Rick (Don Quixote) Roberts
by Jeff Palmer

Windsville - Rick Roberts (A&M)

When I first learnt I was listening to all the newsmen in rock and folk, I had the illusion of a libidinous song from high school. Regularly on the walk home from school, music would be blaring, if ever so scarce, and "lyrics" were ever so scarce, and the band would play through every story book. I'd be lying beside a stump or beneath a bush, hoping for a glimpse of the next big song. As the weekend grew nearer, the listening became more frantic, as I had to be prepared for the Saturday night dance. This scenario seemed far fetched to me, but now I realize that I listen to all those albums for the same reason he checked every bag: once in a while one matching brought a worthwhile discovery.

As far as I'm concerned, one of my better finds recently is Rick Roberts, whose debut album, Windsills, is refreshing and pleasant. All but one of the nine cuts on that record are written by Rick, and his songwriting has enough versatility so that his album doesn't bring on constant yawning. The soft acoustic songs are interspersed with rockers like "Two Lovely Women" and country tunes like "Pick Me Up on Your Way Down" to make a well balanced album. Rick's singing is immediately likable, and he doesn't fall easy way to drowning his voice in a guilty chorus, as Steve Stills' worse efforts have produced. Instead, five of those songs have Rick harmonizing with a different individual on each song, and those duets are sung sensitively and nicely. Among the people helping Rick out are David Crosby, Jackson Browne, Mike Daisey, Merle Haggard, and The Eagles. One of the Manassas band, who offer effective but now overpowering accompaniment.

Additionally, I had simple been able to get some pretty convincing to produce a man as Woundilla. For instance, "Sad Away" is seven minutes long, and one of the kind songs on the album. Now someone from the Woundilla School of Preproduction would probably wonder string vital to the song, and would therefore attempt a complete symphony, which would gradually build during those seven minutes to a rousing crescendo. And thereby strangle the song. Fortunately, David Andris is a perceptive producer who realizes that Rick Roberts is a good performer and doesn't need to be held in his orchestra.

As for my drinking buddy, his tastes are more capricious now, and the POWERFUL and his friend Fishman will never be able to catch our tastes, but I'll bet he'll still keep hunting through those bags. I'll keep hunting, too.

Skip Battin - ex-Byrd no. 2
by Jeff Palmer

Skip Battin (Signpost)

Skip Battin, in collaboration with Kim Fowley, has written some songs for the Byrds, which significantly stand out from the group's other songs. When Fowley materialized it was not in a relationship with the Byrds. But he had been anxious to hear, notably "Texas" and "Jamaica Say You Will." Skip offered an LP of the same name, and its not in his music. The performances of these songs, though, are enjoyable instrumentally, because he has Roger and Clarence helping with the guitar, mandolin and dobro. But the album credits are Spunky McFarlane, Andy Sweet (and Our Gang) singing background vocals.

It's obvious that Skip and Kim are preoccupied with the past, as the essential songs consists of old ballad tunes, knee deep mincing and fey attitudes, and dull lyrics, while the other Byrds show more variety andirdness in their songs. All the songs on Skip Battin's debut Battin (Kim Fowley) composition and the album suffers from monotone music and dull lyrics, while the other Byrds show more variety andirdness in their songs. All the songs on Skip Battin's debut Battin (Kim Fowley) composition and the album suffers from monotone music and dull lyrics, while the other Byrds show more variety andirdness in their songs. All the songs on Skip Battin's debut Battin (Kim Fowley) composition and the album suffers from monotone music and dull lyrics, while the other Byrds show more variety andirdness in their songs. 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