

COUNTRY MUSIC

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BRAND NEW TENNESSEE WALTZ

Jim Rooney. Appaloosa APO 12 (Italian Import). Brand New Tennessee Waltz / Be My Friend Tonight / Amanda / Heaven Come A Woman / Sabu (Visits The Twin Cities Alone) / We Must Believe In Magic / Fish And The Whistle / Dreaming My Dreams / Six White Horses / Satisfied Mind.

Recorded entirely in Nashville, this is Jim Rooney's second album for the Italian *Appaloosa* label.

Rooney ran Club 47, the progressive folkies haven in Cambridge, Mass, in the late -60's, and also performed as a duo with Bill Keith, with whom he is still associated. In 1969 they joined Richard Greene and Eric Weissberg in the Blue Velvet Band, who recorded one album and this marked Rooney's move into the country field.

In the '70's, Rooney recorded a solo album for the *Rounder* label and was also featured on the Mud Acre albums. Some of the personnel from Mud Acre (including Artie and Happy Traum, Bill Keith and Jim Rooney) later evolved into the Woodstock Mountain Review. Recently, Rooney has been touring with Bill Keith and Peter Rowan ●



ARTHUR WOOD

Bill Keith and Jim Rooney

Lee Clayton. Capitol EST 12139 (US Import). What's A Mother Gonna Do / Industry / Won't You Give Me One More Chance / Draggin' Them Chains / Where Is The Justice / Watcha Gonna Do / Oh How Lucky I Am / The Album Goes On.

The godfather of heavy-metal country-rock is back with his fourth solo album, and there is even more bile in his veins and acid dripping from his mouth than ever before. An air of pessimism is rife for the majority of the album.

'Industry' is by far the longest track on the album, clocking over seven minutes, where Clayton catalogues the cost of man's scientific progress, firmly pointing the

THE DREAM GOES ON

finger at the "corporate criminal", and the "keeping up with the Jones's" syndrome. He must have been in one of his extreme depressions when this was written.

Somehow or other, singer / songwriters seem unable to avoid the pitfall of writing songs about the boredom of touring, and 'Where Is The Justice' is no exception.

However, the two songs which close the album are partially optimistic. 'Oh How Lucky I Am', which has been released as a single, is lyrically reminiscent of a child's nursery rhyme. The final verse

of this song is fairly cosmic in content, and leads neatly into the last track, 'The Dream Goes On', which for me is the most commercial song on the album.

Let's hope that Clayton's dream does go on, because despite my criticism, I found the album excellent listening, although probably not everyone's cup of tea. It is very much a mood album, and periods of depression will be greatly aided by listening to it. After all, nobody has been lower than Clayton — or so he keeps telling us ●

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