

Both recommended.

Richards, Keith (with James Fox) (2010) *Life*, Phoenix/Orion.

Cadbury, Deborah (2010) *Chocolate Wars: from Cadbury to Kraft: 200 years of sweet success and bitter rivalry*, Harper Press.

Also

*The third wave of globalisation*, Alex Glennie and Will Straw, IPPR. 26 Jan 2012

[www.ippr.org/images/media/files/publication/2012/01/third-wave-globalisation\\_Jan2012\\_8551.pdf](http://www.ippr.org/images/media/files/publication/2012/01/third-wave-globalisation_Jan2012_8551.pdf)

2 February 2012

## Broadstairs Folk Week 2012 preview



Time has been a bit short for thorough preview this year but we are no-less enthused by the varied programme.

The [BFW website](#) has had a good overhaul and looks good.

### **Concert highlights:**

[Eddi Reader](#)

[Oysterband](#)

[Chris Wood](#)

[Tim Edey](#) will receive a Broadstairs homecoming as BBC Radio 2 Folk Musician of the Year 2012.  
[Breabach](#)  
[Lucy Ward](#)  
[Kathryn Roberts and Sean Lakeman](#)

And many more surprises, no doubt, and personal stories told in the face-the-music interviews at the Sailing Club each morning.

The photograph, which is used in the BFW brochure and on a postcard, includes us standing in the lavender gardens waiting for the march of the Ukeleles.

## **Broadstairs Folk Week 2013 Preview**



Folk and a whole lot more!

It's that time of year, anticipating a week of quality live entertainment.

In no particular order...

Fay Hield

<http://www.fayhield.com/>

On Spotify: [Fay Hield & The Hurricane Party – Orfeo](#)

Beautiful, traditional folk singing with good harmonies from the band.

The Old Dance School

<http://www.theolddanceschool.com/>

On Spotify: [The Old Dance School – Chasing The Light](#)

"Cinematic folk septet from England" fiddle tunes and some songs!

Larkin Poe

<http://www.larkinpoe.com/>

American "Soul singin' songwriting sisters"

On Spotify: [Larkin Poe – Thick as Thieves special edition - Live from Stongfjorden](#)

Oh, this I do like!

Capercaillie

<http://www.capercaillie.co.uk>

On Spotify: [Capercaillie – Roses And Tears](#) 2008

Hebridean folksongs including gaelic singing.

Spikedrivers

"gutsy slide guitar, rock-solid bass, infectious grooves and highly distinctive vocals"

<http://www.spikedrivers.co.uk>

On Spotify: [Spikedrivers – Front Porch Swing](#)

Delighted they are back (from 2005-ish): a great example of 'a whole lot more'. Their CDs are probably my 'most-listened-to-in-the-car' from any Broadstairs Folk Week.

Slim Chance

The show goes on - "the band Ronnie Lane formed when he left the Faces, is treading the boards again"

<http://www.slim-chance.co.uk/>

On Spotify: I think there is a little database confusion there, but this should work:

[Slim Chance – The Show Goes On: Songs Of Ronnie Lane](#)

Laye Sow Band

Senegalese

You Tube: <http://www.youtube.com/watch?v=544XIdk04OM>

I know this looks like a straightforward list of performers but the concerts is what we do - and the 'meet the artists / face the music sessions' at The Sailing Club.

There are many routes through Folk Week but we don't do sing-a-round or late-night ceilidhs.

There is an interesting looking feature on the suffragettes called The King's Horse.

[Broadstairs Folk Week](#) website

June 2013

## **Music of 2014**



Over on my [other blog](#) (now suspended) I reviewed the music I had heard live and recorded. From now on it will appear on [www.pannage.com](http://www.pannage.com).

### **CDs**

The two CDs bought, having seen them at Broadstairs Folk Week, and deserving special mention are:

Flossie Malavialle – The Tour Collection [www.flossie-malavialle.co.uk/](http://www.flossie-malavialle.co.uk/)

Sally Ironmonger – The Company I Keep [www.sallyironmonger.co.uk/](http://www.sallyironmonger.co.uk/)

These days CDs are mostly for the car. I haven't listed the others I play in the car here.

## Spotify

Online music has transformed the opportunity to listen to old and new music. Prompted by

1) a track on the radio (Suart Maconie Folk, Bob Harris Country, Johnnie Walker's Sound of the Seventies, or Cerys Mathews Radio6) or on TV (BBC4 mostly),

2) a review in the 'i' paper,

3) recommendation from twitter-friends @Dukkhboy, @BobDigby plus Simon Scoones or Rob Anderson on FB,

4) attending Broadstairs Folk Week or Folk in the Barn, or

5) sadly, news of a musician's death,

it is so easy to turn to the computer, call up an artiste or an album and listen. I like discovering new material from a familiar artiste as well as finding new recordings. However, the result is that I listen to more, but I am less likely to listen to an album repeatedly. So, I started keeping a list.

Fela Kuti – Roforo Fight, 1972

Bruce Springsteen – High Hopes, 2014

O'Hooley and Tiddow – The Hum, 2014

LAYLAM aka Carthy, Hardy, Farrel and Young, 2013

The Furrow Collective – At Our Next Meeting, 2014

Bombay Social Club – So Long, See You Tomorrow, 2014

Bombay Social Club – A Different Type of Fix, 2011

Bella Hardy – Battle Plan, 2013

Lisa Knapp – Hidden Seam

BB King and Eric Clapton – Riding With The King, 2000

Oysterband – Diamond On The Water, 2014

Salsa Celtica – The Tall Islands

Rosanne Cash – The River and the Thread, 2013

Robert Cray Band – In My Soul, 2014

David Crosby – Croz, 2014

Kaiser Chiefs - Education, Education, Education and War, 2014

Charlie Musselwhite – Juke Joint Chapel, 2013

Johnny Cash – Out Among The Stars, 2014

Paulo Nutini – Caustic Love, 2014

Anais Mitchell – Young Man in America, 2014

Paul Heaton and Jacqui Abbot – What Have We Become, 2014

Neil Finn – Dizzy Heights, 2013

Paul Heaton – Acid Country, 2010

Paul Heaton – Lust, 2012

Paul Heaton – The Cross-Eyed Rambler, 2008

Paul Heaton – The 8th, 2012

Toumani Diabate and Sidiki Diabate – Toumani and Sidiki, 2014

REM – Unplugged 1991 and 2001, 2014

Jeff Beck – Beckology

Deep Purple – Made in Japan

Deep Purple – In Rock

Cara Dillon – A Thousand Hearts, 2014

The Weaker Thans – Reconstruction Site

Neil Young – A Letter Home, 2014

CSNY – Tour Box, 1974

SteelEye Span – Wintersmith, 2013

Tom Waits – The Dime Store Novels no. 1

Bob Dylan – At Budokhan, 1979

Kasabian – 48:13, 2014

Chrissie Hynde – Stockholm, 2014  
 Nils Lofgren – Moon Tears (Live), 2014  
 Hothouse Flowers – The Platinum Collection  
 John Hiatt – Here To Stay – Best of 2000-12  
 Martyn Joseph – Tires Rushing By In The Rain, 2013  
 Manic Street Preachers – Futurology, 2014  
 Annie Haslam – Annie in Wonderland, 1997  
 Gentle Giant – Power and Glory, 1974  
 Ribbon Road – Roadside Dreams, 2012  
 Doyle Bramhall – Is It News, 2007  
 Doyle Bramhall – Fitchbery Street, 2003  
 Roger Waters – In the Flesh, 2000  
 Lucy Ward – Single Flame, 2013  
 The Furrow Collective – At Our Next Meeting, 2014  
 The Storys – Luck  
 Millers Daughter – So Hollywood, 2014  
 U2 – Songs Of Innocence, 2014  
 U2 – No Line On The Horizon, 2004  
 Cracker – Kerosene Hat, 1993  
 Leonard Cohen – Old Ideas, 2004  
 Camper Van Beethoven – Mutual Benefits  
 Camper Van Beethoven – Tusk, 2002 (This is extraordinary.)  
 Elton John – The Diving Board, 2013  
 Jackson Brown – Running on Empty, 1977  
 Pink Floyd – The Endless River, 2014 (The one of these with most multi-plays.)  
 Stevie Nicks – 24 Karat Gold, 2014  
 Lisa Knapp – Hidden Seam, 2013  
 Lady Maisery – Mayday, 2013  
 Bachman Turner Overdrive – You Ain't Seen Nothing Yet: the Collection, 2013  
 Janis Joplin – 18 Essential  
 Annie Lennox – Nostalgia, 2014 (disappointing)  
 Journey – Escape, 1981  
 Journey – Frontiers, 1983  
 Ben Watt – Hendra, 2014  
 Neil Young – Storytone, 2014  
 Alison Moyet – Live: minutes and seconds, 2014  
 The Full English – The Full English, 2014  
 Kate Rusby – Ghost, 2014  
 Steve Tilston – Happenstance, 2013  
 Ian McLagan and The Bump Band – Unites States, 2014  
 Neil Young – Dreamin' Live, 1992  
 World Party – Goodbye Jumbo, 1990  
 World Party – Bang! 1993  
 Joe Jackson – Sharp Shoes, 1979  
 Joe Jackson – The Duke, 2012  
 Joe Jackson – On Your Radio, 2013  
 Albion Christmas Band – A Sound in the Frosty Air, 2011  
 Albion Christmas Band – Traditional, 2009  
 Paulo Nutini, Caustic Love, 2014

BBC Radio 6 top 3 albums of 2014  
 3 First Aid Kit – Stay Gold



2 St Vincent – St Vincent  
1 The War On Drugs – Lost In The Dream

Still plenty of new listening to do in 2015, then!

## Great British Folk Festival

Skegness, December 2015

Spotify links to recent albums – and [playlist here](#)

### Headliners

- [Billy Bragg](#) – [Live at Union Chapel](#)
- [Steeleye Span](#) – [artist link](#)
- [Kathryn Roberts & Sean Lakeman](#) – [Hidden People 2012](#)
- [False Lights](#) – [Salvor 2015](#) – Sam Carter, Jim Moray.
- [Jacqui McShee's Pentangle](#) – [Passe Avant 1999/2009](#)
- [Fotheringay](#) – [Nothing More The Collected F 2015](#)
- [The Ric Sanders Trio](#) – [Standin' in the Corner 2015](#)
- [The Acoustic Strawbs](#) – [Baroque and Roll 2009](#)
- Eliza Carthy and The Wayward Band [You Know Me 2015](#)
- Sharon Shannon and Alan Connor – [In Galway 2015](#)
- Tom Robinson – [Only The Now 2015](#)
- The Unthanks – [Mount The Air 2015](#)
- Blazin' Fiddles – [Six 2013](#)
- Rackhouse Pilfer – [Love and Havoc 2014](#)
- Sam Lee – [The Fade in Time 2015](#)
- Demon Barbers – [Disco at the Tavern 2015](#)
- CC Smugglers – [Write What you Know 2015](#)
- Sam Carter – [The No Testament 2012](#)
- Folklaw – [The Tales That They Tell 2012](#)
- Karac Kennedy [Defiance 2013](#)  
[www.breakingtunes.com/karackennedy](http://www.breakingtunes.com/karackennedy)
- Moulettes – [Constellations 2014](#)
- The Jar Family – [Family First 2015](#)
- Clutching at Straws – [Come What May 2013](#)
- Coco and the Butterfields – [See the Sun EP 2014](#)
- Merlin's Keep – [www.merlinskeep.co.uk/](http://www.merlinskeep.co.uk/)
- Tradarr – [www.tradarr.com/](http://www.tradarr.com/)
- Magna Carta – [www.magnac.com](http://www.magnac.com) [The Fields of Eden 2015](#)
- The Band from County Hell – [Do these things happen to you? 2014](#)

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## Introducing Stage

- Strummin' Steve Jackson – [www.strumminstevejackson.com/](http://www.strumminstevejackson.com/) – <https://youtu.be/10IIPMsEb4>
- Fitzwallace – [Sweetheart 2015](http://www.saidthemaids.co.uk/)
- Said The Maiden – [www.saidthemaids.co.uk/](http://www.saidthemaids.co.uk/)
- Kings of the South Seas – <http://kingsofthesouthseas.com/>
- Gilded Thieves – [www.gildedthieves.co.uk](http://www.gildedthieves.co.uk/) – [Oh Sinner 2014](https://soundcloud.com/gildedthieves) single. <https://soundcloud.com/gildedthieves>
- Itchy Fingers – <http://itchyfingers.info/listen/>
- The Delta Ladies with Alan Glen – [www.deltaladies.com/2015/](http://www.deltaladies.com/2015/)
- Ellie Dibben – [www.elliedibben.co.uk](http://www.elliedibben.co.uk)
- Big Tent – [www.youtube.com/watch?v=7Sj0q6ZZvls](http://www.youtube.com/watch?v=7Sj0q6ZZvls)
- Chris Cleverley – <http://chriscleverley.com/> – [Apparitions 2015](https://www.youtube.com/watch?v=7Sj0q6ZZvls)
- Polly and The Billets Doux – [Money Tree 2014](https://www.youtube.com/watch?v=7Sj0q6ZZvls)
- Black Feathers – <http://theblackfeathers.com/> – [Strangers We Meet 2014](https://www.youtube.com/watch?v=7Sj0q6ZZvls)
- Dan Webster – [www.danwebster.co.uk/](http://www.danwebster.co.uk/)
- Tourdion French Dance Band [www.tourdion.co.uk/](http://www.tourdion.co.uk/)

## Music of 2016 – part one

It was an extraordinary start to 2016 for the loss of cultural icons.

I had heard the darkness of David Bowie's *Darkstar* before it was announced that he had died. It created a widespread out-pouring of grief and reflection. It had similarities with Queen's *Made in Heaven* (1995) where there was added poignancy once the background circumstances were widely known.

I wasn't a great fan of Prince's over-pomped pop music but I have seen him play with others on a Youtube clip with Tom Petty, Steve Winwood, Jeff Lynne and Dhani Harrison — "While My Guitar Gently Weeps" (2004) (<https://youtu.be/6SFNW5F8K9Y>) and now recognise his guitar-playing, musicianship and many collaborations. We now know he drove himself too hard. I could forgive most things for writing Nothing Compares 2U. <https://youtu.be/-ZCiHsIfiOg>



ELP | Emerson, Lake & Palmer - 40th Anniversary Reunion - Full Concert © 2010

In March 2016 Keith Emerson killed himself and I revisited some ELP. I have a string of the early albums but I had written elsewhere that I thought the music hadn't survived the test of time. I have also declared support for recordings of live music so I was pleased to find a Youtube clip of their 2010 40th anniversary reunion concert. <https://youtu.be/MyAtw0DVfTw>

David Bowie – Darkstar, 2016  
 Fairport Convention – Myths and Heroes, 2015 – before seeing them live twice.  
 Fairport Convention – Leige and Leaf,  
 London Orion Orchestra – Pink Floyd’s Wish You Were Here, 2016  
 The Poozies – Into the Well, 2015 – before seeing farewell tour concert  
 The Poozies – Changed Day Save Roots, 2003  
 Fay Hield – Old Adam, 2016  
 Mavis Staples – Livin’ on a High Note  
 Janis Joplin – Janis: Little Girl Blue (OMP) Soundtrack, 2016 – and watched the OMP on television  
 Graham Nash – The Path Tonight, 2016  
 Graham Nash – Take the Money and Rub, 2010  
 Bill Wyman – Bill Wyman 2015 Deluxe  
 Supertramp – Crime of the Century, 1974 and 1975 live  
 The Magnetic North – Prospect of Skelmersdale, 2016  
 Spencer Davis Group – Autumn, 1966  
 Steve Winwood – Revolutions, Best of, 2010  
 Various Artists – You Can All Join In, 1969  
 Santana – Corazon, 2014  
 Santana – Shapeshifter, 2010  
 Kacey Musgraves – Pageant Material, 2015  
 4Square – Duel, 2016  
 Afro Celt Sound System – The Source, 2016  
 Tanita Tikaram – Closer to the People, 2016  
 Eric Clapton – I Still Do, 2016  
 REM – Out of Time  
 Bob Dylan – Blonde on Blonde  
 Van Morrison – It’s Too Late to Stop Now (live) Vol. 1, 1974  
 Van Morrison – It’s Too Late to Stop Now (live) Vol. II, III and IV, 1974. Released 2016  
 Van Morrison – Astral Weeks (expanded edition)  
 Richard Ashcroft – These People, 2016  
 Al Stewart – Time Passages Live, 1978  
 Megson – Megson Live, 2013  
 Megson – Good Times Will Come Again, 2016  
 Emmylou Harris and Rodney Cowell – The Travelling Kind, 2015  
 Paul Simon – Stranger to Stranger, 2016  
 Nils Lofgren – Every Breath, 1993  
 Muse – Drone, 2016 – ready for Glastonbury.

# Shifting Sands

my music

[www.pannage.com/my-music](http://www.pannage.com/my-music)

## Angus Willson

1 December 2013

Updated Nov 2016