

zigzag 37
15p Vol4 No1

**SPECIAL
ALBUM
OFFER**



CHARLIE WATTS

NILS LOFGRIN GRATEFUL DEAD COUNTRY JOE + MORE

LINDISFARNE

NEW ALBUM
ROLL ON, RUBY
CAS 1076

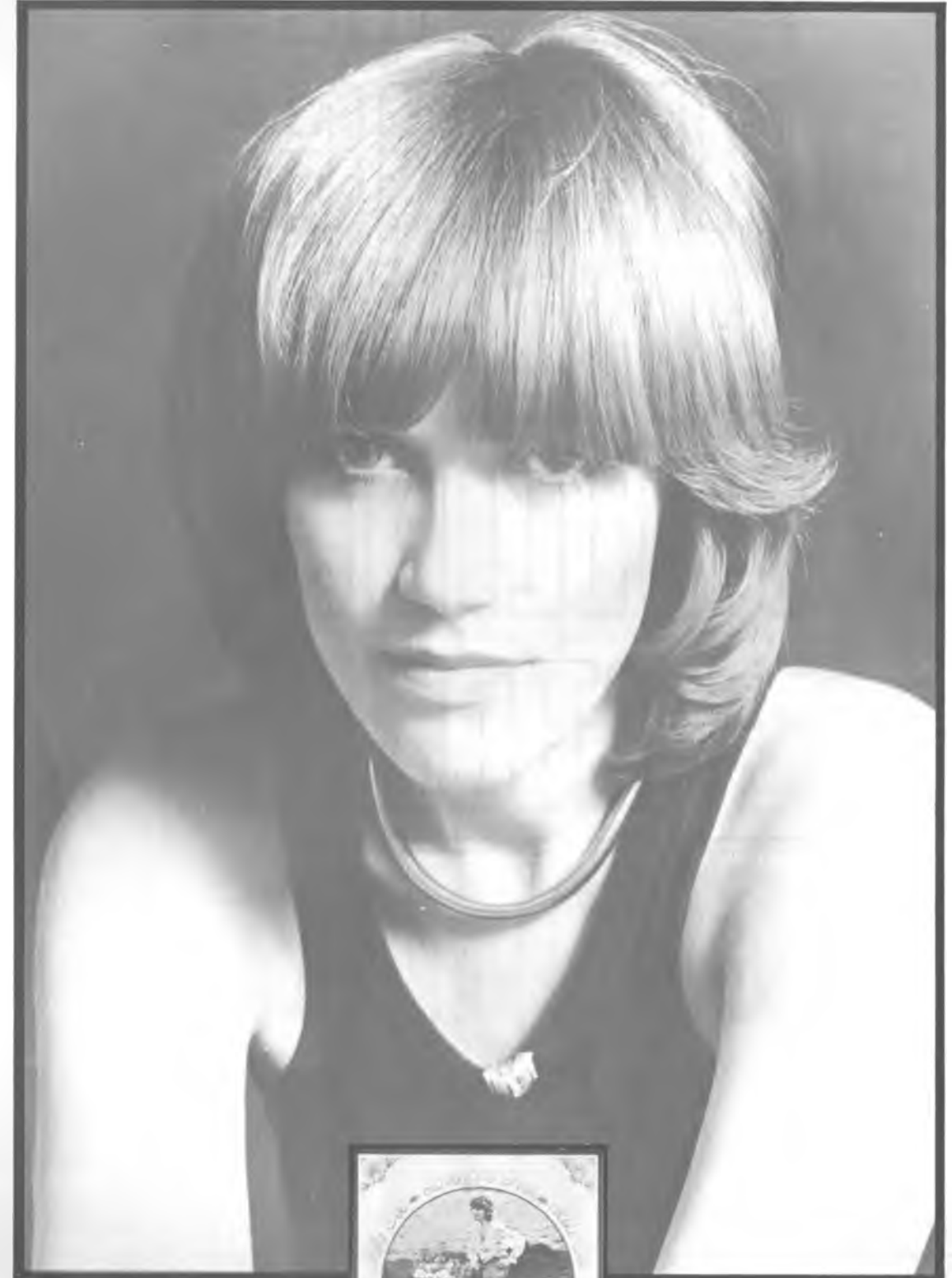


Marketed by B&C Records,
37 Soho Square, London, W.1.

APPEARING AT

Dec 4 Town Hall, CHELTENHAM · Dec 6 Floral Hall, SOUTHPORT
Dec 7 University, LOUGHBOROUGH · Dec 8 Imperial College, LONDON
Dec 9 Winter Gardens, BOURNMOUTH · Dec 12 Branwyn Hall, SWANSEA
Dec 13 Town Hall, READING · Dec 14 In Concert, RADIO ONE
Dec 15 The Kursaal, SOUTHEND · Dec 19 Town Hall, MIDDLESBOROUGH
Dec 20 City Hall, NEWCASTLE

KIKI DEE LOVING & FREE



Kiki Dee's first album
on **Rocket Records**
Available now
PGL 5



Distributed by Island Records Ltd.

Kiki Dee on tour with
Elton John, who also
produced the album

THE ROCKET RECORD COMPANY
101 Wardour Street London W1V 4QD
Tel: 01-437 5047

Includes her hit single
AMOREUSE

THE DRINKING MAN'S ROLLING STONE CHARLIE WATTS

Charlie Watts is the guy who smiles those dry smiles in the TV cutaway shots during Rolling Stones performances. You never read anything about him, which is because he genuinely doesn't think he's got anything to say.

He leaves the shenanigans to Jagger, yet I've always been fascinated by him. Other drummers have described his work to me as: 'Very good, very rhythmic'. On the Stones British tour he was hardly visible, placed as he was at the back of the stage. We met in Copenhagen on the group's day off. The occasion was a party for the Scandinavian press at the Eden Club, the only porno club left in Denmark. Charlie was drinking beers from the bottle and talking mainly with Bill Wyman. He went out to dinner with Jagger, then we met up in his room in the hotel in Copenhagen. When I went in he was playing Fats Waller on his stereo. He ordered some beers and we settled down to talk. I thought it was worth tracking him down. He's a very pleasant relaxed guy.

ZZ: You were in bands before you joined the Stones—or in a band, to be more precise.

CW: Classic introduction! Yes, I was in a few bands. The thing was that Cyril Davies was the guy that got the bands together, if you're talking about the early days, and I was with a band prior to the time I met Alexis [Korner]. We played in a coffee-bar called the Troubadour in Brompton Road, which is owned by some very lovely people, and Alexis came down. It was the first time I ever met Ginger Baker, which to me was a big thing, a long time ago, and then I left and came to the place we're sitting in now. Then when I went back to England, Alexis rang and said he'd got a band together. I arrived at the rehearsal hall, which was—for discographers!—the Roundhouse in Wardour Street, and there were a lot of people there: Dick Heckstall-Smith, Cyril Davies, Alexis, and my wife-to-be... I just met a lot of people there that meant a lot to me in future life.

ZZ: Was Jack Bruce there at that time?

CW: No, Jack joined the band a few months after. A very good friend of mine was playing bass at the time. Art student, you know! I think Alexis had got a band round him comprising one of the finest bands at that time in London, the John Birch Octet, which had Ginger—who replaced me—and before Ginger did that I was fortunate enough to play with Jack Bruce for six months—and also there was... oh, I've forgotten all their names! There was Graham Bond—alto and organ player in the band that Jack and Ginger played with.

ZZ: So really in those days you were very into jazz. How did you come into rock?

CW: I wasn't involved in jazz, no. Ginger Baker, Jack Bruce, Tubby Hayes, people like that, they were into jazz. That's what I love, what I've always loved—I think Ronnie Scott's a lovely guy—I've always thought that. I mean I don't know him as a person, but I think what he does is fantastic. That's always been something that I've done. I couldn't stand rock'n'roll, Mick, Keith and Brian turned me on to rock'n'roll. Alexis and Cyril turned me on to blues to start with, and Mick, Keith and Brian turned me on to good rock'n'roll—which is just black American music, which is just jazz anyway!

ZZ: I remember some years ago Melody Maker running your writing and drawings on Charlie Parker.

CW: Yeah, that's just something that I did as a kid. He's been an idol of mine—like football players, that sort of thing. Parker was just something that for some reason meant a lot to me. I don't know why. Him and Bunk Johnson. Me, and a friend of mind, Davy Green, we used to just listen to Charlie Parker, and Davy was and still is a much finer musician than I am. He knew every lick he was playing! I didn't, I just used to listen and think it was marvellous for the heart. You really have to be a fine player to be that good at playing jazz, and I was never that fine a player. Maybe I am—people say that, but I don't think so. You have to be that good to play that stuff, those many

changes.

ZZ: To be a drummer therefore with a group like the Rolling Stones...

CW: Oh, that's a groove! The Rolling Stones is a *band*! People can argue about music and motion and all that—I can understand why they can argue about that, but as a band, for ten years, playing, that's a *band*, it's the same as Duke Ellington, it's playing with a *band*. Now the other thing of playing a type of music... when I started playing, if you didn't play like Roy Haynes you were out, man! And very few people living today can play that good, very few. Aynsley Dunbar can do that shit, and a few others, but very few people can play that good. But if you didn't play like that, it's really stereotyped—jazz gets like that, that's what happens to you.

ZZ: Playing in the Stones, then—does it ever get frustrating for a drummer?

CW: No, because if I was that good, I could bring more colour, tone—I could be Charlie Moffat in the band, if you talk about drummers, there's a tasteful drummer, Charlie Moffat. I could be Jack DeJohnette—if I was that good, you know. I'm not that good a player. Maybe it doesn't need that way of thinking, I can understand that. Getting back to when I was first turned on to rock'n'roll, I never really thought about it, I used to listen to saxophone players. But to play it, which seems so easy—to play it well, that's another thing. There's a lot of people that have played it excellently—the Fats Domino band is a classic example, Chuck Berry. I can hear jazz that's terrible, you know, nothing happens. And you can hear Chuck, 'Reeling And Rocking', and it's Count Basie to me. I mean, it's not the same music, but it's the same thing going on.

ZZ: Are there any drummers in rock music who you think are good?

CW: Of course there are. Of course, if you play something you always think of people that play it better than you, but that doesn't mean to say they're good. It's always difficult when you ask someone if someone plays it better. But there are people, of course there are, who play it much better than I can. I just play with a band, which is what I've always wanted to do. I've never wanted to be Gene Krupa, although I've seen him play and I loved it.

ZZ: Or Buddy Rich?

CW: Yeah, I'd love to be Buddy Rich! But I've always wanted to play with somebody—you know, I'd sooner be somebody like Roy Haynes than Buddy Rich. Tony Williams—that's what I'd love to be, but I'm not. I don't mean I'd darken my skin and move to New York for that! I mean I'm just not him, he's another guy, but I'd love to be that fine at what I do.

ZZ: You never seem, to the public anyway, to have pushed yourself forward.

CW: I don't really give a shit about the public, that's why. Well, when I say I don't give a shit, I mean I do, you know, I like people, but what I do, I could name ten million people that do it equally as well. But I just happen to be there.

To me, music is moments, and if you happen to be there at the moment when it's made, that's a moment that you're known for. I mean, you could miss that session, or have diarrhoea for eight weeks, and you've missed the finest sessions the world's ever known, all because you had diarrhoea. No, I've never pushed myself, I see nothing to push, to be honest, because to me it's blatantly obvious what I do. I don't really pretend to be anything other than what I do.

ZZ: Well, in the band, there is Mick out front, and surrounded by photographers and things, and you've always been obviously quite satisfied to remain very much in the background.

CW: I've never really thought about that. On stage, that's the buzz... I loved all the mad things that go on, I'm not talking about now, but when we first used to tour, the Beatle era, I loved that whole fanatic crowd reaction. But when we stopped playing I couldn't understand it, hated it. You couldn't go into a shop, couldn't walk in the street, drove me crazy. It's not like that now, fortunately, we've grown up a bit, but I couldn't stand that, it used to drive me up the wall. It's silly. I mean I could understand it, but it was silly to me.

ZZ: Were you glad when the group decided to go back on the road two and a half years ago?

CW: To me, the group's never left the road. I've been on the road for eleven years! To you, maybe the group's been on the road for two and a half years, but...

ZZ: But there was a period when you stopped going on the road, wasn't there?

CW: Yeah, we don't go on the road for

another scene, but I've never ever gone into that. I know the technical things, how you can splice and all that, but I've never been interested, I don't want to know. Because to me, the whole point of it is in that room at the time you do it—that's good. And if they get it on tape—that's good. But that's a failing in me, I know that, because I've been involved in this business for a long time and I just don't bother. Which brings us back to the question you asked—no, I don't push myself, because I don't bother, I'm not interested in pushing myself for the reasons you're talking about.

ZZ: When I was talking to Mick, he said that in the future the people in the group could go perhaps and do one or two things they like on their own, as long as they came back and the group was always there. Would you ever like to play in a jazz group, for instance, just for a night or two?

CW: Oh, I'd play with anyone who asked me, but people have got to ask you. It's like sessions—people say to me 'Do you do sessions?' Yeah, I've done two! Which is fine, but people never ask me. But I don't live in England, which is a bit of a drag as far as sessions go, although it's lovely otherwise. It's just a question of people asking you to turn up. Alan White gets booked on all the sessions under the sun. He's a fine drummer, he can take all that shit. I can't—if I don't know somebody on the session I'm terrified! I've never done it, I've only played with friends, you know, it's always been a laugh. I get the horrors if I play with Ron Wood or someone, who I know! To do sessions you've got to be a certain type of person. People have asked me to do things, but I think there are other



a year, but my time's taken up in the studio, going back listening to mixes. I don't know anything about mixes or anything, honestly, but I listen to it, I know if I like it, that's all I can say, me personally, 'I like that,' but I don't know about mixes or anything. And it's never bothered me. Which brings me back to why I like jazz, because to me jazz is played by two or eighty-eight people sitting live in a room—that's what I listen to. After that, it's all bullshit—which can be great, which can work out fine, you know, that's producing, that's

people that can do it better—and that's not being modest. They might argue that it's being modest, but that's the way I think.

ZZ: Musically, what would you like to do, looking ahead?

CW: I'm the sort of player that needs to be kicked up the arse, i.e. he needs somebody around him that's that brilliant it sends him along. I couldn't turn music round personally. There are certain people that think they can, and certainly do turn it round. I'm not that sort of player. I sit there, and I hear what's

going on, and if I can make it, that's fine. I'm not that sort of player. I'm not that sort of person, anyway.

ZZ: Who drives you on then in the group?

CW: In the group . . . I should think Keith, Mick Taylor and Mick Jagger would drive me on—but then, that's half the group! That's what I'm saying, that's the group I'm with—I know them. It's really a personal thing when you play, and also you know each other, you know what you do. Maybe I should try things other than what I do, but I never have done, or maybe I've never had the opportunity, or maybe I'm not good enough to, I don't give a shit what it is. Maybe it will happen, maybe I'll be with Henry Mancini next week. I don't mind, I'd love to play with Henry Mancini. I'd sooner play with somebody else, but . . . do you know what I mean? There's that extreme of playing. Am I boring you?

ZZ: Not at all. You're so retiring!

CW: I have to be pushed along a lot, because I'm a lazy bugger. I can't often make where I'm being pushed, but I have to be pushed anyway. That doesn't mean to say I'm not conscientious about what I do, because I am, but if I was going to play with let's say Dick Heckstall-Smith, I'd really have to know him to be comfortable. With him I would, because I know him, but I'd be really worried about doing it—that's obvious, anyone would be. I'd love to play with Ron Matheson, I think he's a superb bass player. But I'd have to do a few just 'mucking around' things, I suppose the word is 'jams', because he's dynamite. I'd love to do something with somebody like that. And Trevor Lawrence, saxophone player who's on the tour, I'd love to do something with Trevor, but what do you do? Maybe you just sit down and play, I don't know, it gets down to that ridiculous level. I think about it too much to talk about it really, playing with other people.

ZZ: You think about it but don't do it.

CW: I'm never asked to do it. I don't want to fix up sessions. Glyn Johns is the one guy that's ever asked me to play. Now, he's not even a musician, he's a producer and engineer. He would ring me up and say 'Come down and do this,' and I'd say 'Well, who's on it?' And the last thing, the Howlin' Wolf thing, I really had the horrors, because Eric Clapton was there, Stevie Winwood, all these people, and I'd never played with them. The only thing that held me together was that Bill Wyman was there. So I arrived, and we did it, and it was real fun for me. I don't know what happened, I mean whether it was good or bad, but I enjoyed it. Now if doing sessions is like that, that's fun, I could do that all week. I don't know if everyone else enjoyed it, but I did—I thought it was great. But then I was kicked into that position, right—somebody rang me up and said 'We haven't got a drummer, come and do it' and you had no alternative.

ZZ: When you're not playing, what do you do?

CW: I usually practise an hour a day,

which is something I never did when I started playing. I love that thing that Ginger says—when he gets to thirty-six he wouldn't be able to do it—and I think he's right. But I never practised when I first started to play, I used to just turn up and sort of bluff it with an Ivy League suit. Maybe I didn't, you know, but that's the way I looked at it—you just turned up as sharp as you could with your kit. But now I practise. I suppose I waste time really, because I should do other things. But it's very difficult, because the things I want to do take more time than just fooling about at it. I don't really want to do anything other than play the drums well. And to play them well you should work every day of the week for ever, and I don't do that. So I'm sort of in the middle. The way I live I should really be able to write or paint or draw, one of those silly things, which is lovely but you can't do that as a part-time occupation.

ZZ: But you do draw still, don't you?

CW: Yes, but it's bullshit. That doesn't mean to say it's not good—I think they're marvellous! But they're not really because there's no work involved. You can't do things without working at them, and I don't get the time to work. And then I just sit around and mope. Working on the road, which is what we do, if you're not doing it you go out and have a good time. After that it wears off, or you sit at home and get drunk, and then you're in limbo, where you don't quite know what to do, because there's no substitute for working every night of the week. It's a drug. It's something that for some reason people do. Count Basie's done it for fifty years, working round the world. I know it's a living, money, obvious explanations, but still there's that thing—he has to do it. He goes out and does it. The same thing I think applies with us. It's something you have to do if you're a band—that's what I was saying earlier about the Rolling Stones, to me they're a band. It's work, fun, everything, it's a lifestyle. And I think most bands are a lifestyle. I like that—you make a way of life. And I don't know any other, that's what mucks you up. For me, there's no other way of life. If tomorrow it packs up, fine. C'est la vie, as they say in Germany.

ZZ: You would really think that, if it packed up?

CW: Yes, I really couldn't give a shit. If it had packed up the second year we were going! What I mean is, I don't wish it would pack up, but if it did, if nobody turned up for gigs . . . we'd probably still keep going, to be honest! That's what I mean, I think that there'd be something there, we'd still carry on playing for ourselves—which is mainly the point, I think. But then you get to a point where you've done it so much. It happened before, getting back to the Cyril Davies and Alexis Korner thing, Alexis asked Ginger to join. I knew he was going to join, and he's a much finer drummer than I am, much more versatile—he's a better drummer. Now whether you like what he plays or you like what I play, that's

nothing to do with it really. From my point of view, he's a finer drummer than I am. And I just said 'I can't make that gig' because he could make it so much better.

ZZ: So from what you say, the Stones could be appearing for another ten years?

CW: Of course they could. That's why when everybody that does interviews says 'How long will it last?' . . . Because of the generation we're in and because of the enormity of their success and the greatness of what they did, the Beatles are always used as a class. Like tonight at the interviews, every interview was related to either ten years ago or your extension from when the Beatles broke up. You know, 'How long do you see yourself going longer than the Beatles?' We've always been referred to the Beatles, for obvious reasons, but it really doesn't matter because we're nothing like them. I mean, I think we are a lot alike, as people, but our influences were not really alike.

ZZ: But you don't seem as a group to have the disintegrating thing that happened to the Beatles.

CW: It could happen, could happen. But you must remember the Beatles were in a terrible situation really. Well, the finest situation in showbiz, but as people they were put in a terrible situation. I always think they should get together and play a lot, but I can understand why they don't. But I don't know them very well—I only know Ringo and George. I know them, but I don't know the motives. I don't see the point of George going on tour and Paul going on tour unless they go together. Which gets you back to that pulling thing, which they went through. We haven't been through that because it's always been rather final, in a way. Nobody's really bothered, you always just did what you did. I don't think it was really put on us like it was put on them. They really didn't know what they were doing in the end, I don't think, whereas it never happened like that with us—it was always, like, the band was doing something. And it still is, although Jagger is the front-man, but it's still the band. If the band don't go and work, Mick'll go and work on his own. That'll be a confrontation, but it never works like that because Mick doesn't do that.

ZZ: You mean Mick Jagger?

CW: Yeah, Mick Taylor will work on his own anyway, I think. He's a musician—a fine musician. He's one of those guys you could ring up at twelve o'clock at night and say 'come and play something' and he'll play beautifully. Whereas I'm not like that. I'm not a musician—he is.

ZZ: Do you buy a lot of records these days?

CW: I find that I buy stuff that I remember, which shows your age I think. I must admit I got turned on to things like the Pink Floyd 'Dark Side Of The Moon' by my brother-in-law, who played it incessantly. It's a great album, I think they're marvellous. I mean, they were marvellous before I heard that, but I'd

never have bought the album. Whereas I would go out and buy Duke Ellington or something. But that's what a dumb thing I do, it's just my taste—which can be called bad or good.

ZZ: So you basically still buy jazz records?

CW: No, I buy anything. I never really liked pop music, I hate it, but good pop music surpasses a lot. Like 'Flamingo' by Earl Bostic was the first record I ever heard about as a kid, when I was eleven years of age. I still have the original ten-inch LP. That to me is a great pop record, and it surpasses everything. John Lennon's 'Imagine' is a great pop record. Four Seasons . . . you can just go on forever. Pop records. So, I don't like pop records, but when I hear the ones I like—yeah! I have to be turned on to them. When I first joined the Rolling Stones I knew sod all about it—they turned me on to it. But I don't buy that sort of thing—I'd sooner hear Eddie 'Lockjaw' Davis or someone. I'd sooner buy a Shostakovich or someone. I'd buy anyone. I don't really want to get down to quoting who you like, which is boring. Bowie's great, I think—some of the stuff he's done. Some of it's terrible. He's a great guy, actually, but some of it I don't like. Didn't like 'Jean Genie' and all those. 'Starman' was classic—that'll go on for ever. 'Jean Genie' won't go any further than next week, I don't think. I think it was bullshit. But 'Starman' was a good record, well-written, well played, everything. Singles are really funny—there was some guy tonight at an interview earlier asking Keith about singles. And singles really are important, that's the instant thing, that's lovely, if you make one that's like that. That's what's so great about the Beatles—they did so many great records, one after another, excellent singles. They never missed, to me anyway. Every time I heard one I thought 'Well, yes, that one's together!' It doesn't really mean music, in a way. I can only listen to a bit of it, and then I get fed up with it—not because it's rock'n'roll or anything, but because of what it is. Like 'Angie', which is our single, is not the best track on the album, I don't think. But it doesn't matter.

ZZ: It's a very different thing to be judged over, a single. Commerce enters into it, and all sorts of things . . .

CW: It's not necessarily commerce, it's instantly recognisable by a majority of people. Now, there'd be ten per cent of people who really love what I play on a record player. It's happened before—people come in here and I put a record on and everybody walks out. Who wants to hear Fats Waller? Nobody. But there's ten per cent of people that do—the guy is great, and the people who walk out aren't going to say he isn't great because they know he's great, but there's something else they want to listen to. But if you can keep the whole people there dancing all the time, that's the turn-on. I think 'Brown Sugar' was a good single, but the best single we did in a long while was 'Honky Tonk Women'. That's one that I really knew when it came on, because a lot of people dug it, they just



couldn't stop moving. And that's what it is—just instant 'move your arse'. That's all they are. There's some with magic—I think that one's got magic—and there's a lot of others, you could go on for ever

naming people. Al Green, Stevie Wonder, who's a genius, I think. Well no, he's not a genius, but I mean nearing that sort of proportion at what he does.

Michael Wale

Bees Make Honey



Music Every Night

Their first album on EMI-out now EMC 3013

On Tour

November 27 Kirklevington Country Club
29 Dingwalls
30 Bedford College
1 Lanchester Poly, Coventry
5 Lafayette, Wolverhampton
6 Gilbert Murray College, Oakley, Leics.
7 Oxford Poly.
8 Eastbourne College

December 11 Musters Hotel, Nottingham
13 Great Hall, Penglais, Aberystwyth
15 Guildford
16 Queen's Hotel, Southend
17 Nag's Head, High Wycombe
19 Royal Grammar School, High Wycombe
20 Hope & Anchor, Islington

EMI Records Limited,
20, Manchester Square, London W1A 1ES



Mighty Baby ~ From Infancy To Adolescence



Remember Mighty Baby? Got their records? If the name sounds familiar but you've never heard them, then you've missed out on easily one of the best British bands ever. And I mean *totally* missed out, because Mighty Baby have long since ceased to exist. All that remains from their seven year history are two albums, a few singles, and a 16-minute track on the Glastonbury triple LP. Seven years may sound like a long time to produce a comparatively small amount of recorded work, but hardly anything went right for the band. Considering the trouble, bad management and general hard times that they had it's a wonder they stayed together for so long. When they finally called it quits nobody seemed to notice, and to most people who knew them, they're just a hazy memory now.

I've been meaning to dwell extensively on the virtues of Mighty Baby for a long time but have previously been hampered by a near-complete lack of information regarding their background history. So obviously such a premature article would have consisted of 90 per cent wild, unabashed raving praise, and 10 per cent facts and info... hardly the stuff of which ZigZag articles are made! But now I think the time is right for a fuller investigation into the life and times of the Baby, firstly because the ex-members of the band are currently re-emerging with a number of excellent and varied musical ventures of their own, and secondly because after having talks with lead guitarist Martin Stone, I have now managed to piece together the whole story from beginning to end, and filled in all the missing details.

But first let me mention a couple of things that finally provoked and encouraged me to go ahead with this article. Way back, when the idea of writing for ZigZag wasn't even a twitch at the end of me biro, I can remember studiously listening to Mighty Baby's first LP while reading an interview with them in the sorely-missed 'Plug & Socket' supplement of the old IT. In that and accompanying album reviews, the name of Martin Stone cropped up regularly with particular reference to his 'technical expertise as a guitarist'. So I made a point of listening carefully to all the lead guitar work... not that you could possibly miss it as it's so utterly distinctive and inventive, but more about that later. Time passed, and an unbelievable five years later the name Martin Stone appears once again as part of a multi-talented ensemble with the curious name of Chilli Willi And The Red Hot Peppers. Three local gigs gave me the chance to see Chilli Willi and chat with Martin who was more than willing to spill out all the relevant details concerning Mighty Baby, a subject that he talks about with great affection. All that and the fact that the first Baby LP stands up, even now, as one of the great unacclaimed classics of British rock, persuaded me to put pen to paper so that their story might be recorded for the purposes of posterity if nothing

else, and perhaps more importantly, so that Chilli Willi, and Ace (another Baby derivative) might be investigated further, as they are remarkable bands and more than worthy of all the praise that will hopefully be heaped upon them in the future! Right, I'll end all this waffle now and get down to business, bearing in mind that I've got a very soft spot for Mighty Baby.

It all started around 1963-4 with a group called the Boys playing a mixture of earthy R&B and crude pop to an audience of first generation Mods. This of course was prior to the whole Mods phenomenon and everything that became associated with it exploding on a national level, and long before the Who emerged as the number one Mods group. By that time the Boys had changed their name to the Action and consisted of Pete Watson [lead guitar], Mike 'Ace' Evans [bass], Rober Powell [drums], Reg King [vocals], and Alan 'Bam' King [guitar]. Through varying their style to incorporate a lot of Tamla Motown and other black pop stuff they had managed to cultivate a large and very enthusiastic 'skin-head' following, 'trying frantically to identify with them. It was like a ridiculous game really, pilled out of our heads, pretending to be clever, when really we were just thick'. [Robert-IT62] 'Whenever we played in Portsmouth, for example, a huge cavalcade of scooters used to meet us outside the town and escort us to the gig.' [Bam-IT62] Even in these early days things looked very bright indeed for the Action despite 'two years of constantly changing managements, none of whom had achieved anything for them apart from laying promises on them with disenchanting frequency'. They did however sign with EMI "because George Martin was the first person we were to come across who really wanted to do something for us without trying to con us"—[Roger], and made a poorly promoted single called 'I'll Keep On Holding On' which, much to everyone's disappointment never climbed higher than the bottom of the Top 30. But they continued playing to devoted, ecstatic audiences at their regular hang-out, 'The Scene', and such was their ever-widening reputation that they used to attract hordes of 'crop-heads' from 'hardened mod centres like Leicester,' and when you consider the fairly substantial critical success they achieved as well, [Melody Maker named them the most promising new group of 1966], they should have been huge. But like the unnamed author of that piece in IT62 says—'The Action were into the mod thing long before the Who, and the trouble was that they never had the hustling inventiveness of Chris Stamp and Kit Lambert going for them. Nobody really gauged the extent of their potential and exploited it'. And naturally enough they suffered as a result. Four more singles were made [see discography at the end of this piece], and except for one, 'Shadows And Reflections',

they all went practically nowhere chart-wise.

By this time Reg King was writing most of the band's original material, and they were playing things like The Association's 'Pandora's Golden Heebie Jeebies'—very rhythmic dance numbers that while being basically straightforward 'pop' were just a little bit out of the ordinary. As far as their future was concerned however, things were beginning to look rather precarious. Their illusions of making it 'big' began to fade and they discovered that their manager had been conning them all along which did nothing to help their confidence or improve their less than luxurious financial position. So he got the chop, and they carried on without a manager for a while although it meant that they did very little work but 'helped them to find their direction'. Then Pete Watson left and was replaced by Ian Whiteman whose early connections with the group were very tenuous as he was undecided about a career in music. In fact Ian left very shortly afterwards and was replaced by Martin Stone who, I think it's fair to say, effectively gave them a new lease of life musically, and contributed greatly to their very distinct sound.

Martin's background prior to his joining the Action is extremely noteworthy (I think so anyway), so we'll digress for a moment or two and talk about a few obscure and some not so obscure groups and records. It's ironical that one of the first bands that Martin played in was Junior's Blues Band which also featured in its ranks Phil Lithman, Martin's present-day colleague in Chilli Willi. That was some time ago, however, when it seemed that every other band around was a blues band, but Martin stayed with them for a couple of years and then joined the Rockhouse Band for two years. Something of an over-shadowed institution, the Rockhouse used to support quite a few visiting American artists... a whole variety of people from Rufus Thomas to the Inkspots, and their line-up was Pete Shelly, Keith Tillman, David Coxhill [baritone sax], Mick O'Neill [vocals/harmonica/piano] who used to occasionally deputise for Keith Relf in the Yardbirds, a bloke called Stan whose second name Martin can't remember, and of course Martin Stone himself. By the time he left that band, Martin obviously had a fairly substantial grounding in the blues and consequently spent a year or so with that most infamous and long-established of British blues bands, Savoy Brown. Now to help me with this whole article, I drew myself a Pete Frame-type family tree with all the relevant and important details nicely laid out in a reasonably orderly fashion... and very good it looked too, except that to complete it I would have had to research into the entire history of Savoy Brown... a task that only the mad Frame could attempt and survive. Anyway, suffice to say that Martin was on Savoy Brown's first album 'Shake Down' [Decca SKL 4883 (1967)] and looks back on that period as being useful rather

than inspirational. His now considerable reputation as a blues guitarist brought him many offers to work with some of the legendary American blues artists and he played in backing bands for people like Champion Jack Dupree, and John Lee Hooker on their visits to this country. After Savoy Brown, Martin formed his own short-lived band called Stone's Masonry with two old mates from the Rockhouse Band—Pete Shelley who later joined Terry Reid's band [see Fat Angel No. 10], and Keith Tillman who eventually ended up with John Mayall. The band's only contribution to recorded history are two tracks for the 'Anthology of British Blues' series put out by Immediate Records, and which are now deleted and very difficult to get hold of. It was then that Martin got to know Mike Vernon who appears later on in the story when he stepped in and saved Mighty Baby from premature extinction by signing them to the Blue Horizon label.

But getting back to the point, in 1968, after Stone's Masonry ceased to exist, Martin joined the Action who at the time were very much in a state of limbo, working very infrequently and quite often on the verge of packing it all in when the chips seemed well and truly down with no prospects of any sort of future. Although officially part of the Action, Martin became involved in making a critically well-received album called 'Southern Comfort' [London SHK 8405] with three much respected but under-recorded American blues men, Walter 'Shakey' Horton [harp], Jessie

Shertser and Ian Sippen, two blues enthusiasts who were part of a company called Underground Recording Enterprises and they capitalised on the visit of the American Blues Festival that year to combine the talents of these four musicians. Horton was formerly with Otis Rush and Muddy Waters Band, Lewis was also an Otis Rush alumni, and Arnold had played in one of Paul Butterfield's bands, notably on the 'East/West' LP. [Butterfield is another guy whose history requires an extensive family tree.] According to Martin, the album was a ten-hour job that didn't turn out as successfully as it might have done. Horton, who was the biggest 'name' out of the four of them, apparently had a fair bit to drink before they started, and he didn't know which key he was playing in half the time! They did however manage to lay down nearly enough material for an album before Horton decided it was time for him to go back home, and the remaining three completed it with an instrumental-raga cut called 'Netti-Netti' which was co-written by Stone and Jerome Arnold. To say that this track stands out from the rest of the LP is something of an understatement. To begin with, it has a very Indian feel to it and features a constantly changing guitar solo from Martin that sounds as if it's been echoed, phased, fuzzed, and Lord knows what else about a million times, while Lewis and Arnold, who incidentally Martin has a very high regard for, try and lay down some sort of conventional rhythm backing. For me it far outshines every-

thing else on the album, which in general is rather patchy although tracks like 'Need My Baby' and 'Found A New Love' illustrate the band's skill quite admirably while keeping fairly strictly to a blues framework. There was talk of Arnold, Lewis and Stone going on tour as a working band but nothing ever materialised which, looking back, may have been a good thing. Even so the LP is a collector's item not to be passed up. I got my copy for 30p in a second-hand shop, so keep your eyes peeled.

Continuing with the story of the Action, they were still going strong... Well, not quite, but they were still going anyway. Ian Whiteman rejoined and Reg King, 'finding that he was playing a less important part in the music,' left. Reg went on to make a solo album for United Artists 'Reg King' [UAS 29157 (1971)] which featured Mike Evans, Roger Powell, Ian Whiteman, Martin Stone, Alan 'Bam' King, Brian Godding and Brian Belshaw [both ex-Blossom Toes] among a host of others, and is worth investigating. The Action however were finding it difficult to get work. Promoters were loathe to book them because by now they weren't the same band musically that used to draw sizeable crowds of healthy, clean-living skin-heads; they were instead more of what was affectionately known at the time as an 'underground' group, appealing more to the few 'heads' who were unstoned enough to be aware of what was going on. Roger Powell says that 'Martin joined us and we discovered drugs,' two facts that may or may not be related but which we won't go into

Chilli Willi And The Red Hot Peppers



here except to say that their 'new' approach to music and its realisation in performance was very much akin to the more esoteric American drug-based groups.

A record contract wasn't easy to obtain either. Immediate Records offered them terms and then withdrew, and the band moved to Blackhill Enterprises [just after the Floyd and Tyrannosaurus Rex had left them], which at least brought them more work and exposure, including two Hyde Park concerts in 1968 with Traffic and the Pink Floyd. At that time the band were touting around an LP of material recorded over quite a lengthy period of time, some of it produced by George Martin, to all the record companies in order to try and secure a contract, but without much luck. I believe that 'Bam' has the album in his possession and it is obviously of academic interest only as we probably won't ever get to hear it. Then, at the end of 1968 John Curd comes into the picture. At one time he'd been a roadie for the Action and he offered to manage them. Furthermore he was in the process of forming his own record label, Head Records, and as they had a mutual trust and friendship, the Action signed with Curd who re-christened them Mighty Baby. Diversion for more trivial facts and info again . . . according to one of the first and only articles on Mighty Baby [in ZigZag of course—No.7], the Action changed their name to Azoth for about a week and played a gig at Middle Earth, but reverted back to being the Action just before they changed again to Mighty Baby! There, I'm sure you all wanted to know that, didn't you? Right, well the first gig the band ever played as Mighty Baby was at the Fishmongers Arms in Wood Green which must have been pretty unbelievable as indeed John Curd claims it was.

As auspicious as their debut wasn't, their name was however being mentioned in reverent tones throughout the music business and they started work on an album which due to contractual difficulties with Blackhill wasn't released until six months later in October 1969. But when it finally came out it received the kind of reviews that debut albums very rarely get. Comments ranged from 'very promising' to 'simply THE best thing in its class'. I've got to admit that there aren't many British albums made during the late sixties that I play regularly, but 'Mighty Baby' (Head HDLS 6002) is definitely an exception. Without the dubious advantages of a perfect production job or any self-imposed restrictions on their naturally eclectic style, they free-wheel their way through a number of exciting and unique compositions in a manner that for a British band in 1969 was both pleasingly original and inventive, almost to the point of being occasionally anarchic. The lack of any studio gimmickry or clinical professionalism gives the album an 'amateurish' feel to it—a few of the vocal parts are clearly out of tune and there are patches where the drumming collides with the rest of the rhy-

thmic section before they thread their way very cleverly out of what appears to be an increasingly complicated and unresolvable situation into some new direction where everything glides perfectly back into place. Opening tracks are always important, and side one, track one of 'Mighty Baby' is remarkably good. It's called 'Egyptian Tomb' and it blends unusual melodies with Ian Whiteman's demonic sax playing, perhaps the best of Martin Stone's many very fine guitar passages, and a fluent but solid rhythm backing. The first few bars are irrevocably stamped in my memory as one of the unforgettable riffs of British rock, and numerous flashes of real beauty like this are to be found throughout the whole album. 'A Friend You Know But Never See', 'Same Way From The Sun', and 'House Without Windows' are particularly good examples of the band's collective ability as well as the snatches of individual skill that add sharpness and character when it's needed. It's a record that I could go on for ages about and leave you quite breathless with excitement, but sadly it would probably be all rather pointless simply because the album isn't available any more. Second-hand shops and the various record marts are again your only hope of getting hold of a copy although it's been some time since I've seen one around anywhere. If you do happen to spot that glorious Martin Sharpe sleeve, spare no amount of trouble and bread to obtain the record inside as it is without question a classic of increasing value. How about some thoughtful record company buying up all of Head Records' old stuff (which includes material by the much-neglected Village) and re-releasing it on a budget label?

The history of Head Records is in fact short and not so sweet. Everything came to a standstill when John Curd was busted for dope and he ended up serving a three-year prison sentence while his record label just folded up, Mighty Baby having left them in circumstances that aroused some ill feeling which would be out of context here to elucidate on but which needs discussion on a general level at some stage if only to illustrate the two viewpoints of what was really a very difficult situation.

Mike Vernon ended up signing them to the Blue Horizon label for whom, after a long gap, they recorded a second album 'A Jug Of Love' (2931 001) (Feb 1971). At that time they were self-managed once again, and as before, work became more and more difficult to obtain. Several people seemed to think that Mighty Baby no longer existed, a situation that wasn't helped at all by the lousy promotion that 'A Jug Of Love' received and a completely ignored single 'David's Whisper' that was also released around the same time and which Martin reckons is one of the best things the band ever did. 'A Jug Of Love' reflects the band's growing interest in country

music, and tracks like 'Slipstreams' and 'Keep On Jiggin' are quite a change from some of the stuff on the first album, although 'Virgin Spring' with its long, involved instrumental passages is vintage Mighty Baby as is 'Tasting The Life'. An excellent record then, subdued but brimful with ideas and imagination. Unfortunately, however, it didn't sell too well, and the story from then on is one of further disillusionment, more hassles, and eventual break-up. Their work schedule showed no signs of improving and there were no plans for any more records in the immediate future. Assumed long dead and buried by almost everybody now, they did receive brief attention when they played at the Glastonbury Fayre in June 1971. Their set on that day, I am told, will live long in the memories of those who were fortunate enough to be there, and happily, a sixteen-minute track called 'A Blanket In My Muesli' was recorded and released on the 'Glastonbury' triple album (Revolution Records). They actually played for three hours in all, and finished off at dawn to a most enthusiastic ovation. 'A Blanket In My Muesli' was recorded on a Sony Cassette recorded at 5am on 25th June 1971, and it is remarkable music by any standards. The totally irrelevant thought crossed my mind that this is probably what the 1968-style Grateful Dead would have sounded like if they'd been English, which is not to say that Martin Stone is our answer to Jerry Garcia, but it seems to me that the part-form, part-improvised approach and the loose structure of the music is essentially very similar, although of course individual skills and styles shape the basic sound in the end, so don't go getting any ideas about 'A Blanket In My Muesli' being anything like 'Dark Star' or something. Roger Powell's drumming here is particularly outstanding, and Martin plays as usual like a man possessed by some benign spirit.

During that year they acquired a manager in ex-Soft Machine roadie Tony Wiggins, and for a time they were prepared to keep persevering in the hope that something might eventually go right for them. But predictably almost, and with much regret, they split up in December 1971 after a gruelling tour of Holland. Incidentally, it's worth noting that Mighty Baby had a large following on the continent . . . a much more receptive audience than they generally found over here, and they did frequent gigs in Germany and other European countries. Anyway, they did this tour of Holland during which a strange and very demanding situation occurred. It involves an aspect of the band's career that up until now I've neglected to mention, and that's their preoccupation with religion. Martin in particular has studied Buddhism which in turn gave him a deep interest in the teachings of the Russian theologian/philosopher, Gurdjieff. By the time of the Dutch tour the whole band were followers of the Moslem religion and the tour coincided with the festival of

Ramadan, the ninth month of the Muhammadan year during which strict fasting during daylight hours has to be observed. This meant that the band were travelling around and playing but not allowed to eat. Obviously this placed tremendous strain on them and eventually they just had to stop. Ian Whiteman and Roger Powell were I think the first to leave, and even then the remaining members were thinking of carrying on after they'd replaced Ian and Roger. But Mike 'Ace' Evans was the next to go and after that, despite Bam's persistent willingness to keep going on, they packed up for good, the victims of overpowering business difficulties, constant strain, and a devastating wave of apathy that no band of their class should have had to endure.

So now we come to the more encouraging part of the story where we trace the subsequent activities of each member and come to a conclusion which I hope you'll agree proves that the seven years of Mighty Baby were not wasted years because from their ashes, so to speak, have arisen several solo ventures and two bands, one of which in particular I have great faith and hope in. Yep, you guessed it, Chilli Willi And The Red Hot Peppers . . . the most enjoyable and musically accomplished band I've seen and heard for quite some time.

But first things first. When Ian Whiteman, Roger Powell, and Mike 'Ace' Evans left Mighty Baby they fled off to distant shores to live out their religious beliefs and to become involved in eastern forms of music. They eventually returned to this country looking distinctly like three of those thieving crafty Arab gentlemen that everybody warns you about when you go to North Africa, and with the help of two multi-instrumentalist friends, Conrad and Susan Archu-
Mighty Baby

letta, and calling themselves The Habibiyya, they made an album in London titled 'If Man But Knew' (Island Help 7). The press release for the album calls it 'a marriage of Muslim/Moroccan music and Western improvisation with the teachings of the Venerable Shaykh Al-Habib, the man whose followers called themselves 'The Habibiyya'. The music certainly makes for very demanding listening and I find it interesting rather than totally absorbing. It seems to point to several ideas that are started but never really carried through and expanded upon, so it has a rather patchy and incomplete quality. As I said it's interesting though and worth a listen to simply for its originality and good intentions. Nothing has been heard of Ian, Roger and Mike since then and nobody I've spoken to seems to know exactly where they are. Doubtless they will emerge at some future date with further examples of their work. I hope so. Incidentally, both Roger and Ian played on John Martyn's superb album 'Bless The Weather'.

Alan 'Bam' King, Mighty Baby's rhythm guitarist, took a more conventional musical course after the split. He played with B.B. Blunder, a band formed out of the remains of the admirable Blossom Toes, for a few months, and then he ran into Reg King again who you'll remember was the Action's lead vocalist, and along with a guitarist named Phil Harris and two other guys whose names Bam told me but which I've regrettably forgotten, they formed a band called Clat Thyger which lasted only a few months. Phil Harris and Bam stayed together and in December 1972 they formed Ace Flash and the Dynamos, eventually shortened to just plain Ace, with two ex-members of a much-maligned and misunderstood band called Warm Dust. They were Terry (Tex) Comer [bass], and Steve Wither-

ington [drums]. A third remnant of Warm Dust, organist Paul Carrack joined them before they started gigging in April of this year, and now Ace are to be found playing a variety of college and university gigs as well as regular appearances on London's 'pub-rock' circuit. I've seen them and they're good. What's more they're going to be even better as time goes by, because they've got all the ingredients there to be a very fine little band. I'm keeping an eye on their development with some interest and I hope that maybe one of the more sympathetic record companies will land them with a nice fat record contract soon. They shouldn't have too much to worry about though because apart from their talent for making good music, they've got a manager who knows what it's all about . . . his name's John Curd.

Right, now on at last to Chilli Willi, and what could possibly be said about this most amazing of bands? Well, in the words of our founding father Pete Frame, when I first saw them 'they knocked me flat on my arse', no kidding, you really must check them out because you'll be astonished at the scope of their material and the amount of good feeling that comes out of their music. Outside of American bands like Commander Cody and the Nitty Gritty Dirt Band who they have reminded me of at different times, Chilli Willi have no equivalents that I know of. Their range, even in the space of one gig, can cover country-rock, bluegrass, country & western, soul, rock'n'roll, rockabilly, truck-driving songs . . . all delivered with the same enthusiasm and dexterity that puts the emphasis on total enjoyment and cuts away all barriers that the above categories of music would seem to hold. It's Chilli Willi music, simple as that, and it would do you no harm to go along and sample it for yourself. Like Ace,



they are playing in the pubs which is where you will probably see them at their best, and they've played at my local twice already where each time it was more like a big party rather than the usual concert scene situation where everybody walks around trying to look interested. There were people dancing away, clapping along and generally having a right old knees-up.

And talking of pubs and 'pub-rock', I've got something of an axe to grind on this subject. I'm writing all this the day after having watched 'The Old Grey Whistle Test' on which there was a discussion on the merits of 'pub-rock' and the various bands involved (although precious few were mentioned) between Dave Dee who is an A&R man for Atlantic Records (yup, that's right, the same Dave Dee of Dozy, Beaky, Mick and Titch who made all those evil records a few years back), Geoff Brown of the MM, Richard Williams, a man whose judgement I normally respect, and Ray Davies of the Kinks. The actual discussion was so inept as to be hardly worth recording, but they all came to the conclusion that 'pub-rock' bands (a generalisation that is ridiculously misleading) lack the image, youthful exuberance and fresh ideas to provide the basis of a 'new scene'. Jesus, talk about leading everybody up the garden path, it made me wonder how many of them have spent any length of time in a pub listening to music. Let's then set a few things straight. If image is that important, more important that the music itself, then the British rock scene must be a disaster area. I was under the impression that more and more people, gradually realising that they're being conned by every latest hype, were beginning to formulate their own tastes based simply on the music. Readers of ZigZag will I'm sure understand the logic of that, and although image has, like it or not, got to be taken into consideration, it should be last on the list of priorities. Someone else made the point that all these bands were made up of blokes in their late twenties playing old, re-hashed 50's rock'n'roll that bore no promise for the future. Okay, so groups like Ducks Deluxe, Kilburn And The High Roads, and Bees Make Honey play rock'n'roll, but stone me it's a lot more enjoyable and musically valid than some of the pseudo knob-twiddling brain rot that passes for music today. If some of the hyped-up acts that have recently been signed to certain record labels have an ounce of the character of say Chilli Willi or the Bees, then it's passed right over my head. And finally this discussion concluded on the view that only Kilburn And The High Roads of the pub bands had a chance of 'succeeding' with the exception of the Brinsleys who are well-established anyway. I won't go on any more except to say that if you saw the programme in question take no notice because they got it all wrong, believe me.

But back to Chilli Willi and a run-down on their history. When Ian White-

man and Roger Powell left Mighty Baby one of their replacements was going to be Martin's old friend from the Juniors Blues Band days, Phil Lithman, but of course the Baby split up before he had a chance to join. Phil had spent several years in the States playing coffee-bars and folk clubs and spent six months with the Mysterious N. . . Senada of San Francisco before he came back to England and met up with Martin again. Martin himself did a few weeks with Carol Grimes' Uncle Dog early in 1972, and when Phil appeared they decided to start writing and playing together. This was in November 1972, when they made an album 'Kings Of The Robot Rhythm' for Revelation Records (REV 002) with help from such notables as Bob Andrews, Nick Lowe, and Billy Rankin of the Brinsleys and Jo Ann Kelly. The album is still available and is well worth getting although it doesn't represent the band as they are today . . . only Martin and Phil of the present band play on it even though it goes under the name of Chilli Willi & The Red Hot Peppers. It has a warm, rough quality that likens it to some of those old country blues albums except that here we've got a fair bit of bluegrass and some very fine pure country-style pickin' and fiddlin'. There's one number on it called 'I'll Be Home' that the band still play onstage regularly and a couple of other things that crop up now and then. Unfortunately distribution of the album was virtually non-existent which could mean you haven't even seen it in the shops let alone heard it. Never fear though because this very album could soon be yours with a 9-issue subscription to a magazine not totally unrelated to ZigZag. Don't write in yet please but keep your eyes open for details. Also, I'm sure there was also a single called 'Friday Song' ready for release when a distributor could be found, but it never saw the light of day as far as I know.

The present Chilli Willi And The Red Hot Peppers was formed in December 1972 when Paul Bailey [guitar/banjo/tenor sax/vocals], Paul Riley [bass/vocals], and Pete Thomas [drums] joined Martin and Phil, and their first public appearance was at the Roundhouse, Xmas Eve 1972. Like Phil, Paul Bailey has got some folk music in his blood, having played in various small-time folk bands and done solo gigs at folk clubs as well. He had three months with Haphash And His Coloured Coat and has played in a wide variety of bands. Paul Riley has, on the other hand a history steeped in the blues. He was in the Blues Movement between 1967-69 but left music until 1972 when he did some sessions for songwriter Robin Scot and eventually joined the Sunflower Blues Band in November which he was officially a member of until February 1973 although he was rehearsing and playing with Chilli Willi during that time. Lastly there's Pete Thomas whose only previous band was a semi-pro one called Grobs which was based in Brighton.

So there we are, a band to be reckoned with. Like I said, go and see them at the first opportunity and listen out for songs like 'Goodbye Nashville Hello Camden Town', 'I'll Be Home' and many others whose names aren't as important as the same message that each of them carry . . . good-time music. You'll probably notice first multi-instrumentalist Phil 'Snake Fingers' Lithman who fronts the band and delivers all the raps in a humorous tongue-in-cheek southern drawl: 'And now ladies an' gentlemen, for your delight, lemme introduce the members of our little ole band. On lead guitar, the man who made the Savoy Brown Blues Band what they are today, Mr Martin Stone'—applause etc, etc. He even introduces a tried and trusted Codyism into the act: 'Now have we got any truck drivers out there in the audience tonight?' Great stuff.

Well I think that winds it up . . . Mighty Baby—a unique band who even played a ZigZag benefit once upon a time, and Chilli Willi And The Red Hot Peppers—a new band, with a good manager named Jake who is a great bloke and knows what he's doing, already in a class of their own but still, I'm sorry to say, without a recording contract. If nothing else that's food for thought.

Andy Childs

Discography:

The Action—had five singles altogether, the first of which was 'I'll Keep On Holding On'/'Land Of A Thousand Dances'. The remaining four have been almost impossible to sort out but I'm pretty sure that one of them was 'Baby You've Got It'/'In My Lonely Room', and two other a-sides were 'Never Ever' and 'Shadows And Reflections'. What the missing tracks are I'd love to know so please write in and tell me if you've got them. All these singles are on the Parlophone label by the way.

Mighty Baby

LPs—'Mighty Baby' (Head HDLS 6002)
'A Jug Of Love' (Blue Horizon 2931 001)

Singles—'Devil's Whisper' (Blue Horizon)

Other LPs

'Souther Comfort'—Horton, Stone, Lewis & Arnold (London SHK 8405)
'Reg King' (United Artists UAS 29157)
'If Man But Knew'—The Habibiyya (Island Help 7)
'Kings Of The Robot Rhythm' (Revelation Rev 002)
'Glastonbury Triple Album (Revelation)
'Shake Down'—Savoy Brown (Decca SKL 4883)

DYLAN

a new album soon to be released



the music people
—on records and tapes.

THE HISTORY OF THE GRATEFUL DEAD PART 3

PART 3

If you read the first two parts of this never-ending opus you'll probably be aware of the multitude of incidental projects and side trips that form an important part of the Dead's history and make the whole thing so diverse and interesting. It's these activities that I want to talk about in this final chapter, and right away let me apologise for the fact that it may appear disjointed and out of order. But rather than labour my way through every point in chronological order I've decided to give everything a subject heading and discuss the relevant facts thereafter. I think it's by far the easiest way to assimilate all the information, as John Tobler's articles on Don Nix and The Dillards undoubtedly prove. So get your paper and pencil ready to make a note of all the records you'll have to go out and get in order to supplement the complete set of Grateful Dead albums that you've acquired over the last two months.

BOOTLEG ALBUMS

Not an easy subject to keep track of, as you can well imagine. In fact all of the records mentioned in this section are now extremely difficult to get hold of although three in particular were at one

time quite widely available, and considering the quality of two of them, you will possibly find them kicking about in the second-hand shops if you're that keen to take the trouble to look. The best Dead bootleg for choice of material and good sound quality that I possess is a double album called 'Grateful Dead: Live' and was put out in the States by Record Revolution, a group of people about whom I know absolutely nothing. Unlike most bootlegs which are sold in plain white covers, this album boasts a sleeve which is worth a brief description. On the front and back of the fold-out cover is a picture of a great sea of heads with ugly, terrified expressions on their faces rather like the faces that appear at the beginning of that TV programme 'Night Gallery'. It looks like somebody's impression of hell and it's all in varying shades of red making it quite a distinctive piece of art-work in all. The inside consists of just two flaps with pictures of the band lifted from 'Workingman's Dead' and as per usual there is no information except on the outside where the song titles (some of which are wrong), are listed along with a simple statement saying that the album was recorded from a live-stereo FM broadcast of 'The Last Days At The Fillmore West'. It is notable

for a number of beautiful versions of songs only otherwise available on official studio albums and other bootlegs. 'Casey Jones', 'Uncle John's Band', and the first part of 'That's It For The Other One' (called 'He Had To Die' here), are three very good examples, and there are stirring renditions of 'You Lied, Cheated For So Long', 'Playing In The Band' and 'Sing Me Back Home' as well. The sound quality is extremely good, certainly much better than the average bootleg and comparable with a lot of officially released 'live' records that I've heard. Unfortunately the same cannot be said of a disgusting thing called 'Live Dead Spring Tour 1971' (Magic Bus Records) that I unwittingly bought. It contains seven songs, the titles of which are rendered totally meaningless and insignificant by the deplorable surface noise on the record which at best only distracts your attention and at worst makes it possible to hear sod all. The band sound as if they're playing about ten miles away and the tapes have obviously been cut and edited by a psychotic orang-utan armed with a pair of garden shears. After several painful listenings I've come to hate this LP as much as I love the Grateful Dead so that might give you some idea of what a thoroughly useless piece of garbage it



is. Another one that isn't much better is 'Ain't It Crazy' which I didn't bother to investigate much further after listening to it once and deciding that it wasn't worth the £3 asking price. The most recent and certainly one of the best, however, is another, double, 'The Grateful Dead Live' which was recorded on the European Tour of 1972, most of it in Germany. You're not actually told that on the sleeve, but after 'One More Saturday Night' Bob Weir announces in both English and German to enthusiastic applause that Germany have just beaten England 3-1 at Wembley, and as a lot of the album appears to be unedited I assumed the rest myself. Sides three and four are extra-special containing a frequently ponderous but intricate 27 minute version of the ever-changing 'Dark Star', plus another very good take of 'Uncle John's Band' and to round it all off, 'Sugar Magnolia'. Doubtless there are many other Grateful Dead bootlegs in existence and there are at least two more that I know of but which I haven't obtained; one a legendary recording made at the Hollywood Festival, and the other a thing called 'A Bunch Of Noise' that was advertised in IT once upon a time. But quite frankly, the duff bootlegs far outnumber those that are worth

investing in, so if you do come across one, make sure you hear it first before you make up your mind whether to buy it or not.

VINTAGE AND HISTORIC DEAD

Not that I'd wholeheartedly recommend them, but these two albums have provoked a great deal of interest and controversy. Both consist of old material recorded I believe at the Avalon Ballroom in 1966. The tapes were originally owned by a guy called Bob Cohen who was once part-owner of the Family Dog and he was approached by a company called Together Records, owned by Gary Usher who ZigZaggers will know as a producer for the Byrds and Pirena Theatre, to sell them his tapes. The idea was to compile an anthology 3-LP set of early San Francisco music with material by Big Brother, Moby Grape, Steve Miller, Quicksilver, Great Society, Dirty Flash, and the Dead to be included. The Dead agreed to sign away the rights for the tapes, but no sooner had they done this than Together Records folded up, sold the tapes to MGM who released them as two separate, ill-timed LPs on the Sunflower label. 'Vintage Dead' was issued just after 'Working-

man's Dead' and has five tracks, 'Midnight Hour' (stretched to 18 minutes), 'It's All Over Now Baby Blue', 'I Know You Rider', 'It Hurts Me Too', and 'Dancing In The Streets'. Dick Lawson in Frendz said that 'despite the usual imperfections of live recordings, the album stands up strongly against its contemporaries, showing traces of things to come, particularly with the Pig's chopping organ and Garcia's loose, winding guitar, and that 'it would have been a far stronger and more representative set to release than the first Warners album'. That's probably true but it is still definitely only a collector's item. Comparisons between 'I Know You Rider' on this LP and the latter day versions prove interesting and revealing, and 'Dancing In The Streets' is a very acceptable piece of Dead-type 'freaked-out' R&B.

'Historic Dead' on the other hand contains just four tracks, 'Good Morning Little School Girl', 'Lindy', 'Stealin'', and 'The Same Thing', and lasts for a miserable 29 minutes. There is absolutely no information on the sleeve but I presume it was recorded at the same time as 'Vintage Dead' although quite honestly I don't think it's nearly as good.

Both of these albums have since been issued by Polydor over here, and depending on your loyalties as far as the Grateful Dead are concerned, and your opinion of record companies who see fit to release obscure, often misleading material, these albums are either a valuable part of the Dead's recorded history, or a particularly nasty rip-off.

SOLO ALBUMS

It seems inevitable that one day every member of the Grateful Dead will have a solo album out, but so far only Jerry Garcia and Bob Weir have managed it. Ex-drummer Mickey Hart of course has the excellent 'Rolling Thunder' to his credit, Phil Lesh is getting material ready for his electronic masterpiece, and Pigpen was part-way through recording a blues album before he died, but for the time being there's only 'Garcia' (K 46139) (Jan 72), and 'Ace' (K 46165) (July 72).

'Garcia' is very nearly a true solo album as Jerry plays all the instruments except drums, which Bill Kreutzmann handles. All the compositions are the work of himself and lyricist Robert Hunter, and the album is a strange mixture of country stuff sounding, predictably, very much like the Dead, and weird, atmospheric electronic pieces with equally strange titles like 'Supergawd' and 'Eep Hour'. Garcia says of the then projected album (Rolling Stone): 'What I'm going to do is what I would do if I had a 16-track at home, I'm just going to goof around with it. And I don't want anyone to think that it's me being serious or anything like that—it's really me goofing around'. Well all I can say is that for a 'goof' it's a pretty fine album... perfect production by Bob and Betty with Ramrod (a Dead 'kwipment-krew' member) and Bill Kreutzmann, and a superb showcase for Garcia's ability as an incredibly versatile musician.

Bob Weir's album 'Ace', though, is only a solo work in the sense that he wrote all the music and sings all the songs, because every member of the Dead plays on it and they all apparently had a hand in producing it too. Besides five really good songs co-written by Weir and an old friend of his, John Barlow, the album contains the best ever version of 'Playing In The Band' which is definitely one of the most accomplished pieces of music the band have ever recorded. Indeed another version even appears on Mickey Hart's album 'Rolling Thunder' (K 46182) under the title of 'The Main Ten', and if there is one album mentioned in this chapter that I would unreservedly recommend above all others, it's 'Rolling Thunder'. Just browse through the list of musicians who take part in it when you next see the cover and you'll get a fair indication of the quality of musicianship that graces it. On 'The Main Ten' for instance there's Bob Weir and one of the great ZigZag heroes of all time, John Cippolina on guitars, Stephen Stills on bass, the Tower Of Power horn section, and Mickey on drums. And on the other tracks Barry Melton, David

Freiberg, Bill Champlin, and Grace Slick all contribute as well as a whole legion of other San Franciscan musicians. Go to your nearest good record shop and take a look for yourself, and then splash out and buy it because it's so very good. But a few more illuminating words about the album are needed I think. It was recorded at Mickey's own studio that he built in his barn in Novato, California which proved a nice place for all these musicians that I've mentioned to hang out, and it takes its name from a Shoshone Indian medicine man who is heard at the beginning of the album delivering the Shoshone Invocation chant. That's followed by marimbas, the sound of torrential rain, and fast rhythmic tabla playing that sounds quite amazing on a very loud stereo system. Then comes 'The Main Ten' which falls into the same sort of category as a song on side two called 'The Pump Song' which is also another re-working of a previous Dead number; this time it's 'Greatest Story Ever Told' which can be found on Bob Weir's album, and here, rather ingeniously, it's set to the beat of the electric water pump in Mickey's backyard. Further on there are two very loose, exploratory tracks called 'The Chase' and 'Grampa's Cookies' consisting of just Garcia on guitar, Mickey on drums, and tabla player Zakir Husin, and three very brash, confident and exciting songs for which Mickey wrote all the music—'Fletcher Carnaby' (words by the irrepressible Robert Hunter), 'Young Man' (words by Peter Monk), and 'Deep Wide & Frequent'. I find that one of the most pleasing features of this album is the performance of the Tower Of Power horn section. T of P are a 10-piece rock'n'soul band who have two of their own decidedly non-spectacular LPs out on Warner Bros, and here they are on all but three tracks and do exactly the right sort of job that a horn section in this context should do. They add considerable substance to the music but always remain firmly in the background, never encroaching into the limelight long enough to invite adverse reaction, but always definitely there. And that's only one feature of an album that again I thoroughly recommend you to go out and purchase.

To bring things further up to date, Mickey Hart is currently involved in experimenting with electronic music as part of yet another spin-off group consisting of himself, Phil Lesh who it seems to me must be the brains behind the whole thing as you'll remember he has an extensive knowledge of formal electronic music, and an MIT music student named Ned Lagin who played piano on 'Candyman' on 'American Beauty'. Mickey calls it 'bio-feedback music', whatever that's supposed to mean, and they've been working long hours in his studio to perfect it and had to build special equipment to play it. But they reckon that the results should be out pretty soon on record, and like all future Dead projects, it will be released on their own label. Future plans for

Grateful Dead Records also include releases by lyricist Robert Hunter, more stuff from both Garcia and Weir, possibly Merl Saunders, and Garcia's bluegrass band, Old And In Way, the latter two of which we will talk about now.

OLD AND IN THE WAY, MERLE SAUNDERS & RELATED TOPICS

If, like me, you are the proud owner of an LP called 'The Great American Eagle Tragedy' by Earth Opera (Elektra EKS 74038), you will recognise the names of Peter Rowan and David Grisman. Rowan plays guitars and tenor sax on that album and wrote all except one of the songs, including the title tract which is a timeless and masterful piece of music. He also has two kid brothers, Chris and Loren, the Rowan Brothers, about whom I'm not totally awestruck but who Jerry Garcia says in a well-worn quote 'could be like the Beatles. They're that good, their music is that good'. (Rolling Stone) David Grisman, a mandolin, mandocello, piano and alto sax player, is one of the Rowan Brothers' managers, produced them under the name of David Diadem, has known Garcia and the rest of the Dead since the early bluegrass days, and he graced 'Friend Of The Devil' and 'Ripple' on 'American Beauty' with his fabulous mandolin playing. But getting down to the point, both Rowan and Grisman are now part of Old And In The Way which also features Garcia of course on banjo, John Kahn (bass), and Vassar Clements (fiddle). When Earth Opera broke up, Rowan went off and joined Sea Train and was on 'Sea Train' (Capitol EA ST 659), and 'Marblehead Messenger' (Capitol EA ST 829), and apart from Grisman, where the other two members of Earth Opera, Paul Dillon and John Nagy have vanished to is a mystery to me. Bassist John Kahn is a name that sounds familiar but I can't for the life of me place it. I asked John and Pete, and between them they told me that he's apparently a mate of Nick Gravenites, played on 'The Live Adventures Of Mike Bloomfield And Al Kooper' and the first two Brewer & Shipley albums. He also appears on five albums, more relevant to us at the moment, 3 by Merl Saunders and Garcia, Tom Fogerty's solo, and 'Hooteroll?' all of which I'll mention in more detail in a minute. As for the remaining and most recent member of Old And In The Way, Vassar Clements, he plays fiddle on 'Wake Of The Flood' and was a Nashville session musician having appeared on Toni Brown and Terry Garthwaite's 'Cross Country' LP (Capitol E ST 11137), the last J.J. Cale album, a couple of John Hartford albums, and the Nitty Gritty Dirt Band triple album 'Will The Circle Be Unbroken' (UAS 9801). Clements in fact took the place of ex-Sea Train violinist Richard Greene who



played with the band on and off for a short while before he went and formed his own group. Mainly because of the Grateful Dead's heavy work schedule, Old And In The Way have been restricted to playing around The Bay area at clubs like the Keystone where Jerry Garcia

seems to spend half of his time. If it's not Old And In The Way, then he's either playing with Merl Saunders, Tom Fogerty, David Bromberg, or Howard Wales, or maybe even two or three of them together with help from John Kahn, and drummer Bill Vitt. Not

surprisingly, combinations of most of the above are to be found on all of the albums that any of them make, and at the moment there are five such records to be considered.

In dealing with the first of these, the following waffle is probably the longest,

most awkward and complicated sentence ever to be in ZigZag . . . a very dubious title indeed, but it's hardly avoidable, so take a deep breath and try not to get lost on the way.

In chronological order of release there's 'Hooteroll?' (Douglas 5 DGL 69013) by Howard Wales and Jerry Garcia on keyboards and guitar respectively, with help from John Kahn (bass), and Curley Cooke (rhythm guitar) . . . one of the original members of the Steve Miller Band, later with a group called A.B. Skhy, and whose work can be found on Boz Scaggs' 'Moments' (CBS 64248), and 'Steve Miller No. 5' (Capitol SKAO 436), Bill Vitt (drums) . . . an ex-member of The Sons Of Champlin and who appears on three of their albums, 'Loosen Up Naturally' (Capitol 2 SWBB 200), 'Sons' (Capitol SKAO 332), 'Follow Your Heart' (Capitol ST 675), Michael Marinelli (drums), Ken Balzall (trumpet) . . . he appears on Quicksilver's 'What About Me' (Capitol SMAS 630), and Martin Fierro (saxophone, flute) who was a member of Shades of Joy, and El Quintet (see ZigZag 33), played briefly with Quicksilver and also appears on 'What About Me' as does Frank Morin, and both Fierro and Morin are on 'Wake Of The Flood'. As you can see the whole thing is a bloody incestuous mess which is an interesting but hopeless task trying to sort out properly. Oh yes, and Howard Wales was also in A.B. Skhy but left before Curley Cooke joined. But enough of this or else I'll ramble on for ever, and a little more about 'Hooteroll?' itself. According to Garcia, everything on the album was either worked out in the studio or just totally improvised, although all the credits are given to Wales except 'Da Bing Song' and 'South Side Strut' which he wrote with Garcia and Fierro respectively. There's a good helping of Garcia's guitarwork here, the most notable example being 'One A.M. Approach' which is exactly the right time to play it. Wales' keyboards playing naturally takes the spotlight for the greater part of the LP and he has a very open style, fluent yet extremely versatile. The combination of the two within a fairly loose framework, plus some very tasteful arrangements, make an unusual but musically successful album that is in fact more akin to jazz than anything else. But don't let that put you off. I recommend it highly.

Further combinations of some of the above people appear on Merl Saunders' first two albums for Fantasy 'Heavy Turbulence' (FT 8421) and 'Fire Up' (FT 514), the latter also featuring Tom Fogerty and Bill Kreutzmann, and also on Tom Fogerty's solo album, 'Excalibur' (Fantasy FT 9413). All three albums are worth hearing, more for the quality of the playing rather than for any outstanding compositions, and staunch Jerry Garcia freak that I may be, I honestly feel that there is an excessive amount of material being released from all branches of the Grateful Dead tree, so much so that their fans and people like yourselves who take an active interest, are in the ludi-

crously dangerous position of not being able to afford to keep up with them. No sooner having said that though, than I've got to mention yet another album, this one a double, available only on import at the time of writing. It's called 'Live At The Keystone' (Fantasy F-79002) by Merl Saunders, Jerry Garcia, John Kahn, and Bill Vitt, and features the mandolin work of David Grisman on one track, 'Positively Fourth Street'. Generally a little disappointing, the album does however have its moments. The opening cut, 'Finders Keepers Losers Weepers' is very nice, and sets a pace that the rest of the material struggles to match. In fact most of the songs are quite long, three of them interminably so, and how they can stretch the Rogers and Hart song 'My Funny Valentine' to 18 minutes with any justification is something I'd dearly like to know. It was probably great fun to play, but it sure makes it hard work for the listener, which brings up a point that is relevant to all this stuff I think. By and large it's music that is best suited to small, packed, sweaty clubs with excitement and a lot of atmosphere, whereas on record, which is how everyone living outside of San Francisco will only get to hear them, it appears to be lacking some feeling and inspiration, even on this, a 'live' album.

Unless they release anything between the time I'm typing this and the time you read it, that just about covers everything in this section. So now we'll dive head-long into the next bit which is thankfully not quite so confusing.

SESSION WORK

The most prolific session musician in the Dead is of course Jerry Garcia, and I make no excuse for the fact that this section will mainly be a list of records. There seems little point in discussing any of them . . . on some he only plays on one track whereas on others you can hear him all the way through. Whatever his contribution though, you could never fail to miss his distinctive sound be it on guitar, pedal steel, or hanjo. So these are the albums, besides those I've already mentioned, that Jerry Garcia has played on. 'Surrealistic Pillow' and 'Volunteers' by the Jefferson Airplane, 'Blows Against The Empire', 'Sunfighter', 'Baron Von Tollbooth And The Chrome Nun', 'N.R.P.S.' and 'Powerglide' by The New Riders Of The Purple Sage, 'Daja Vu' by CSN&Y, 'Graham Nash/David Crosby', 'Songs For Beginners'—Graham Nash, 'If I Could Only Remember My Name'—David Crosby, 'Papa John Creach', Steve Stills' second solo album, Brewer and Shipley's first, Lamb's first album, and 'Marrying Maiden' by It's A Beautiful Day. That's a list that will obviously need up-dating every few months but even now it's long enough to substantiate his considerable reputation. In contrast, the other members and ex-members of the band have only appeared on a handful of albums between them. Mickey Hart is on 'Baron Von Tollbooth' and 'N.R.P.S.', and Bill Kreutzmann is on 'Powerglide', and both of them are

on 'Blows Against The Empire'. Kreutzmann appears with Lesh on the Crosby/Nash album, and all three of them, Lesh, Hart and Kreutzmann are on David Crosby's 'If I Could Only Remember My Name'. And that's about the sum of their session work to date, so without further elaboration on to . . .

THE NEW RIDERS OF THE PURPLE SAGE

who aren't really connected with the Dead any more, musically, but who are well worth a mention just the same. Their history is adequately documented in the San Francisco chart in ZigZag 26, but the basic facts are as follows. The band first started up in the spring of 1970 as an off-shoot band from the Dead, and featured Bob Matthews on bass, John Dawson on guitar and vocals, both of whom you'll remember as part of Mother McCree's Uptown Jug Champions, Mickey Hart on drums, David Nelson on guitar, and Jerry Garcia (pedal steel guitar). The line-up chopped and changed for about a year until they finally settled on the present one . . . Bob Matthews left to concentrate on working in the studio and Phil Lesh took his place temporarily before Dave Torbert returned from a long holiday in Hawaii to take up the bass position permanently. Mickey Hart eventually left the band to be replaced by ex-Airplane drummer Spencer Dryden, and by the time that the New Riders had build themselves a reputation and began to play a lot more gigs independently of the Dead, Garcia found that life got to be a bit too hectic even for him, and so to be fair to both sides he left and Buddy Cage, from Ian and Sylvia's Great Speckled Bird, joined them. That line-up came to England last year with the Dead and played on those memorable nights at the Lyceum that I garbled on about last month. They are a fine band . . . nice and tight, very good vocally, and so easy to enjoy. And their albums just seem to get better and better as well. They've got four out at the moment, the latest, 'The Adventures Of Panama Red' only available on import as yet, but you should definitely have heard, if not bought at least one of their first three, 'N.R.P.S.' (CBS 64657), 'Powerglide' (CBS 64843), and 'Gypsy Cowboy' (CBS 65008).

MISCELLANEOUS

Just a few lines to round things off and mention a few topics that could be studied much more closely. First, Robert Hunter, the Dead's immaculate lyricist and supposedly the great-great grandson of Robert Burns, has got a solo album coming out soon. He's written all the material on the album himself and recorded it with a Bay Area band called Liberty. Hunter's a guy that someone should really get to the bottom of and do a really good interview with. His lyrics ought to be the subject of a thesis by some intellectual twaddle-merchant so's then we could all slip the old 'Workingman's Dead' on the turntable

and sit back and smile, because everybody who's a Dead head knows the importance of Hunter's lyrics, and I for one consider him as much a part of the group as anyone else.

Then what about Grateful Dead Records, and the So What Papers, and Good Humor Trucks, and Fly By Night

Alembic, which we desperately need information about, but who seem to stay quietly in the background just content to turn out this unbelievable equipment (like Phil Lesh's bass for instance which Garcia describes as 'a modern technological achievement. It's really quite remarkable. I couldn't begin to explain

the chances are that you are already a converted follower, but if the idea of becoming more actively involved with the Grateful Dead appeals to you in any way, then you ought to write to Dead Heads, P.O. Box 1065, San Rafael, California 94901, USA. To quote from one of their newsletters: 'This whole Dead Heads Unite idea started with hopes of being able to bring you people together but as it stands we are able to do little more than enjoy your letters, keep your name and address on file and occasionally send you a newsletter, circular, or an itinerary of the Dead's tour plans.

'Since we can't provide any way for you people to get together and since we haven't got any money to do that, everybody ought to think of ways to get together with other Dead freaks. Don't hold your breath waiting for replies . . . that's the whole thing in this matter . . . don't hold your breath. At any rate, we know where you all are, we have all your addresses, and we have your name.' —Garcia.

If you really feel that this is *your* band then we must get some form of communication going, so that people who are really and truly interested can help out on this side of the Atlantic with the record company and Dead Head projects. The time is just right, the music has hardly ever been better, and what's more the band are coming over next spring. They're a magic band, they always have been and they always will be. And if another one of those miserable shit-kicking leftovers from the Summer of Love comes up to me again and says that the Dead are on the way out, I shall smile quietly to myself for a moment or two, and then I'll flatten the bastard with my spare copy of 'Europe 72'.
Andy Childs



Travel Agency, Out Of Town Booking Agency? They are all subjects that are much more business orientated, but nevertheless an important part of the Dead's existence, and as such it's probably just as well that most of this ground has very recently been covered in Rolling Stone by a person who is on the spot, so to speak, and can view the whole situation first-hand. And then there's

it except that it's quadraphonic and has a separate pick up for each string. It has a huge coaxial cable and it's got its own amplifier inside it and variable filters.'). Alembic should be investigated right away.

Which nearly brings me to the end, and a mention for Dead Heads everywhere. If you've managed to plough your way right through this three-part history,

OUT NOW. A DOUBLE RECORD SET FEATURING 16 GREAT AND DEFINITIVE TRACKS RECORDED BY ERIC CLAPTON, JIMI HENDRIX, BB KING, DUANE ALLMAN, LINK WRAY, ALBERT KING, ROY BUCHANAN, LESLIE HARVEY, RORY GALLAGHER, MICK TAYLOR, FREDDIE KING, SHUGGIE OTIS, PETE TOWNSHEND, HARVEY MANDEL, JAN AKKERMANN, & JOHN McLAUGHLIN ACCOMPANIED BY COLOUR PHOTOGRAPHS AND INCLUDING AN EIGHT PAGE BOOKLET LISTING DETAILED BIOGRAPHIES & DISCOGRAPHIES ON ALL THE FEATURED ARTISTS WITH REVIEWS AND TRACK ANALYSES. A SPECIALLY DRAWN PAGE OF CIGARETTE CARDS, AN ILLUSTRATED HISTORY OF THE ROCK GUITAR AND A SHORT GUITAR CHORD TUTORIAL. SPECIAL RETAIL PRICE £3.70

also available on Musicassette and 8 Track Cartridge



MARKETED BY POLYDOR LIMITED

THE Guitar ALBUM



CRAZY HORSE, NEIL YOUNG, GRIN all that mob

1973 has been the year that saw legendary heroes hit the floor. Bryan Ferry lampooned Bob Dylan in a sordid attempt to establish his own credentials. Lou Reed was seen to stumble around the Rainbow stage, a sad advert for Cossack Vodka and Mary Quant. The announcement of Neil Young's tour with Crazy Horse prompted much knife sharpening in the Press world. Idol-destruction is fashionable and habit-forming. All those sharp little biros thirsting for the blood of fallen stars.

Neil Young fell on to the stage at the Royal Festival Hall and breathed tequila fumes over the first four rows and waved, 'Welcome to Miami Beach'. Your correspondent buried his head in his hands and wept. The Press were going to have a party this time.

After the concert I stumbled backstage and engaged various people in conversation in an attempt to unravel the whole circus. Neil Young, Crazy Horse and Grin share in incestuous history. All of them have recorded or toured together at some stage over the past seven years. Their involvement with each other is very close and presents us with a very fluid rock family entanglement to sort out.

I've followed the progress of all the musicians and bands that make up the family. What is revealed is possibly the worst case of musical injustice since Dave Mason split from Traffic to be forgotten. Grin, Nils Lofgren's outfit, are one of the most interesting bands to emerge in the late sixties and Crazy Horse have contributed more to the laid back school of thought than they are credited for. Their desire not to get involved with the 'business' has meant, bluntly, that they have been ignored. Only the man himself has enjoyed, if enjoyed be the right word, international stardom.

The article was put together from three meetings. One with Nils Lofgren at his hotel for a brief half hour before he was dragged off to do a sound-check. Another during the afternoon before the Festival Hall concert and the third and most hazardous backstage after the gig. I found myself crunched into corners, tape machine dangling from my coat, fighting off the hustlers and suspicious managers who threw questions at me from all sides, 'You better not be doing this to get to Neil,' breathed a gentleman, looking not unlike a wealthy Woody Allen. The writer, having established his good intentions took up his machine and enquired. The result was a collection of glimpses into the past rather than a complete cohesive story. The intention, to establish the links and attitudes that have kept this party going.

REQUIEM FOR THE ROCKETS

The Rockets' legend has been intensified by an inaccessibility of recorded material. Baby John, the longest serving member of the Rockets/Neil Young/Crazy Horse road crew recounted the history of the Rockets and Crazy Horse up until Danny Whitten's untimely death in November 1972. He told the story without stopping for breath—in many ways it is the complete rock'n'roll fairy story with the increasingly common tragic ending. Death by drug overdose and the loss of an undiscovered talent.

BJ: They (Ralph Molina, Billy Talbot and Danny Whitten) all met in Los Angeles and started street corner singing—the old '55 stuff. Danny Whitten was the lead singer and they were called Danny And The Memories. They all moved out of L.A. after making a couple of singles for some small record label. The recording did not work out so they went up to 'Frisco and started doing different things. Danny became a dancer, Billy sold clothes in a store and so on. Then acid hit, and they all came to realise that they would have to learn how to play instruments. The band headed back to L.A.—Ralph was playing boxes and everybody had these \$5 guitars. This was around late '65—early '66. We all lived in this one apartment building of which Billy's mother was the manager. Danny locked himself in the basement for six months and came out playing. So they started a band called The Circle. And did some recording in 'Frisco with Sly Stone, who was a big D.J. at that time, before he got his own band together. Sly produced them but that didn't work out, so they formed their own record label, Lorna Records, named after one of the singers' old ladies. That was Dino—who later dropped out. While they were up in 'Frisco they met George and Leon Whitsell. George came back to L.A. with them and we moved out of Billy's mother's place up to Laurel Canyon. When George and Leon officially joined they became The Rockets.

They went into the studio with producer Barry Goldberg and did their first album. It was originally intended for Atlantic Records but someone big—Ahmet Ertegun—got pissed off with them and it was finally sold to White Whale, the Turtles' label. The record company wouldn't push the album, so it flopped. They became pretty big locally and on underground radio; they built up a real live following. After two years playing together, they were dynamite. They had a residency somewhere and would play the Whisky once in a while. One night Neil Young—who we all knew from the Buffalo Springfield days—walked in. He used to come around and jam with Danny. Danny was a really highly looked upon musician, by other musicians. Anyway back to that night. Neil saw one set and asked if he could come in and play on the second. He walked away that night with Danny, Ralph and Billy as his

rhythm section.

Ralph, Danny and Billy thought they were going to come back, but Neil put so many gigs ahead of them that the remaining members of the Rockets had to split up. George and Leon went back up to North Beach, 'Frisco, and took up from where they had left off. George had played in clubs since he was a kid and Leon, well he was a really freaky dude. He had worked for Otis Elevators for years and he had saved up all his money for instruments and stuff. He wrote all his songs on the Rockets' album, in a three month period.

Ralph, Danny and Billy went into the studio with Neil and cut 'Everybody Knows This Is Nowhere' and he decided to call them Crazy Horse. The time involved in touring and doing that album meant no more Rockets. Neil and Crazy Horse stayed together for three years as a four piece. Jack Nitzsche, who had produced some of the vocals on 'Everybody Knows' was asked along by Neil. He was keen to become part of it and so they were up to five.

Everything went fine until Danny got very heavily into junk. Neil said, 'Either you quit being a junkie or we can't play together'. When Neil lost Danny there wasn't much point in keeping the rest of Crazy Horse around so it all broke down for a while. Danny had done all the background vocals and was a strong songwriter himself, so even after Neil fired him Crazy Horse put up with him. Right through their first album. He was too loaded to play but they got him singing all his parts for the album. They took him away to a house and fed him well, looked after him and after six weeks he came out fairly straight. Nils Lofgren and Ry Cooder came in to do most of the guitar. Nils had made friends with them all, long before. When they played in Washington (where Nils was living at the time) he came in like a young Jack The Duce [pronounced doose] and said, 'I play man—dig this'. He literally blew their minds, this young kid full up with energy playing his ass off.

Returning to Danny, he had songs from the days of The Circle, but none of it ever reached the public ear. Tapes still exist including six songs he did with friends who wanted to get him down on record because he was going away. Danny's death was an incredible blow to Crazy Horse, we tried to bring him back but he was really gone. The thing Danny had was that musically he was over Ralph and Billy. He could move them around. That's why he was very valid to Neil, because they responded to Danny one hundred per cent. They always relied on him to pull it off so to speak.

ZZ: Where does Crazy Horse stand now?
BJ: They are working in a studio in L.A. with John Blanton, who played piano on 'Loose', Greg Leroy, who was on 'Loose' and 'Crooked Lake' and George Whitsell. That's probably the new Crazy Horse. Ralph and Billy being the only ones to have seen all of it. It's very much in limbo at the moment.

Billy Talbot joined in the conversation at this point, confirming much of what Baby John had related and adding that Crazy Horse plus Nils and Ry Cooder would almost certainly have become a more permanent thing but for Danny's condition. Neither B.J. nor Billy could remember which famous English guitarist married Robin Lane, who sings on 'Everybody Knows', but they were fairly sure she was living in New York.

Ralph Molina added a few pieces of information on the whereabouts of Bobby Notkoff, the violinist on 'Everybody Knows'.

RM: Notkoff lives in Colorado. He's been travelling around and playing with different people. He has no regular band now.

ZZ: What of Robin Lane?

RM: She had the most beautiful voice.

She disappeared with some English guitar player, I forget his name.

ZZ: And Danny's death?

RM: It was the best thing that could have happened to him at the time.

We agreed to meet at Billy's hotel the next day to go over the whole thing in detail but plane tickets got to him before I could.

AFTER THE GOLDRUSH

Nils Lofgren ran away from home when he was 17 years old. He headed straight for Greenwich Village and met Phil Rosenbaum, Traffic's lighting man. Phil looked after him and bought him a near to a gig as he could manage, a dressing room jam with Eric Burdon and the Animals. Sleeping on the streets in New York during the winter months proved to be too much for the frail youth. He caught pneumonia and headed back to his parents.

Nils first met or rather introduced himself to Neil and Crazy Horse around the time between 'Everybody Knows' and 'After The Goldrush'. Grin was going by this time but only as a local band around Washington and Virginia. Neil introduced Lofgren to David Briggs, who produced the second and third Young albums and the whole party moved to the West Coast for a while. The next few months saw the release of three inter-related albums, 'Grin', 'After The Goldrush' and 'Crazy Horse'.

'After The Goldrush' was basically Neil Young and Crazy Horse plus friends. It is the first album that Nils Lofgren got his name on to. Nils explains what went on.

NL: At the time Neil was in the process of being put on suspension by Warner Bros. They wanted an album really badly, because Neil was just about to join Crosby Stills & Nash. He had no idea what he wanted to do, but he had all these half written songs. I originally went out to Neil's place to rehearse for touring and all that, but an album evolved out of the musicians who were up there at the time. It was very unplanned. He tried a few drummers but after the first six he

decided that Ralph was his style. He couldn't find anyone else that fitted in. Everyone else almost had too much technical ability to just feel it. Danny and Billy were there, and Steve Stills and Greg Reeves came by as well. One night we all played together and Neil liked it so he said that we'd start recording the next day. He really took us by surprise. First day we went into L.A. to record and it was terrible. The second day we just rented a board—a mixing desk—took it up to Neil's place, and set up in his front room. There was another room with a piano in it that we used for a studio. It was incredibly relaxed.

Neil had been used to working with the Springfield, and albums with them took up a lot of time, and mental and physical energy. In a studio you can't help thinking about the money. It doesn't seem right to take two hours off to sit around and relax. But at his home the machines were there 24 hours a day. We could play or record any time of the day or night.

We would play through a song about four times to learn it with Neil doing all live vocals in the same room. In four days he had written six new songs. In fact the whole thing was on tape in under a week, allowing another week or two for mixing. Neil really liked it when it was finished. He liked the concept behind the songs but it had been done so quick that he was not sure how the public would take to it. He was not sure if there was enough in it. Before it was not unusual to spend four months recording. It blew his mind that it was done so quick. Neil's whole thing with the moods and the words... somehow there was more space than before to allow them to come through. He was not sure that the simple laid back sound would be generally acceptable but he loved it. When they put it out he got a big surprise. It gave him a lot of confidence.



Billy Talbot

Ralph Molina

ZZ: Was Jack Nitzsche involved in 'Goldrush' because he had helped out on the first two?

NL: On one of the Crazy Horse cuts, 'When You Dance' he plays piano.

ZZ: We hear that he's not the easiest person to work with.

NL: I don't know what it is with Jack, I guess he feels that he is a solo artist in his own right. When we recorded 'Goldrush' he came by a lot and Neil really wanted him to play piano on this particular track. Jack would get drunk and talk a lot. One second he'd be sitting there drivelling away about how much he loved Neil's music then next thing you knew he'd be yelling and screaming at him, calling him names and refusing to play. One afternoon I was there at the house, it was really embarrassing 'cause I was really young and I wasn't aware of all this heavy shit going down. Just to get him to play on that song we had to talk him into it. He looked like a big baby to me but I know Jack, I've worked with him, and he's not like that. He's got a lot of different sides and—well—he gets drunk, I mean high drunk, and says what he thinks. Just being on the outskirts of that whole thing I can see that you could get someone to say almost anything about anybody at one time or another.

ZZ: How did the tour go that you used for 'Time Fades Away'?

NL: That whole tour was a bummer for Neil, because not everybody was emotionally involved in what he was doing. It was—'Well I can play great but it costs you this much money for that much time'. It's that whole Nashville thing, just cut and dried.

ZZ: One more thing about 'Goldrush'. Whatever happened to Dean Stockwell's film?

NL: Oh Jesus, I don't even know if it was filmed or what it was about. Dean used to drop by a lot when we were

recording. I think the film involved a lot of Topanga people. God knows what happened to it.

ZZ: How did Crazy Horse come to record on their own?

NL: After we finished 'Goldrush' Crazy Horse decided to try one.

ZZ: Were you ever offered a permanent gig with them?

NL: I was in Grin long before all that. I got the impression at the time that they just wanted a guitar player for the one album. Although 'Goldrush' came out first, we [David Briggs and Grin] did our album first. It took so long to organise ourselves with a record deal that it ended up coming out months later.

ZZ: So the order was 'Grin', 'Goldrush', 'Crazy Horse'?

NL: That's right.

GRIN AND LATER

Nils could not be tempted away from his own band, Grin, despite the success, in terms of musical compatibility that 'After The Goldrush' produced. 'Goldrush' proved to be Young's biggest commercial success but Grin and Crazy Horse created nothing more than a mild flicker. An understanding manager and a sympathetic producer have enabled Grin to carry on where other bands have had to retire under financial pressure. Lofgren at twenty-two years old plays the sort of red hot guitar that shames many older pretenders, ignore him at your peril.

Nils takes up the story from his first album.

ZZ: What was the extent of Neil Young and Crazy Horse's involvement with your first album?

NL: Neil, Ralph and Billy sing on 'Outlaw' and on 'Pioneer Mary', Neil plays lead guitar way up at the back. At the end of the track Ralph and Danny sing harmonies.

ZZ: When did Grin first get together?

NL: Bob Berberich [Grin's drummer] and myself started out five years ago with a different bass player. We picked up a new bassist, Bob Gordon, before the album. My brother Tom joined us shortly before we recorded 'All Out'. ZZ: The first album is dedicated to Roy Buchanan, how important a figure is he to you?

NL: I knew Roy; he was from my area. I saw him when I first started playing guitar and he completely knocked me out. He had this technique, using harmonics—that he doesn't use that much now—which I really liked.

ZZ: Is that the sound you used on 'See What Love Can Do' on the first Grin album?

NL: Right. I didn't do it to imitate him or anything, it was just an aspect of lead guitar playing which I got into, like wah-wah or anything else. The whole thing with harmonics, I first got turned onto by Roy.

ZZ: He was over here recently.

NL: Roy played over here? That really surprises me. He's not into travelling and that whole trip at all. Did you see him?

ZZ: Sure.

NL: He had a weak band, right? That's it with Roy, he's been through so much, that he's too tired to put a lot of energy into what he's doing. He saw it long before we did.

ZZ: How do you get that swimming, Leslie sound on your guitar breaks?

NL: That's a Guild Rotorverb. It's just a little red box. I stumbled across one in a music store, they had already stopped making them, so I bought every one I could find. When they break, it's all over, you just can't repair them. I use it all the time but keep it real slow.

ZZ: What guitars do you use?

NL: On the first album I used this old Fender Telecaster but now I've settled for a Stratocaster which I put through a beat up old Fender amp.

ZZ: You play accordion don't you?

NL: Since the age of five. It wasn't until my brother Tom took up guitar that I felt, as the musician of the house, that I could not face having my kid brother handle something I could not. Until I was 15 and started to learn guitar I had only been into jazz and classical things. I never heard Elvis Presley or any of that. I'd hear friends listening to the Beatles and I'd think, 'What's all that about? The songs I do now where I use accordion are a reflection of those days when I used to play 'spaghetti dinners' and all that and had to learn those kind of songs.

ZZ: What other musicians have made a great impression upon you or act as a source of inspiration to your writing or playing?

NL: I suppose The Beatles got me into songwriting. It's so long ago since they broke up that I'm not so excited about it. Listening to their old records I have to be in the right place. It's almost sad to think they're not around anymore. Jimi Hendrix was without a doubt the one guitar player I could say was my idol, because he did the whole thing.

Roy's great, but Hendrix had whatever it was—the desire element, to go through all he had to. It killed him. Vocally, for me, Paul Rodgers is the best singer in rock'n'roll. Among musicians back home he's up there [points at the sky]. My main vocal inspiration comes from him and Rod Stewart. The Stones have become more important to me just recently. I think what Keith Richard does is incredible.

ZZ: Does his lifestyle worry you at all?

NL: It's hard to explain. I'm really into Keith Richard and then you see people like that wiped out or strung out and stuff and you have to separate the two. You may want to emulate Richard or Hendrix but only to a certain point. You hear all these stories from people in L.A. about Keith Richard. How he's so strung out and how he's going to die soon and all that. Since then, I've been really depressed. He's a really important person to me. I don't want to meet him backstage at a Stones' concert or anything with all those scenes going on: I'd just like to meet him and talk to him. Things like that really bother me. I don't think people like that are as aware of their importance to other people, as they should be. I want to know who it really is. What you read and what you see, are two different things. I read a story in Time magazine about The Faces, how they play straight and have to act drunk because that's what people think they are and it makes you wonder. Time magazine caught Stewart on a bad day, he was down on the music business. He seems like a real honest person, but it would appear that he's letting these business people push him around. He was saying in the article that one afternoon he had a show to prepare for and he hadn't slept in two days and he had to see someone from a paper. He said, 'Sorry, not today, I don't feel up to it'. So they turn around and say to him that their paper is read by x amount of people and they're gonna put you down if you don't do it. So he said, 'OK, I'll do it'.

Things like that you must really get tired of. Going through all that just to stay in that position. Like pretending to be drunk when you're really not anymore.

ZZ: Where do you think music's place is in the music industry?

NL: To get really huge and popular and sell a lot of records, to be good within the context of making money and being comfortable. That's what you use the music business for. To be good, musically—it just takes talent and practice. It's insane what's involved. Grin have made three albums, all of them were stiff from a business point of view, i.e. they lost the record company money. Most bands after three stiff albums can't even get a contract, so they break up or try something new. My manager has always kept us together business-wise. We've always been able to record whenever we wanted to. I think that's pretty rare.

ZZ: What effect does your own business involvement have on your writing?

NL: Some people could live all their lives playing clubs, I can't do that. I'm so involved with business at this time that I don't write consistently. When I write I sit down and tell myself I've got two weeks until I go into the studio and I need ten songs. I don't force the songs, I force myself to become involved in the writing over a long period of time. I'm really forcing myself to become immersed in it. I'd rather not have to do that. I'd rather just do it when it happens because they might come out differently. They might be better . . . or worse. Now in Neil's position he means enough, money-wise, to have all those things we're talking about, taken care of by somebody. It's a case of getting there in the first place.

ZZ: Can you tell us something of the direction your songwriting is taking? You hinted that you were concentrating more on the rock'n'roll side of your writing.

NL: I'm not getting away from the mellow things like 'Soft Fun' on 'I + I'. It's very complicated. I'm just deciding that as I see more of the music business I realise that to do what I really want to do, it's confusing to have two different concepts of music coming across from the one band. Live, it's impossible to put the mellow things across, unless you have a name like Neil. With our audience we are a rock band. So we play that and the mellow parts I do sort of quickly, unannounced and alone, without making a big thing out of it. I have all these pretty songs in my head, I naturally write like that. I'm not forcing myself into the rock thing but we've been opening to J. Geils and you just can't do it. If no one had heard of Neil and he went out on a stool in front of a J. Geils audience he wouldn't finish one number. I surely can't do that either, so that's why we concentrate on the other stuff.

ZZ: Do you feel, having played to English audiences on this [Neil Young] tour that you could do your quiet songs here?

NL: If we opened Neil's show, yes. It depends on who you play with. When and if, we get more acceptance it would be more natural to include that softer element.

ZZ: Your second album with Grin is split into two sides: the dreamy side and the rockin' side. Where you consciously trying to separate the two?

NL: It just worked out that way. The songs I wrote for that album seemed to fall neatly into the two categories. A lot of people criticised me for it, or they liked one side and hated the other. You can't please everyone—it was just how we felt at the time.

ZZ: How did Graham Nash become involved in it?

NL: He came down to do some backing vocals for that one track, 'Hi, Hello Home', and ended up arranging and writing all the vocal parts for it. He's a very friendly and helpful person. When I was in California, broke, and badly wanted to get back to my own band he

lent me the money for the plane fare.

ZZ: After the second record your brother Tom joined. How did that come about?

NL: We were a trio for two albums and we decided to try out some guitar players. It was the same old problem. People were too involved in their personal thing to make it happen. We didn't have a big house, we couldn't pay them salaries. We just wanted to play. Finally we didn't know what to do, my brother was still at school but really he was the obvious choice. He plays much more than lead fills. Rhythmic lines as opposed to plain up and down rhythm. In Creedence, for instance, all John Fogerty's brother did was a background thing, up and down. Tom's only 19 and he gets better all the time. I think it was a really good idea. I mean, when you work like Jack and Neil there comes a point when both parties thing they know what is happening, then you get friction. Whereas with Tom I never tell him what to play but he'll listen to any suggestions. It works very well.

ZZ: You recently left Columbia and signed to A&M. Have you recorded for them yet?

NL: The future looks good for us since we left Columbia. We finished the new one for A&M just before I came over with Neil. It's called 'Gone Crazy', and that's about how we felt when it was all over.

ZZ: Have you used lady backup singers again?

NL: It was really strange, we ended up using The Vandellas without even knowing it. Briggs and myself were in L.A. and running out of time and they showed up. Clydie King, Merry Clayton and Shirley Matthews are on it as well.

ZZ: Do you think Kathy MacDonald really fitted in with what you were trying to do on 'All Out'?

NL: At first, I only wanted her to do one song, but in the studio the sound was so intense, and she turned us all on so much, that she finished up on everything. The way I do albums is that we just do it how we feel at the time and then move on. Instead of using girl singers in the background I wanted somebody you could use up front. Looking back on Kathy, it all sounded so good at the time that we probably overdid it a little.

DAVID BRIGGS

ZZ: When ZigZag interviewed Ed Cassidy and Randy California earlier in the year they implied that David Briggs just sat there and they actually produced 'The Twelve Dreams Of Dr Sardonicus'. Having spoken to you I get the impression that he's the most valuable person to have in a studio. Can you explain David's value?

NL: Can I start with a story? OK, years ago I got into a studio and did some things with Donovan, that were never released. Micky Most was his producer and David came with me and did the engineering. Three Dog Night's back-up band were there as well, minus their guitar player. David was in on it because



Danny Whitten (top) and David Briggs

he was a friend of Murray Roman, the comedian, who Donovan happened to be staying with. Three Dog Night's singers were getting uptight because their band was with Donovan, so after a few nights they unfortunately had to split. Donovan didn't know what to do, so I offered him my band. They'd never been in a studio before in their lives. Micky Most was running around telling everybody what to do and how to play. We'd just nod and he'd leave the room and we'd play how we wanted. All the good sounds that were going on tape were down to David. He's not the kind of producer who likes or cares to work with a band who just got their head cut off and say—'What do we do, where do we go?'

The first time I ever went into a studio with my band I couldn't believe it. It was like a spaceship to me. I didn't know what anything meant, but I did know the songs and how I wanted them to sound. David assumes you know what you want. All along the way he's making suggestions and helping you to decide on yours but he leaves most of the decisions on what the music should be, up to the band. Micky Most was trying to use him as an engineer. That's all bullshit—if you've got an engineer who knows what you want to do. That's why, to me, being a producer has always been sort of a joke. Lou Adler has all these great records but all he'd do would be to use great engineers. He'd just sit there and listen and say, 'That didn't sound right' or 'Keep that'—that kind of thing. Whereas David is both. You don't have to go through a middleman which is to be what most producers are. Anyone with a good musical ear could do it. David does the whole thing alone, gets all the sounds. It saves the band so much mental hassle. I never want to record one of my albums without him.

ZZ: He's not the same David Briggs who records in Nashville is he?

NL: No, they're two different people. The other one is a musician first, and a producer second. The David Briggs who produces Grin, Neil Young and did that Spirit album is a producer/engineer first. He plays guitar and piano but he involves himself mainly with studio work. Getting back to Ed and Randy. I was at those Spirit sessions and I'll tell you. They're all living in Topanga Canyon, doing this album and David's an old friend of theirs. So they hit him to go along and help. I was living with him when he was working on that album and he worked so hard and long helping those guys. They say he only sat there, but they only sat there playing guitar or whatever. He did all the engineering on that entire album. If he hadn't been there the record wouldn't have sounded as good as it did. David's got a lot of desire and he's very intense. It's hard to explain but I couldn't imagine a more useful person to have in a studio. He never tells you what to play, so if you don't know, there are going to be problems. If he'd have told Randy how to play guitar he would have said no thanks. He was doing them a favour as a friend.

No contracts or anything.
ZZ: Why did Elliot Mazer take over from David Briggs on 'Harvest'?

NL: Neil was going through so many things so fast that he just wanted a change. So he went to Nashville and ran into Elliot. I assume he was a great engineer and didn't tell anybody how to play. He was giving Neil complete freedom whereas David is frank with Neil. David will suggest that maybe this sounds better than that. David did the new album, 'Tonight's The Night'. Neil realises what a valuable person he is. No matter what he says, you respect it, whether you disagree or not. When musicians get popular and big it's hard to find one who will actually sit and take that. They're just sure that they know what they're doing.

ZZ: Can you draw a line between 'Time Fades Away' and 'Tonight's The Night'?

NL: The new album was done live in an instrument rental place in L.A. Same as 'Time Fades Away' but no audience. It's the first time we [Billy Talbot, Ralph Molina and Nils Lofgren] have recorded together since 'Goldrush'. It's real raw and crude, even rawer than 'Goldrush' but there's one new instrument, the steel guitar, played by Ben Keith. He was on 'Harvest' and 'Time Fades Away'. Now 'Time Fades Away' was surrounded by that Nashville thing. It's part of the life-style down there to be at least as interested in status and money as the music. With the one we just finished, Neil gave us complete freedom to play as we wanted. He's been doing it for so long he doesn't want to spend six months hassling for one record with a thousand overdubs and yelling and screaming at band members. We just did his songs the way we wanted. He thought that at this juncture these musicians he's working with can play the kind of thing he wanted without him having to say, 'This note here, that note there.' We just got into the feel of it. Basically he wanted to play with his friends and relax.

FURTHER RAMBLINGS ON THE WHOLE CIRCUS

NL: On Neil's last tour of the States he played all those huge places and was making good money, so the place was crawling with people making sure that everything was taken care of. No matter what it was, it was there before they asked. The English tour tells a different story. Neil's losing money to do it so none of those people are around. Neil's been travelling first class, high class. Here we walk back to the hotel from a gig. That's nothing for me, in fact it's nothing to Neil but if we were over here in Europe playing the biggest halls available and just pushing the people for every last cent those business people would be over taking care of everything.

The album we did before we came over, 'Tonight's The Night' is the first David and Neil have done together since

'Goldrush'. After finishing that, he had wanted a change and got it, but it wasn't as real. Musically it was as real but the peripheral things weren't as real. For instance when Neil called me up to come over on this tour my first question wasn't 'Can you afford me?' I was right in the middle of my album and I said, 'Sure, I'll do it'. This band is as interested in the music as anything else. We haven't even discussed money and we know the musicians on Neil's last tour cleaned up. We know he's losing money over here and anything we get paid will come out of his own pocket. It's interesting because he couldn't do this if he wasn't who he is. His managers told him that from a business level it was a terrible thing to do. What he should be doing now is making an album with Crosby, Stills and Nash, touring, and making the million or two dollars that go with it. So this is all for fun.

ZZ: Ralph seemed a little cynical about the CSN&Y thing.

NL: Ralph's real cynical in a comic sort of way. He's very stable and always knows what he thinks and what he wants. He doesn't care about the business and that's why he hasn't pushed to get what he wants. He'd just as soon be home in L.A. with his kid and old lady. Driving around in his antique Plymouth having a good time. The reason the music's working like it does is because the people in it are like Ralph.

He knows, and I know, that the CSN&Y thing is good musically, but it can't be as real and personal as this. Same difference between a musician who plays clubs all his life and someone in Neil's position. You have to decide whether you are going to sell yourself to the point where if you're getting your music into the open in a large sense then the sacrifice becomes worthwhile. To Neil it is and to me it is. I don't know how far or where it will take me, but to people it's not like that, Ralph wouldn't do this for \$1m. He doesn't dig being on the road. Only time he enjoys himself is when he's playing and if he gets off. With the CSN&Y show there's no financial pressure, there is an unbelievable amount of internal pressure between the individuals involved, but they can go out in front of people and do anything and the crowd will love it. That's what Ralph was getting at.

ZZ: Who suggested putting the CSN&Y circus back on the road?

NL: I'm sure that after it first started, whether the musicians wanted to or not, the management would always keep it up in the air. Because business-wise it's the most important thing any of them could do. Neil tried in October but he freaked out and could not handle it, and that's why we are here now. That's why the whole 'Tonight's The Night' thing came about. I can see the pressure on them without actually feeling it myself. Surrounded by that unreal world it was making them feel more important than they really were.

ZZ: It would appear that Neil Young lives in both these worlds and has to come

back to this one from time to time.

NL: Right—he's had to go through a lot of things to do what he's doing now. People he respected on a business level advised him against it. On this tour there are so many things not taken care of, if David wasn't there it would be a complete freak-out. Terrible things would have happened because nothing was being taken care of. It was like a joke—Neil's off losing a fortune, playing games with something that's not going to help him out.

ZZ: Do you see it happening again?

NL: I definitely see it happening again to Neil. Whether it involves the same people again is a different matter.

ZZ: So the whole thing came about as a way of escaping the pressure of being Neil Young, The Loner and Neil Young the Star?

NL: Right . . . there has been pressure here, particularly in London, but of a different kind. We hadn't anticipated the attentiveness of English audiences and their almost reverence towards Neil. 'Cos as I say, the whole thing was designed to be fun.

We talked at great length about the different kind of audiences on both sides of the Atlantic and the attitudes of the people involved only on the business level. An interesting little story came up about opening night at The Roxy, L.A.'s latest fun house for the sub-faggots who haunt Sunset Strip.

NL: One night Neil ordered a round of drinks for the audience, on the house. Remember he was playing three nights, six sets for free, as a favour to Lou Adler and David Geffen and the other people who owned the place. Between sets his managers came up and were yelling and screaming in his face. I couldn't believe it. They said, 'What are you doing ordering a free round of drinks . . . do you know that's a potential \$1200-worth of profit?' I mean 400 drinks is about \$50-worth of booze. David Briggs just jumped up and stared in their faces—he couldn't believe it either. He doesn't like that kind of stuff at all. What it actually came down to was his own managers were telling him and David that they wouldn't buy a round of drinks for any reason and they [David and Neil] must be really stupid. My manager would be fired if he pulled something like that, not that he'd ever do a thing like that. In the end they were hassling Neil so bad that David said, 'Screw you guys, leave him alone, I'll pay for the drinks.' Neil and David agreed to split it and his managers said, 'Well OK dummy if you're stupid enough to do it we'll let you pay for it'. And right now to this day David and Neil are being hassled, not only to pay for the \$50-worth of booze but to shell out the \$1200-worth of potential profit that they threw away by ordering the house a free round of drinks. That's the kind of thing I hadn't seen until recently. I'm not on a level where that's ever likely to happen to me. My manager is more like David Briggs. I'm not saying that Neil's managers aren't but they are



Nils Lofgren and Billy Talbot on stage at the Rainbow

just pure business and they don't appreciate what's involved with Neil's success, the personal thing. They assume that he just writes songs, he's a businessman—he can do it any time. There's a lack of concern for him whenever Neil's doing something that doesn't involve making money. I'm not saying they're dishonest, I'm only pointing out that there is a point where you have to let yourself go, or sell yourself for too much, in order to make money. They have little respect for what's really going down;

and to see that happen to someone like Neil blew my mind. It probably shows you what you already suspect about the whole thing. Grin, with an average age of 22, have years ahead of them. Crazy Horse have seen it all and since Danny Whitten's death have stayed in limbo. Nobody knows if the new Crazy Horse will survive or not. Maybe Danny is irreplaceable. It is hard to understand why a band that contributed so much on two superb albums, 'Everybody Knows' and

'Goldrush', should be in such difficulties. 'Loose' and 'Crooked Lake' are both good albums but neither have the quality that burns your ears off, present on their first album. Even Neil Young has discarded those images that preserved his enigmatic status. The cryptic imagery of his early work has been replaced by parable story-telling in the plainest English, but whoever learnt anything from the experiences of others?

Chris Briggs

Gallagher & Lyle

I take my seeds from shelter,
Cast them to the wind,
Some come to grief,
Some come to life,
And some to meet the blight,
But the seeds I have sown
Now are grown.

SEEDS

Produced by Glyn Johns



AMLS 68207

STEALERS WHEEL



STEALERS WHEEL • FERGUSLIE PARK

"Stealers Wheel are proving themselves to be superior in every conceivable way to any of their competitors—that's of course, if they have any!" Roy Carr, N.M.E.



AMLH
68209

Zigzag is

Connor McKnight/John Tobler/Michael Wale
Julian Stapleton/Jim McGuire (ads)
Nick Lumsden (golfballs)

Published by Spicebox Books Limited
70 Old Compton Street, London W1
01-439 1741

When notifying changes of address or making other
subscription enquiries, please quote the number
which appears beside your name on the envelope.

Bucks County branch office:
Mac Garry/Pete Frame

Distributed by New English Library
Barnards Inn, High Holborn, EC1.
Printed by the Chesham Press, Germain Street,
Chesham, Bucks.

©Copyright here and abroad of all editorial content is
held by the publishers of Spicebox Books Limited.
Reproduction in whole or in part is forbidden save
with the permission, in writing, of the publishers.

MONY NEW ABUM Only 5p

WHAT A STUPID, BORING
WAY TO USE UP OLD LETRASET.

very
dYthoⁿ's/siIT
cAN; BE
w:th a
yörs for
SUBsc^{.....}
RIPTION

By sending £2.50 (or £2.00 if you don't want the album) to ZigZag, 70 Old Compton Street, W1. Overseas
rates for 12 issues are : US\$12 by air and \$6 surface. All other countries, principalities and dominions—whatever
the local equivalent of those rates is. Oh, and the album offer is only valid for U.K. until 10th January, sorry.

OVERLAND EXPEDITIONS AND ACTION HOLIDAYS

We have pioneered new overland routes to the East and
onwards to Australia. (We offer a choice of three in 1974.)

1. The Marco-Polar route — 65 days — £109.00.
2. Katmandu via the Middle East — 75 days — £139.00.
3. Katmandu via the Middle East and Egypt — 85 days — £169.00.

Monthly departures—few vacancies—Jan, Feb, March.
Many varied and interesting connections to Australia.
Join us at our slide shows or pub evenings.

For further details and brochure INDIGO OVERLAND (zz)
21 Ebury Bridge Road, London SW1 Tel: 01-730 5096.

ZIGZAG BACK ISSUES ARE DISAPPEARING RAPIDLY.....SEND OFF FOR YOURS TODAY!

- | | | |
|--|--|---|
| 17 MAYALL CHART, JACK ELLIOTT, ROY
HARPER, BRINSLEYS, STOOGES,
QUINTESSANCE, WILD ANGELS. | 23 JOHN SEBASTIAN, COLIN BLUNSTONE,
FAIRPORT & STONEGROUND TREES,
RORY GALLAGHER, BIG BROTHER. | 29 GENESIS, EVERLYS, BURRITO BROS
EAGLES TREE, SILVERHEAD, THE
BYRDS PT 3, JOHNNY SPEIGHT. |
| 18 GROUNDHOGS, QUINER, STEELEYE
SPAN, LOU REED, CHUCK BERRY,
STEAMHAMMER, THE OSMONDS. | 24 SOLD OUT | 30 PROCOL HARUM, NEIL SEDAKA, RY
CODDER, ELTON, ROCKFIELD, THE
BYRDS PT 4, PETE FRAME FAB PIC! |
| 19 ROD STEWART, DUSTER BENNETT,
ALLMAN BROS, HELP YOURSELF,
STONES, GENESIS, G'FUL DEAD. | 25 ELTON JOHN FAMILY TREE, LOU
REED, FLAMIN GROOVIES, ZAPPA
& LOVE TREES, PINK FLOYD/UGROUND | 31 DON McLEAN, MICHAEL MURPHEY,
JONATHAN KELLY, JAC HOLZMAN,
BYRDS 5, MONSTER FAMILY TREE |
| 20 MOUNTAIN, JEFF BECK, PHILIP
GOODHAND TAIT, J. GEILS BAND,
WILDMAN FISHER, SNOOPY, MELANIE | 26 HAWK WIND, JOE COCKER, GREEN-
WICH VILLAGE, DAVE VAN RONK, DAN
HICKS, DEKE LEONARD, SAN FRAN TREE | 32 PINK FLOYD, STEVE ELLIS, SPIRIT,
CLIFFORD T WARD, JOHN CALE,
ROY BUCHANAN, THE BYRDS PT 6 |
| 21 MARC BOLAN, JO MAMA'S FAMILY
TREE, AL KOOPER TREE, AMAZING
BONDEL, KEVIN COYNE, BUFFY SM | 27 JIMMY PAGE, BRIDGET ST JOHN,
DUCKS DELUXE, KINKS, PROCOL AND
TRAFFIC TREE, STILLS, BYRDS PT 1 | 33 McKENDREE SPRING, BOZ SCAGGS,
ROBERT PLANT, BOZ/SIR DOUGLAS/
STEVE MILLER/ETC TREE, CLARENCE WHITE |
| 22 JACK BRIDE TREE, MOTTIM HOOPLE,
ALLMAN BROS, ALICE COOPER,
DIONDIAN, TERRY RILEY, LINK WRAY | 28 LED ZEPPELIN, NITTY GRITTY DIET
BAND, KIM FOWLEY, STEALERS
WHEEL, SOFTS TREE, AYERS, BYRDS 2 | 34 FAMILY, LOU REED, 8 PAGES ON
THE DILLARDS, CAPT BEEFHEART,
ASLEEP AT THE WHEEL. |

Each issue
is 20p incl
postage, packing and manhandling.

PLEASE NOTE: NO OTHER ISSUES
REMAIN.....THEY'RE ALL GONE.....

SEND YOUR NAME & ADDRESS
PLUS YOUR MONEY & REQUIREMENTS
TO ZIGZAG BACK ISSUES,
YEOMAN COTTAGE,
NORTH MARSTON
BUCKINGHAM, MK18 3PH.

D O N O V A N · E S S E N C E T O E S S E N C E



MAKE A SONG SONG MAKER
SING OF LOVE SWEET LOVE
DO NOT MAKE IT A SHAKER
MAKE IT MOVE FROM ABOVE
SING IT STRONG AND GENTLE
SING IT SWEET AND LOW
LET THE WORDS BE SIMPLE
SO THAT ALL MAY KNOW
THE DIGNITY OF MAN*

PRODUCED BY ANDREW OLDHAM

*YOUR ESSENTIAL NEW ALBUM FROM EPIC

EPC 69050

YOUR ESSENTIAL NEW SINGLE

SAILING HOMEWARD/LAZY DAZE

GIMME A COUNTRY JOE



Country Joe had come to London but mysteriously announced he was staying in Paris. He arrived briefly at a reception at RCA records dressed in a sort of space outfit for the photographers. I prevailed upon him to stay in London the night, which nearly had disastrous effects because the next morning when I went up to his room in a hotel in Earl's Court he did not seem at all well, let alone interviewable. He explained that he'd eaten a lot of Indian food the night before and it hadn't agreed with him, he was, as a result, gulping down large mouthfuls of a foul-looking white medicine. He also drew back the sheets of the bed and showed me some blood. He spoke slowly: 'When I got out of bed I seem to have hit my head on the wood here. It cut my head open.' We seemed set on a disaster course, but in fact Country Joe settled to the task of the interview gradually and ultimately considering the circumstances, quite well.

ZZ: Some people never like talking about the past, but it fascinates us in England, to go back some years. You were living in Berkeley, and you had a magazine there.

CJM: Well, I'm going to go back farther than that. I was playing in the high school band. When I was sixteen, my father got himself a guitar and I learned how to play it. I learned how to play from a friend of mine who at that time played guitar and banjo. He went into bluegrass, and eventually he toured Europe playing bass with the Flying Burrito Brothers, and he was in a group called the Kentucky Colonels, and became friends with Clarence White who just recently was killed. So he taught me how to play guitar, amongst other things. He was responsible for me getting into folk music, country and western music, and I was playing rock'n'roll, Elvis Presley songs and things like that too. Then when I got out of high school, almost immediately I joined the Navy and went to Japan. Then I came back three years later and went to college—I'm not sure of the years, but I think we're now into 1961. I was in Los Angeles, and I was playing the guitar all along, learning more and more folksongs, so I became a member of this folk music club in college and began putting out a magazine. Particularly when I saw Bob Dylan and Joan Baez perform at the Hollywood Bowl, I was really moved by the political content of their material, and the folksong quality plus kind of a pop quality to what Dylan was writing, and I thought it performed a very important function—that was like the magazine-editor part of my head thinking 'Well, we need a magazine to put the song in!' So I started putting out a very tiny magazine. It wasn't off-set printed or anything, it was a very simple process that school-teachers use for printing up maybe fifty of something, you know. The magazine was called 'Air Two' with most of my songs in it and some other friends' songs, and essays about the Civil Rights movement and things like that. I put out about four of those, and then I got married. I went to San Francisco to become a folksinger and meet beatniks, but there were no more beatniks left, they'd all gone away, and I wound up in Berkeley still continuing the magazine. In Berkeley I met Barry Melton at a folk festival, and Ed Denson. I don't exactly remember how I met Ed Denson, but Ed and Barry and another friend of mine, Michael Bearsley, all began to kind of work together. We put out the magazine, changing the title to 'Rag Baby', and began carrying a schedule of things—sort of a very tiny, funky kind of 'Time Out' magazine, about where to go and what to see and do. 'Fixing To Die Rag' was printed in one issue. Then about the third issue we decided to put out a 'talking' issue, we got a manila envelope and we put a record inside it, and we still called it the magazine. This was about 1963, I think. We went up to Chris

Drachwitz' house, who's the owner of Arhoolie Records, I don't know if that means anything to anyone here, but he recommended a lot of Lightnin' Hopkins material and people like that, Texas blues singers. He was a friend of Ed Denson, who was helping to put out the magazine with me and later became the manager of the Fish. So we went up to Chris's house and we recorded 'Fixing To Die Rag' and 'Superbird' with Barry Melton, who rented an electric guitar just especially for that session, because he had never played one before. We recorded on sort of a larger version of this tape recorder here, with two microphones. And Ed Denson decided to call the group Country Mao and the Fish, because Mao Tse-tung said 'the revolutionary moves through the people like the fish through the ocean'. We said that was not a good name, so he decided to call it Country Joe and the Fish after Josef Stalin—which was quite a coincidence because my father named me Joe after Josef Stalin too. But I had no idea that 'Country Joe' was going to stick to me. Jerry Rubin was putting on teach-ins in Berkeley against the war in Vietnam, and we sold the record by hand. We thought we'd sell maybe five hundred, and wound up selling two or three thousand within a year and a half. Then we began working in the small coffee-houses under the name Country Joe and the Fish, because that was the name on the record and people could identify with it. Berkeley was very small then, there were about forty longhairs in the whole city! LSD was just starting to appear in Berkeley, the political thing and the hippie thing were just starting to merge—or attempting to merge, it never really merged as far as I can see. But that's how it happened, that's how the magazine



became a record. Then, because Sam Charters knew Ed Denson, who by that time had become kind of an acting manager of C.J. and the Fish, and Sam Charters who had written a lot of books on blues and recorded a lot of blues things for Folkways Records, and was an expert on Delta blues, he knew Ed Denson because Ed had a record company called Tacoma Records which had John Fahey on it. Fahey has a limited following in England, I think. He had just been hired by Vanguard Records, and he came out to San Francisco to listen to the Quicksilver Messenger Service, and he heard them and didn't like them. He came over to talk to Ed and found that Ed was managing C.J. and the Fish, so he heard us and signed us, and that was the beginning of our career. A little bit before the signing, C.J. and the Fish decided that they would put out a record too, same as the 'talking magazine' record, it was a kind of E.P. and we put out 'Section 43', 'Bass Strings' and 'Love'—different versions of which were on the first Fish album 'Electric Music For The Mind And Body'. We thought that record was never really going to sell, but it sold about eight thousand copies in two or three years. It showed up everywhere, all over the country, and even came to Europe—people over here wound up hearing it, much to our amazement.

ZZ: If I remember rightly, the group in those days was very much into free music—giving free concerts and things like that.

CJM: Yeah, the original C.J. and the Fish played as the house band for this coffee-house, and whenever there was a demonstration we would go and play. We were a jug band first, and then we became a rock'n'roll band with all electric instruments; we would play in

the parks—there were always benefits for free clinics and things. It's pretty much the same now, I mean I play pretty much the same number of free things now as I did then.

ZZ: Do you think all the political activity of the young people then changed anything?

CJM: Well, yes. If I was a sociologist or something I could better explain it, but when a group of people in a community experience a kind of unity . . . by political I don't mean that they all agree on the same subjects and they discuss the same things. I think the riots are the things that really solidified. In San Francisco, the Avalon Ballroom and the Fillmore did a great deal to make people feel as though they were a part. They were very different kind of dances and shows than go on now, the same people came all the time and there was a lot of room, it wasn't crowded, and it was something very brand-new and everybody felt a part of it. The first light shows and the first psychedelic rock bands, the first kind of free-form dancing that people did, so they had the nature of a private party that happened every week. Then when it became a threat to the city there were riots in the particular area in which all the hippie people lived, Haight-Ashbury. That was happening in San Francisco, and at the same time in Berkeley they had just had the F.S.M. and they were just beginning to start to protest as a group of students against the United States government and their involvement in the war in Vietnam and in S.E. Asia. When the two met, they formed a new ethnic group which had never been formed before, and through the years managed to not only feel that they were an ethnic group but to feel that they had power, because when you experience dances and celebrations with the same people, you begin to have a spirit of



camaraderie—which I think is very important, and I find it missing in a lot of places. In the States it's only really strong in several cities, you can count them on one hand.

ZZ: So it's still the same in those places now?

CJM: Well, no, it's not the same, but the groundwork was laid in '65/'66/'67 for that. What happened was, it got bigger and bigger, so now there are many groups that disagree with each other and argue with each other. But the basic spirit is still there, only it's become very large. In '65 we're talking about 500 people, but in '73 we're talking about 5,000 people.

ZZ: And you were writing, and always have been interesting in writing, almost social commentary lyrics at times.

CJM: When I grew up, I grew up with amongst other things rhythm and blues and rock'n'roll, and in my house was Woody Guthrie, Gilbert & Sullivan, and Spike Jones, and the merger of comedy, satire, and political comment made a very deep impression on me. So the desire to write satirical social material is very strong.

ZZ: Do you think that has an effect on people—using the song as a message?

CJM: Well, I don't know how true it is, but I've always said that I write material not for the people who disagree with me, I write material for the people who agree with me. I write material that represents where my audience is at, that validates where they're at. The typical protest songs of the early sixties were songs directed to the opposition, saying 'we don't like you because . . .' There was Barry McGuire, who was writing those songs . . . Bob Dylan used to call them 'finger-pointing' songs. A lot of the songs that I write would be incomprehensible to straight people, because the language that's used and the

subject that's discussed is just not part of their reality. I like my songs to be kind of underground journalism—songs that people from the underground can listen to, laugh about and think about, rather than songs that they want someone to hear and be offended by.

ZZ: Such as the Vietnam song on the Woodstock album?

CJM: Yeah, that's a song written for soldiers and people who've experienced Vietnam, and it had a great effect on soldiers—lots of soldiers in Vietnam heard the song and identified with it, whereas the straight people who heard it and didn't feel that the war should end, it didn't do anything to convince them, it just made them angry or they didn't understand it. Like, on my latest album, the Paris Sessions album, there's a lot of obscene words in the material. It can't get airplay at all, I never intended it to, I wanted to write material that on a record sounded the same way that we speak in the streets.

ZZ: So what happened to the Fish in the end?

CJM: Well, I think we were together five years, and we broke up almost once a year. There was a real clash in direction: I wanted to continue playing political events and doing benefits and things, and the rest of the band wasn't so anxious to do that. We all began to mature musically and wanted to go off in our own directions. I still wanted to write and arrange my own material, and I wrote like 99% of everything on the first two albums. Then people just wanted to do their own thing and they didn't want me to tell them what to do, and we hassled about it for about three years. By that time Barry Melton and I were the only ones of the original Fish left, people had quit or been fired, and it just dissolved—it was no longer possible to work together.

ZZ: Were you sorry about that?

CJM: No, it was a great relief to have it finally happen, I mean Barry and me to actually break up, because I needed at that particular time to be alone as a songwriter—to discover once again what I wanted to write about and how I wanted to write it. It was during that period that I did the Woody Guthrie record and the country and western record. It was a return to acoustic music that I'd been doing in the beginning. Barry used to criticise me all the time, he used to say that I needed more ego. I don't think he meant that in my head I needed more ego, but to manifest it, and it gave me a lot of self-confidence to be able to perform. And I did that for about two years, perform acoustically, because I was told for so many years that I couldn't survive without the band, that I had to have the people in the band or else my career would fall apart. So it gave me a lot of confidence to be able to perform at Bath by myself, and at the Rotterdam Festival by myself, and to sustain the performance and the audience enjoying me, and to continue writing material. I discovered myself again as a writer. At the

end of the Fish I really wasn't writing very much at all—I'd begun to lose my identity, and the group identity began to take over. That was a very important period. Now, about a year and a half ago I got tired of it, I got lonesome being up there all by myself, and I really wanted to hear electric music again. The band that I have now is a rock band, there's no acoustic music in the performance. I play an Ovation, which is an acoustic guitar but with a pick-up built into it, it really doesn't qualify as an acoustic guitar at all, or even an amplified acoustic guitar. It's certainly an electric instrument. And I also play a Gibson S.G. and a Telecaster. We're definitely playing rock'n'roll again.

ZZ: Tell us about the new album.
CJM: Well, I tried to make this a feminist album. 'Colene Ann' is a story about a housewife with several children who's been married for ten years, and her husband has treated her badly for ten years, and one night she just decides she's had enough and she gets a gun out and waits for her husband to come home from the bar and kills him. That's how that came about, kind of a reversal, because there's so many media stories out now about men who kill women, and I wanted to balance it out by a justified murder by a woman, for psychological crimes committed upon her and also physical crimes. It's a very good song, too, it has a nice beat to it, it's a rock song. 'I'm So Tired' is a love song about two people who work, which is something which is not taken into consideration in most love songs nowadays. I think I'm the only person who's really writing feminist material now, of the songwriters that I know, that are well-known and recording. 'I'm So Tired' is a song about two people who work, and they come home from work, and there's no one there to

cook their dinner for them really, and take care of them, and they're both tired, and it's kind of the six o'clock blues, when your feet hurt and your head aches, and you don't feel like going to sleep, and you don't feel like watching television—you don't know what you want to do, but you want to do something. So it discusses that; you know: let's figure out something to do to have a good time together, now that you've finished your job and I've finished mine. 'Moving' is one of my favourites on the album, but it's just a personal thing about finding some privacy for yourself where you can think about your own problems and your own life. I tend to write one of those an album. There's nothing obscene about that. 'Fantasy' is a combination love song and feminist song—it's hard to describe, but there's no obscenities on that. 'Movieola' is quite a funny song, it has several swear-words on it, piss and shit and cock and tit to be exact, but I think for the BBC it's pretty mild. It's a take-off of Sam Peckinpah movies and Stanley Kubrick movies, which I think are very dangerous movies, they tend to glorify violence and glorify a lifestyle which is...

ZZ: Why a feminist album?

CJM: Well, most people that I know are into feminism, and most of the women that I know are into feminism. I don't know too many women now who want to be mothers and housewives, they want more out of life than that, and they want careers, which is very difficult for them to get. I think in some ways it's easier for a woman in England to get a career than it is in the States.

ZZ: I think some women might disagree with that in England.

CJM: Oh, I'm sure that they would, but what I mean is it's not infrequent for there to be women producers in tele-

vision and radio in England, but it's almost unheard of in the States. Certainly women aren't free in England to have any job that they want, and to be treated equally as men, but in some areas they have more freedom than in the States. It's all quite a lot of tokenism actually. I think that the royalty in England has a great deal to do with keeping the status quo as far as male and female roles are concerned, established very firmly in England. In the States too—it's a universal problem, feminism as I can see it. And if you want to get along with the women that you know, and treat them respectfully and help them and support them in what they're doing, then you have to examine feminism and think about what it means.

ZZ: And in fact you've got several ladies in the All-stars.

CJM: Yeah, I have the only rock band that I know of that has women in it as musicians—usually they're singing back-up vocals only. We have four people—bass, drums, piano and guitar—and the drummer and the piano-player are women, and the bass player and guitarist are men. I think it's pretty evenly distributed. It's unbelievable to a lot of people when I tell them. Last time we came to Europe, Dorothy would go out to check the piano out, and they would tell her that the piano-player was coming pretty soon, and she'd say she was the piano-player and they'd just keep saying 'don't touch the piano because the piano-player will be here pretty soon.' We had to get in arguments about it. When I tell people I have a woman drummer their mouth falls open mostly. Personally, when I see all-male bands, like Van Morrison who has like seven or twelve people in his band and they're all males, it seems really peculiar to me. More and more you're beginning to see maybe a woman bass-player or something like that in bands, but to see two or three women in a band is still extremely unusual. I don't imagine that there are any women rock musicians in England. Are there?

ZZ: No.

CJM: No, I didn't think so. I think it would be extremely interesting to add a woman saxophone player to something like the Who or the Stones. I think it would completely change the vibrations that come out of the group. Very interesting. And I think it's inevitable. Once again, in the avant-garde, the Fish were the first psychedelic band to ever do protest rock, and now it's considered really blasé to do that. And I was really the first person to do obscene rock.
Michael



2. The invisible driving force behind the founding of the band was GILLI SMYTH later initiated to the name of Shakti Yoni by Banana Ananda (at whose ashram in the South of France dingo claims he also started meditating.)



3. DIDIER MALHERBE init Bloomdido Bad de Grasse also known as the good count bad de grasse is poet & musician born in France. He blows soprano & tenor saxophones gnomeophone & flute. He is also an accomplished drummer.

GONG
OUT NOW

Virgin Records, 2 Vernon Yard, London W,11

1. The founder of the band was DAEVID ALLEN who ceased to exist shortly after. All that remains of Daevid is this rather odd character who calls himself Dingo Virgin & offers to show you round his chain of records shops & recording studios in Oxfordshire. He often fails to respond to this name & one is obliged to call him by the following list of appellations:- Bert Camambert
Captain Cap.
Christopher Longcock
Mimi Mimoset
The Alien Australian
and others....



5. STEVE HILLAGE init The Submarine Captain 2 is yet another mind blown british freek who, though to some he appears totally schitzoid, is a new world electric music genius of the guitar. Worked with Mike Oldfield on the live Tubular Bells concert and film.

4. TIM BLAKE init High Tea Moonweed (the favourite) sometimes spelt Hi.T.Moonweed, is a born british freek with a limitless capacity for imbibing foreign matter without suffering the aftermathe-matic. Synthesizer is his instrument & his vocals cause even greater doubts as to his sexual classification.



6. PIERRE MOERLIN init Pierre de Strasbourg was first prize winning percussionist at the conservatorium of strasbourg france. Worked with Mike Oldfield on the live Tubular Bells concert and film.



7. MIKE HOWLITT was born in Fiji & turned up in Australia just as dingo spied mike playing bass in a fashionable kings road nightclub a few months ago.

Linda Lewis Fathoms Deep



"LINDA LEWIS COMES OF AGE
WITH AN ALBUM OF CONSUMMATE ASSURANCE"

In Concert at the Theatre Royal, Drury Lane, Friday 21st December 11.30pm.
Tickets on sale at the theatre.



RA48501