

zigzag

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THE ROCK MAGAZINE



10cc

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Tangerine Dream

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Who's for a spiffing
good album
America's new 'one
'Holiday'

WARNER BROS.



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No more time to tell now

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GRIN

When Grin broke up recently it caused about as much excitement as the discovery that my auntie's budgie had piles. Suppository sales soared, yet Grin's albums are now doomed to fester on the deletion racks.

Who on earth can this band be that such a coarse vernacular should be employed to draw my attention, you ask yourself?

Grin, led by boy wonder songwriter/guitarist/pianist Nils Lofgren recorded four albums between 1970 and 1974. They all display flashes of brilliance though tending to be patchy and unbalanced enough to earn the universal scorn of the media. Inconsistency has been Lofgren's problem. Potential has been abundant. The diversity of influence and displays of musical ability this lad has put on record defy his lowly status in the rock hierarchy. Pick up any of the albums and in-between the near misses you will find three minutes of perfect rock'n'roll. 'See What A Love Can Do' and 'Like Rain' on the first album, 'Moon Tears', 'Slippery Fingers' or 'Soft Fun' on '1 & 1', 'Sad Letter' or 'Rusty Gun' on 'All Out' and 'Beggar's Day' on 'Gone Crazy'.

Rick Nelson and Paul Rodgers meet Roy Buchanan and Jimi Hendrix somewhere between Free and Crazy Horse. One always felt that next time they would produce a great album. They never did, but a compilation from all four would indicate to those that have missed Grin what they were capable of. (Who has the tapes now? CBS or A&M?)

Lofgren's involvement with Neil Young and Crazy Horse led to appearances on 'After The Goldrush' and the first 'Crazy Horse' album. He could have joined them but Danny Whitten's death threw everything into limbo. So Nils stuck with Grin, turned up on 'Steve Stills II' and more recently 'Insane Asylum' for Kathi MacDonald.

Someone must take responsibility for ensuring that Lofgren's projected solo career brings him the success he has already done enough to earn. A recent article in a local Baltimore paper depicted Lofgren sitting at home doing nothing. If he gives up now it will be our loss. Optimistically rumours are circulating in America that a solo album is on the way. In the young undiscovered talent stakes, he rates very high. Drop into your secondhand shop and check him out before it's too late.

Lofgren spent too long away from his band fulfilling other obligations. In his own words from the last track on 'All Out': *I wish I had been here to keep the order, But I was chasing outlaws across the border, The sheriff of the town I can't let it bring me down He was my son...* Now he's just a rusty gun.

DISCOGRAPHY

'Grin'	CBS deleted
'1 & 1'	CBS
'All Out'	CBS

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'Gone Crazy'	A&M import
'After The Goldrush' (Neil Young)	Reprise
'Crazy Horse' (Crazy Horse)	Reprise
	deleted
'Steve Stills II' (Steve Stills)	Atlantic
'Insane Asylum' (Kathi MacDonald)	Asylum
'On The Beach' (Neil Young)	Reprise

□CHRIS BRIGGS

RANDY NEWMAN

When we eventually met Randy Newman at mid-day in his London hotel overlooking Piccadilly, a couple of days before his only concert at the Theatre Royal, Drury Lane, he was the same short-sighted, disorganised person as we'd left him two years ago when he made his first and only appearance here.

Then he had only just started to appear on stage in public singing his own work at a piano, dispensing with the feeble and intrusive backing which I find the only drawback on those three albums his record company have released here. I'm sure those of you who were unable to see the Drury Lane concert but later heard his session recorded for the BBC will understand what I mean.

In fact I wish Warners would put out those tapes as an album, or even more had recorded his concert 'live', because I've yet to hear an album which does justice to him.

Still, after a silence of over two years he threatens a new album by Christmas. From all this you may have gauged by now that Randy's lifestyle revolves around indolence or so he would have everyone believe. Perhaps he's just found the ideal way of making record companies sweat in the fear that he'll never produce again.

The album will reflect his love for the deep south of America, not a very fashionable thing in itself, but if you have ever been to the South, you will find this much politically maligned area a lot more willing to come to terms with human relationships than they are given credit for. Randy Newman sides with this view, explaining that he spent quite a bit of his youth in New Orleans. "So far the album is called 'The Good Old Boys' and it's all about the American South.

"It's a little more simple-minded, maybe it's recognisable. There are 11 to 12 songs on it. It's pretty consistent, but there may be a couple of songs there that aren't about the South. There's a song about a steelworkers in Birmingham, Alabama. What I was going to do was to write this album about this steel-worker person but I couldn't do that without resorting to liner notes. It wouldn't work. I was trying to make it fit and the songs were suffering. I couldn't have done the whole album about him without jumping through hoops, so there are just three, four or five songs about him in the end."

He sang one of them at his Drury Lane concert, and any doubt that Newman had

moderated his style was dispelled immediately as he sat peering through his pebble glasses, and pawing at the piano murmuring "My daddy was a barber, most unsightly man".

So his work is still taking that sly sideways look at the world about him. His work is in fact very different to that popularised for him by Alan Price. At Drury Lane even his own version of 'Simon Smith and his Amazing Dancing Bear' took on a different meaning from Price's hit record treatment.

Price in fact based his career singing the work of Newman when he originally left The Animals in 1966. Things didn't look too good for him at first when The Animals continued their way with a number one, 'We Got To Get Out Of This Place'. The Alan Price Set, in which those 1974 BBC radio producers John Walters and Clive Burrows played, did start off with a hit, 'I Put A Spell On You' but after that Price wandered a bit musically until his discovery of Randy Newman came to his rescue and created him as a musician apart from The Animals.

Simon Smith was, of course, a hit. There was too 'The House That Jack Built' and 'Don't Stop The Carnival'. Meanwhile Randy Newman himself remained in the background. Not that Randy will say anything against Alan Price but he does admit that he didn't like the film 'O Lucky Man', which turned Alan into someone acceptable by London's intellectuals.

As we sat there chatting in the hotel, Randy admitted having watched Top Of The Pops the night before and his expression remained even more puzzled. "Someone called The Rubettes were number one, it all seemed a bit old fashioned to me. I like 10CC because I think their lyrics are sophisticated (see feature on 10CC in later pages). They went down pretty well in America. Sparks didn't impress me. Still who am I to criticise? I was meant to do an In Concert here and it was cancelled because of some strike, too bad."

When you write songs such as the tongue-in-cheek 'It's Lonely At The Top' then as far as I'm concerned you can be granted any views you have of current music. As Randy says about that song: "I was looking at a small showbiz world. You see these pieces about top showbiz people whining about how terrible things are, or lack of lifestyle."

It's odd how many people who depend for their livelihood upon showbusiness also despise it. Rock business? Show business? Well, when you enter those wall-to-wall carpeted record companies (one company has just put carpets up the walls) you realise that in the end it's all business. So Randy Newman sits outside, literally, several miles out of Los Angeles and claims: "Once in a while I get out to see people."

"I see Ry Cooder occasionally, I used to see Jim Croce more maybe than anyone else. There's in no way any community of musicians that I hang about with."

Recently he had been twice into Los Angeles to play on sessions, firstly with the veteran American comedian George Burns: "I couldn't believe it. He looked really good and he's 80 years old, he even offered me his

this is the season of what

coat. He did Simon Smith and it sounded like a sort of recitation. And he did a quick Al Jolson impersonation... his pitch is really good, unless I was hallucinating. He had that kind of... well, I wouldn't have missed it." Then there was Joe Cocker: "Cocker did a new song, 'Lucinda'. He looked OK to me, even if he didn't, I wouldn't say so."

It's good that Randy has decided to write again. He has quite taken to appearing on stage in America where he has made over 90 concert appearances in the past twelve months. At first he was shy, maybe later he found it more immediately remunerative than writing. He admits about his writing: "It was always a case of what made me start. My natural inclination is to remain inert... It used to be that I had to do it, I still have to do it, but on the other hand I don't. That attitude may have something to do with my performing. Before, the only way I could get that sort of gratification was by writing, and I wanted to let everyone catch up with me. I was out there by myself. I don't know. It's been a long time since the last album: when are people going to forget me and let me sink in peace?"

□MICHAEL WALE

CHILLI WILLI

One of the highlights of October will undoubtedly be the release of the curiously titled 'Bongos Over Balham', the debut album on Mooncrest Records from Chilli Willi And The Red Hot Peppers.

For more than 18 months now the Willis have been playing their balls off, fulfilling over 300 gigs all over the country, and earning a dedicated and enthusiastic following with their own extra-special brand of distinctly American-based music. Few, if any bands have worked harder, and none deserve the success and respect that will inevitably come their way once 'Bongos' is unleashed upon the world.

That they should choose to make an album now is both sensible and fitting because they've reached some sort of peak in musical excellence, and have assimilated an impressively large repertoire of material from which the best songs can be chosen.

An earlier ill-fated attempt at recording with Michael Nesmith behind them, the Willis decided that the best way to achieve the results they wanted was to go right out in the country, away from all the hassles and mental and physical restrictions of the city, and set up their gear in an old mill, recording everything on Ronnie Lane's superb mobile studio. So it was with a fair degree of excitement that Pete, Jim and myself made our own separate ways down to the edge of Bodmin Moor, Cornwall to view the proceedings and get an earful of what they'd been up to.

To express surprise at what I heard would be false and meaningless because I fully expected something rather special... and that's exactly what it turned out to be.

After an absolutely thrilling evening of staggering our way through field after field of liberally coated cattle excrement in search of (1) the local pub, (2) the studio, and finally (3) a place to sleep, we all assembled bright and not-so-early on Sunday to hear the then uncompleted tapes.

Songs like 'Desert Island Woman', 'Friday Song' and 'Midnight Bus' that had

Now is the time of returning

previously captured and warmed the hearts of audiences at such establishments as the Hope & Anchor, the Kensington, and the Tithe Farm House (bless its groovy little socks), now seemed to take on greater clarity and depth of sound, where the real quality of the songs and the beautifully accomplished playing were joyfully obvious.

For those of you who are already devoted Willi freaks, and to whom song titles have some meaning, the band have recorded the following numbers, most of which will appear on the album: 'Goodbye Nashville, Hello Camden Town', 'Desert Island Woman', 'Friday Song', 'Choo Choo Ch'Boogie', 'Jungle Song', '9 to 5 Songwriting Man', 'Just Like The Devil', 'Midnight Bus', 'Breathe A Little', 'We Get Along', 'Truck Driving Girl', 'All In A Dream', and 'Fiddle Diddle'.

Make no mistake, when that album comes out (and remember it's October), it'll be a killer.

□ANDY



LEONARD COHEN

Images, as well as people, change. Last time that Leonard Cohen was here in 1972 he was officially withdrawn from society, viewing it from the concert stage, and even once up there permitting himself rather naive moments of musical emotion like singing Kevin Barry to let us know how he felt about the Irish problem, when he appeared at the Albert Hall. Of course, I suppose we were all emotional republicans then, before the real indiscriminate bloodshed began.

But back in London to launch 'Bird On The Wire', a film of that tour of '72, Leonard was altogether a different person. For a start he wanted to meet interviewers, so we went up to his room in the Royal Court hotel still expecting him to forecast that every cloud has a leaden lining.

For the record the path to our getting together should be chronicled because it was as far off centre as you'd expect things to become remembering Mr Cohen's past. "The Royal Court," said his pleasant blonde publicist lady. So that's exactly where we went. Right into the foyer of that theatre in Sloane Square, London, and waited. An inquiry at the box office suggested that we should go to the stage door, because they knew more of what went on behind the scenes. Looking up from the switchboard the lady asked: "Mr Cohen. Does he work here? Is he some sort of an electrician?"

A day later Mr Cohen himself had got into the habit of going over to the box office in the morning and asking if anyone was looking for him. They still didn't know who he was!

Up in his hotel room he pointed out a large book he was reading about Zen Buddhism, before insisting that he never really had been gloomy in his outlook.

Things did appear a bit more businesslike than you would have imagined. There was a man from CBS records displaying advertising layouts on one of the two single beds in the room. The publicist lady was sitting on the other, behind us all was a photographer taking a lot more photographs than would really seem necessary of one man

in one room. Mr Cohen offered us coffee and sat down unworried by it all. Obviously that book on Zen Buddhism was having an immediate worth.

Leonard Cohen will be interviewed in full in a future edition of ZigZag, but for the moment it might be as well to remind ourselves that he came into the rock industry rather reluctantly. He was a genuine poet and writer, unlike many of our rock stars who suffer from severe delusions of adequacy. His novel, 'Beautiful Losers' was very good, so was the first song he got published in 1966 called 'Suzanne', sung by Judy Collins, and which he still likes. A Canadian, who prefers to live in Montreal.

Gradually he felt that he wanted to present his own work. He was not, or would ever claim to be, a great singer, but the time was right. Bob Dylan, whom Cohen still refers to as 'the only genius of rock' had proved that the song, rather than the singer, mattered, then Cohen recoiled from his own popularity. Or that is the way it seems.

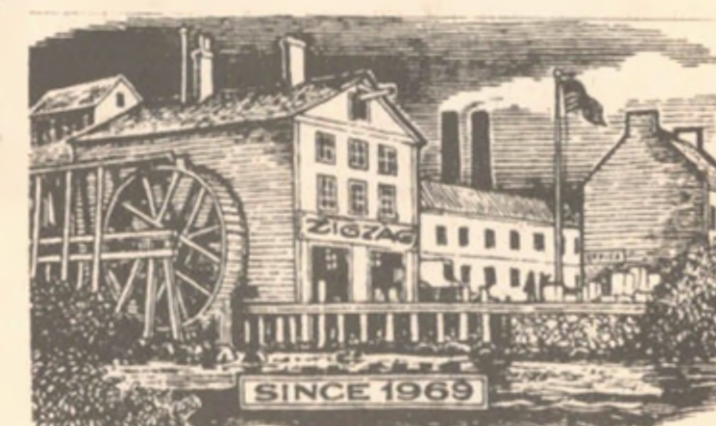
A theory underlined by the way he has spent his last two years, as he outlined them. At last he plans another album, hopefully for release in the autumn, and with the film on general release he is due for another public airing, although you must remember that he is a very different person now compared with 1972 when the film was made.

By the time he came to London for the film's opening at The Rainbow he had written and recorded three songs. One of them, which he let me hear on tape, was very cheerful indeed, and he admitted disarmingly: "I do feel I've surprised myself."

The fact is that he did withdraw after the success of 1972. At one time I heard that he was building a wall, brick by brick, in a Buddhist monastery. Then he was back in Montreal where he says that doing physical work like creating a garden, and putting up a shed in his garden, did help him mentally. "I don't want to give you the impression that I was very sick and have just come through it. That's not true. But I think physical work had a lot to do with the re-birth of my creativity. Suzanne is having another baby so I had to vacate my room in the house and work in the shed. Two months ago I had a golden week. My guitar sounded good. A lot of unfinished songs suggested conclusions. That was startling, sometimes. Sometimes a song had been hung up for a month, or a year, on one line, or one phrase."

Then as suddenly as he had been optimistic Cohen says: "I don't know whether the music will be of any import, the whole record may not be worth this conversation."

□MICHAEL WALE



"QUALITY PUBLICATIONS FOR THE ENTIRE FAMILY"

ZIGZAG 44 PAGE 5

a happy sad starsailor from Washington DC tim buckley

CHLOE: BAKED BEANS ON THE STEREO PRODUCTIONS... (NONSENSE, IT'S NOT THAT AT ALL... WELL, THEN, I KNOW)

Before I entered the glamorous and exciting world of the rock'n'roll business on a full-time basis, I used to 'work' (a rather loose expression you understand) for one of the country's larger construction companies, not as you'd wickedly like to imagine in the guise of a brickie or a road-digger, but in a laboratory staffed by agreeable and well-meaning people most of whom probably thought I was completely mental. There were however three or four such people to whom music, in one form or another, meant a great deal and who would happily while away the day discussing the merits of anybody from Wild Man Fischer to David Ackles. One of the subjects that did arise more than any other it seemed, was the music of Tim Buckley, and this article is, in a way, a result of the interest and enthusiasm that came about whenever his name was mentioned. That, and the fact that astonishingly enough, I was given the chance to interview him only weeks after starting at ZigZag.

He'd come over as part of Warner Brothers' campaign to launch the DiscReet label in this country, and as well as being interviewed about a dozen times, he recorded a spot for the 'Old Grey Whistle Test', and made a couple of radio appearances. When I met him, he was accompanied, as always, by his manager Herb Cohen, who tried to keep a watchful eye on the proceedings, but soon succumbed to the dreaded 'jet-lag' and promptly snored his way through the whole interview. Anyway, I talked to Tim for a couple of hours or more and we went through the whole story, one which I hope you'll find as interesting to read as it was to compile.

BEGINNINGS

Timothy Charles Buckley III was born in Washington DC on February 14th 1947 and

spent the first ten years of his life living in Amsterdam, New York, before moving with his family to Southern California, first to Bell Gardens, then Anaheim. According to an ancient Elektra press hand-out: "Tim's mother listened to Sinatra, Damone, and Garland, and Tim listened to Flatt and Scruggs, Bill Monroe, and Johnny Cash. When he was in the ninth grade at school he taught himself to play the banjo—and that was the beginning." Encouraged by his father, he "took up guitar, and played in a bunch of country bands. The only one that toured was Princess Ramona and The Cherokee Riders. I got to dress in a yellow hummingbird shirt and a turquoise hat and play lead guitar. I was about 15. I'd get \$60 a week plus gas money and a room. I'd usually stay at a motel next to the bar."

At the advice of Princess Ramona herself, Tim turned his attention to folk music and started playing the folk clubs around LA where he soon earned himself quite a reputation. Cheetah magazine, in their admiration for Buckley, christened him, Jackson Browne and Steve Noonan, The Orange County Three, a title that brought him wide recognition and

part one

respect, and was a fair indication of the media's reaction to him.

"I met Jackson and Steve in a club... folk music and stuff... and they were working, viable writers at the time—early 60's. And comparatively recently Jackson has come out on his own, which is a very long time overdue."

By that time, Tim's own personal taste in music had expanded to include jazz, and rock'n'roll, as well as folk and country music... people like Stan Kenton, Miles Davis, John Coltrane, Hank Williams, Chuck Berry, Little Richard. His own close musical associates included high school friend and poet Larry Beckett, whose words he has put to music with great success throughout his recorded career, and bassist Jim Fielder whose own musical past includes spells with Buffalo Springfield, The Mothers Of Invention, and Blood Sweat & Tears. The three of them worked together around LA until one day, at a club called 'It's Boss', they met Jimmy Carl Black, drummer with the Mothers, who offered to arrange a meeting with Herb Cohen (the Mothers' and Lenny Bruce's manager), in order to secure some sort of management deal. Tim got to see Cohen at a club on Sunset Strip called 'The Trip', and "I just told him that I was a singer/songwriter with a repertoire of twenty or so songs". Herb was sufficiently impressed to take him on and he booked him into New York's Night Owl Cafe in the summer of 1966. To throw a young lad of nineteen in at the deep end, as it were, may have seemed something of a risk, but despite the fierce competition in New York at the time, Herb was smart enough to realise that Buckley's obvious talent would show through and that he wouldn't go unnoticed. In fact Herb did more than that. He knew exactly which record company to approach for a contract and made sure that

Tim got the best possible treatment. The company was of course Elektra Records, and the following quotes, again from an old obscure Elektra press hand-out, are Jac Holzman's:

"Herb called to tell me that he had a new artist, that he thought we were the best label for that artist, and that he was sending us, and no one else, a demo disc with about six songs on it. I didn't have to play the demo more than once, but I think I must have listened to it at least twice a day for a week... whenever anything was bringing me down, I'd run for the Buckley; it was restorative. I asked Herb to arrange a meeting, but I had my mind made up already. We spent a late afternoon together, and my belief in Tim was more than confirmed. I explained to Tim that Elektra was growing in a creative direction at that time, and that he was exactly the kind of artist with whom we wanted to grow— young and in the process of developing, extraordinarily and uniquely gifted, and so 'untyped' that there existed no formula or pattern to which anyone would be committed. Tim understood that we understood, and he knew we wanted him for the right reasons."

Not surprisingly, in the light of Elektra's reputation at the time, the admiration was mutual, as Tim explains:

"Jac Holzman was great because he didn't sign anybody that wasn't multi-talented. He signed people who could take care of themselves pretty much. That's what made him great. And that's what made every album he put out a piece of work. He had an uncanny ability for coupling a producer with a group or artist that could make magic. And on my second album Jerry Yester and I got together and he did what a producer is supposed to do—not get in the way of the song, and the artist's feeling for it. It's very tricky sometimes with a singer/songwriter because you just cannot be objective about what you're doing. Sometimes it's not commercial and you overdo it for the general public's ear. But yeah, Elektra was a very sturdy label and I was lucky to be a part of it. I really loved it."



'TIM BUCKLEY' (Elektra EKS 74004)

So Buckley was signed to Elektra and released his debut album, 'Tim Buckley' in October 1966.

"Most of the songs on that album are high-school songs or just after that, and the musicians on the album, well we were living together—Lee Underwood (lead guitar), Jim Fielder (bass), Billy Mundi (drums), and Van Dyke Parks (keyboards)." You no doubt know that Mundi was once with the Mothers and later with a band called Rhinoceros, who themselves produced three albums for Elektra. The name of Van Dyke Parks of

course speaks for itself and as he was one of the many people that Pete and John interviewed in the States, there just might be the chance that we'll be printing his own story in the future. The string arrangements on the album are by Jack Nitzsche, it was produced by Paul Rothchild and Jac Holzman, engineered by Bruce Botnik, and recorded at Sunset Sound Studios in Los Angeles.

All twelve songs on the album are originals, and seven of them were written with Larry Beckett.

"Larry's in Portland now... he's still a writer and a poet. He's writing a thing now on Paul Bunyon—has been for the last three or four years. It's nearly completed and there's no way to explain it—it's an eighty page poem. It's stuttered with American slang and the whole legend of Paul Bunyon. It's just a whole American legacy he's working on, quite removed from commercial antics and music. He's not too involved with that. However, he can write a hell of a song. He writes pornographic songs and plays piano and guitar."

Well I don't think that any of the songs on this album could be termed pornographic... most of them are love songs of one sort or another and they're all marked to some degree by the innocence and confusion of adolescence. There are however some really excellent compositions here, 'Valentine Melody' and 'Song Slowly Song' being my two personal favourites. But above the quality of the songs and the instrumental work, there is one feature that stands out on this album, and indeed all of Buckley's albums, and that's his incredible voice. It's an opinion often quoted by many people who usually seem to know what they're talking about, that the two most expressive, versatile, and controlled voices in contemporary music belong to Van Morrison and Tim Buckley. It only takes one listen to any of his songs to realise the truth of that statement. Lillian Roxon summed it up quite nicely in her Rock Encyclopaedia when she said:

"Nothing in rock, folk-rock, or anything else prepares you for a Tim Buckley album, and it's funny to hear his work described as blues, modified rock'n'roll, and raga rock when, in fact, there is no name yet for the places he and his voice go... His albums are easily the most beautiful in the new music, beautifully produced and arranged, always managing to be wildly passionate and pure at the same time."

During late 1966 and early 1967 Tim made a prolonged visit to New York where he shared a bill at the Balloon Farm with The Mothers Of Invention, and then later, Downstairs at The Dom with Nico. Appearances in California included the Troubadour in Los Angeles and a number of festivals including the Magic Fountain Music Fair in San Francisco. In April '67 he was playing the famous Cafe Au Go-Go in Greenwich Village where, by now, admirers flocked from all over to see him. One such person was apparently Brian Epstein who had been advised by George Harrison, on the strength of the album, to take a look at this bright new talent.

In June 1967 Buckley was back in LA recording a second album that was to leave the first one miles behind, and pave the way for perhaps the finest and most delicate 'soft-rock' album to emerge from California—'Happy Sad'.

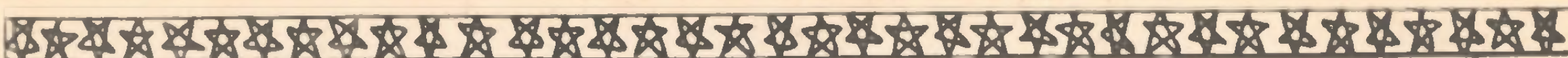


'GOODBYE AND HELLO' (Elektra EKS 7318)

Anyway, this was Buckley's second album, released in September 1967, with Jerry Yester credited as Recording Director and Jac Holzman as Production Supervisor. To quote yet again from Elektra's very informative press release of the day: "One will never forget the colossal exhilaration at the Elektra offices when the tapes came in. Holzman, who heard them first, knew instantly that the time for Buckley's real emergence was now at hand, but rather than simply announce this as a fact, he played the tapes for each department director in turn, and each in turn also knew instantly that 'this is it'. A massive promotion was launched, the only goal being what the album and artist merited." The album is, sure enough, quite remarkable. Buckley's voice is just superb with a range and power that defies description, and the songs are consistently good... three of them brilliant, and one a pure classic, 'Carnival Song', 'Hallucinations', and 'I Never Asked To Be Your Mountain' are the sort of tracks you don't forget in a hurry, and 'Morning Glory', Buckley's most covered song, is a rock classic in every sense of the word.

"It was very hard for me to write songs after 'Goodbye And Hello' because most of the bases were touched. That was the end of my apprenticeship for writing songs. Whatever I wrote after that wasn't adolescent, which means it wasn't easy to write after that because you can't repeat yourself. The way Jac had it set up, you were supposed to move on artistically, but the way the business is, you're not. You're supposed to repeat what you do, so there's a dichotomy there. It's a problem, and I don't think there's anybody who you can talk to who doesn't face it. People like a certain type of thing at a certain time and it's very hard to progress."





The personnel listing for 'Goodbye And Hello' is quite lengthy and, I think worth a brief discussion, Lee Underwood and Jim Fielder remain from the first album, and Carter C.C. Collins on congas and percussion, who is featured on four of Buckley's albums, appears for the first time. "He's from Boston. That's where I met him. He's now playing with Stevie Wonder." Then there's Dave Guard (kalimba, tambourine). "Dave's from The Kingston Trio. Like all of these guys, he's a working musician of the road which is what I like to work with—they know what people hear as opposed to what a producer hears. Working with Dave Guard was really a great thing . . . he played banjo for the Kingston Trio and he was a terrific fellow. On the album he played kalimba, which is an African finger piano and is now very popular—but at the time it wasn't. He was also writing a book for deaf and dumb kids. Great guy. I don't know where he is now, although I think he moved to Australia."



The other musicians are Brian Hartzler (guitar), John Forsha (guitar), Jimmy Bond (bass), Eddie Hoh (drums), Don Randi (piano, harmonium, harpsichord), and Jerry Yester (organ, piano, harmonium).

Being released in late '67, 'Goodbye And Hello' coincided with the 'love, peace, flowers, beads, and acid-rock' movement that had reached its peak in San Francisco. How much Tim Buckley associated or was influenced by what was going on there seems a fairly relevant point, as this album and the next two, captured that spirit in the purest and most musically valid sense, exposing most effectively, some of the shambling pretensions that surfaced in the name of West Coast rock music.

"I'm not really too influenced by what's going on. I'm not a reporter. I go on energy and spirit and not anything metaphysical or religious or anything like that. I feel in fact that sometimes that's dangerous, because it gets in the way of the one-to-one thing with people. You start seeing and feeling that you see an all-knowing force in the universe, when you should be dealing with getting it on with your old lady or neighbour or something . . . mowing the lawn and drinking at week-ends . . . you get away from the simple things. Trying to solve the problems

of the universe is a bunch of nonsense a lot of the time."

"It was really a very tragic period in San Francisco at that time because of the acid casualties, and I know you had them here because I played a club somewhere in the bowels of London, and the tragedies of the drug scene were pretty apparent even when it was beautiful. And as a performer you see it pretty quickly because that's your audience most of the time. There were a lot of people who had no business doing drugs. In 'Goodbye And Hello' it was very adolescent—I took sides whereas now I can't. I said the establishment was wrong . . . Okay it's wrong, but I didn't have an answer. All I was really doing was stating points of view, which is cool . . . it's a good song [the title track], and it was very important at the time. I felt very strongly about all the things happening. The actual title of the album . . . it's a little difficult to remember exactly how we arrived at that . . . something like you say goodbye to bad things and hello to good things."

The critical and relative financial success that the album enjoyed was, all the time, being matched by his popularity and respect as a performing artist. For the first time, Buckley was headlining such places as the Cafe Au Go-Go and the Troubadour, and he was reaching as wide and receptive an audience as is possible for a solo artist. 1968 saw him working on the road almost continually, until at the end of the year he recorded 'Happy Sad'. Before that was released here though, he made a fleeting visit to these shores (early 1969) to play a concert on the same bill as the Incredible String Band at the Queen Elizabeth Hall. I didn't see him, but a couple of people I know who did, say he was stunning, and I can well believe it.



'HAPPY SAD' (Elektra EKS 74045)
Produced by Jerry Yester and Zal Yanovsky (of Spoonful fame of course), 'Happy Sad' was released early in 1969 to overwhelming critical acclaim and to an audience who had rightly come to love and trust anything with Buckley's name to it. My feelings about this record have been laid down before, but I'll repeat them here because, for me, they still hold true. 'Happy Sad' is the classic Buckley album . . . dream-like, evocative, and musically adventurous and complex . . . a record that identifies totally with the spirit of the Elektra label in the late sixties. The second cut on side one, 'Buzzin' Fly' is a near-perfect piece of music in every way. A simple guitar introduction, an emphatic chord sequence on vibes overlaid, and then everything stum-

bles beautifully into time as the song rolls along with Buckley's voice soaring and diving in amazing fashion. That track, and indeed the whole album, is just magic.

The musicians are Lee Underwood and Carter C.C. Collins again, John Miller (acoustic bass), and vibes player David Friedman, who's now working with Wayne Shorter and Weather Report.

"I really loved doing that album, I'll tell ya. It was really a break-out period of time for me musically. Yeah. 'Love From Room 109 At The Islander', 'Buzzin' Fly', 'Sing A Song For You', 'Dream Letter' . . . I was writing. I'll tell ya that. We had a ball doing that. 'Love From Room 109 At The Islander' was recorded in a hotel overlooking the Pacific Ocean, and it was quite simple. I arranged it for harp and vibes and I couldn't find a harp player in a studio that could cut it . . . I didn't know about Alice Coltrane at the time, she hadn't come on the scene. She was playing somewhere in Michigan but I hadn't heard her. And after I recorded it, I saw her on the 'Today' show, and I said 'damn!' . . . because I wanted that thing that the ocean gave."

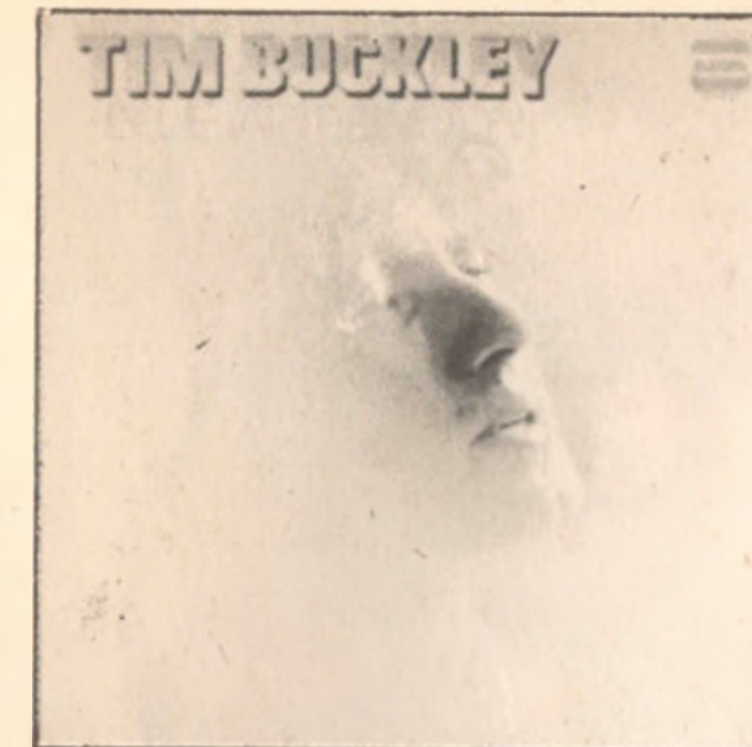
One of the remarkable qualities of 'Happy Sad' is the incongruous feeling that it sounds loose enough to be totally improvised, but tight enough to make you think that it's arranged.

"The trick of writing is to make it sound like it's all happening for the first time—that's what it's all about, so that you feel it's everybody's idea. It took a long time for me to write that album, and then to teach the people in the band, but they were all great people so it was really a labour of love, the way it should be."

And that's just what it sounds like. At the time of its release, Pete Frame wrote what I consider to be a very sympathetic and perceptive review of 'Happy Sad' in ZigZag No.2, but he just about threatened to hurl me into the North Marston phlegm vats if I dared reprint it, so pretentious and embarrassing did it now seem to him. However, if you've got that particular copy, it's well worth reading while listening to the record. And if you haven't got the record . . . what are you, some kind of lunatic or something?!



The child has relinquished the rein



'BLUE AFTERNOON' (Straight STS 1060)
Buckley's fourth album, released late in 1969, and produced by himself. "I recorded 'Blue Afternoon', 'Lorca', and parts of 'Starsailer' in the same month. I was hot. 'Blue Afternoon' was a lot of songs that I didn't have finished from the first, second, and third albums. And I knew Jac Holzman was going to sell his company, which really upset me, so I figured well, I'm going to do what I think is best and get a contract so that I can continue at the rate I was going, which was approximately one album a year. So I finished up all those songs for 'Blue Afternoon' in New York City and now I still do 'Cafe' and 'Blue Melody' every once in a while, and 'The River' . . . they're just good songs, they just work and they're fun to play."

(More on 'Blue Afternoon' and the rest of Tim Buckley's work next month.)

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The Worst Band 10CC In The World?

While many of the veterans on the 1960's musical scene are still around, few are creating much in the way of new musical excitement. There are the ageing glitter idols (Gary Glitter, Boman et al); stupefying jam bands (Yes, ELP, etc); and those who belong to the old-horses-never-die school (Stones, Lennon, Dylan, Simon and Garfunkel etc). Most of these chart toppers are resting on past laurels, and some (Jethro Tull, Ten Years After, etc) don't even know if they still have laurels to rest on. But 10CC, not content to rely on past track records, have been working wonders up in Manchester, becoming, in the process, the first creators of a 1970's rock aesthetic. This, then, is their story—one which begins sometime around 1960....

It was about that time that Kevin Godley, Lol Creme, and Graham Gouldman were attending the same grade schools in Manchester, eventually gravitating to a local Jewish club, the J.A.B. (Jewish Alliance Brigade) quickly became the scenario for a local battle-of-the-bands where three local groups all competed for the music room so they could rehearse. Lol Creme, then a mere lad of 14, recalls it thus: "The Sabres and the Whirlwinds were the two big competitors. Graham was in the Whirlwinds, and I started out in the Sabres..." Alongside Lol in the Sabres was his cousin Neil, and Kevin Godley who joined with his now legendary Hofner Club 50 bass. Things went along like this for a while, when the Whirlwinds got a recording contract and became 'professional'.

Unfortunately, no one in the Whirlwinds could come up with an adequate song, so an old Buddy Holly number "Look At Me" was chosen. For the B side, Gouldman turned to his old rival from the Sabres, Lol Creme, who had just penned his first song, "Baby Not Like Me". Lol: "I had just started writing a bit, about the time the Beatles were beginning to happen, and Graham needed a song, so I gave him 'Baby Not Like Me'. He did a fabulous guitar solo on that—he's a great guitar player—but the Whirlwinds split up soon after their first bout with the music business...."

Meanwhile the Sabres were plugging along, and by now Kevin Godley had graduated to

drums. But Graham, headstrong boy that he was, didn't give up. He took Bernard Basso and Steve Jacobsen from the Whirlwinds, and 'stole' Kevin Godley from the Sabres, and formed a new group called The Mockingbirds. Graham: "I started writing just about the time the Mockingbirds began. The first record the Mockingbirds made was my song 'For Your Love', but our company turned it down!!! The Yardbirds later got a hold of it and it was a world-wide smash." Kevin: "We played a lot of strange material—obscure r'n'b and soul, and we recorded pop songs. The two directions just didn't go hand in hand. It was sort of mediocre pop, and the r'n'b was a bit obscure for the audience."

It seems inconceivable that the Mockingbirds never made much of an impact in Britain. Graham was having hits with major stars like the Hollies, Herman's Hermits and Yardbirds, and was meeting all the right people. Even their first record (two Gouldman originals) "That's How It's Gonna Stay"/"I Never Should Have Kissed You" issued in early '65 was phenomenal. Strongly commercial, the record was distinctive, although clearly in a Beatles-Hollies mould. It was polished, and really quite brilliant, but it just flopped. "We called that 'The Milk Bottle Song'..." recalls Kevin, "and the second was called 'I Can Feel We're Parting'. We did one for Immediate as well, but I can't remember it for the life of me..."

How did the newly successful songwriter feel when his own group just couldn't get anywhere? Graham: "There was an interest in my writing, but no one paid too much attention to the Mockingbirds. I was writing hits, but we were still playing for \$80 a night. In a way I felt guilty that the Mockingbirds weren't having any hits..." Kevin: "Just about all the songs we recorded were Graham's songs, but nothing happened. It was amazing—he was a very big writer at the time, but the group chemistry just didn't make it together."

After the two releases for Columbia, the Mockingbirds went over to Immediate for a lone single, 'You Stole My Love'. Graham: "That one was produced by Giorgio Gomelsky and Paul Samwell-Smith... Julie Driscoll sang on it as well..." The last two Mocking-

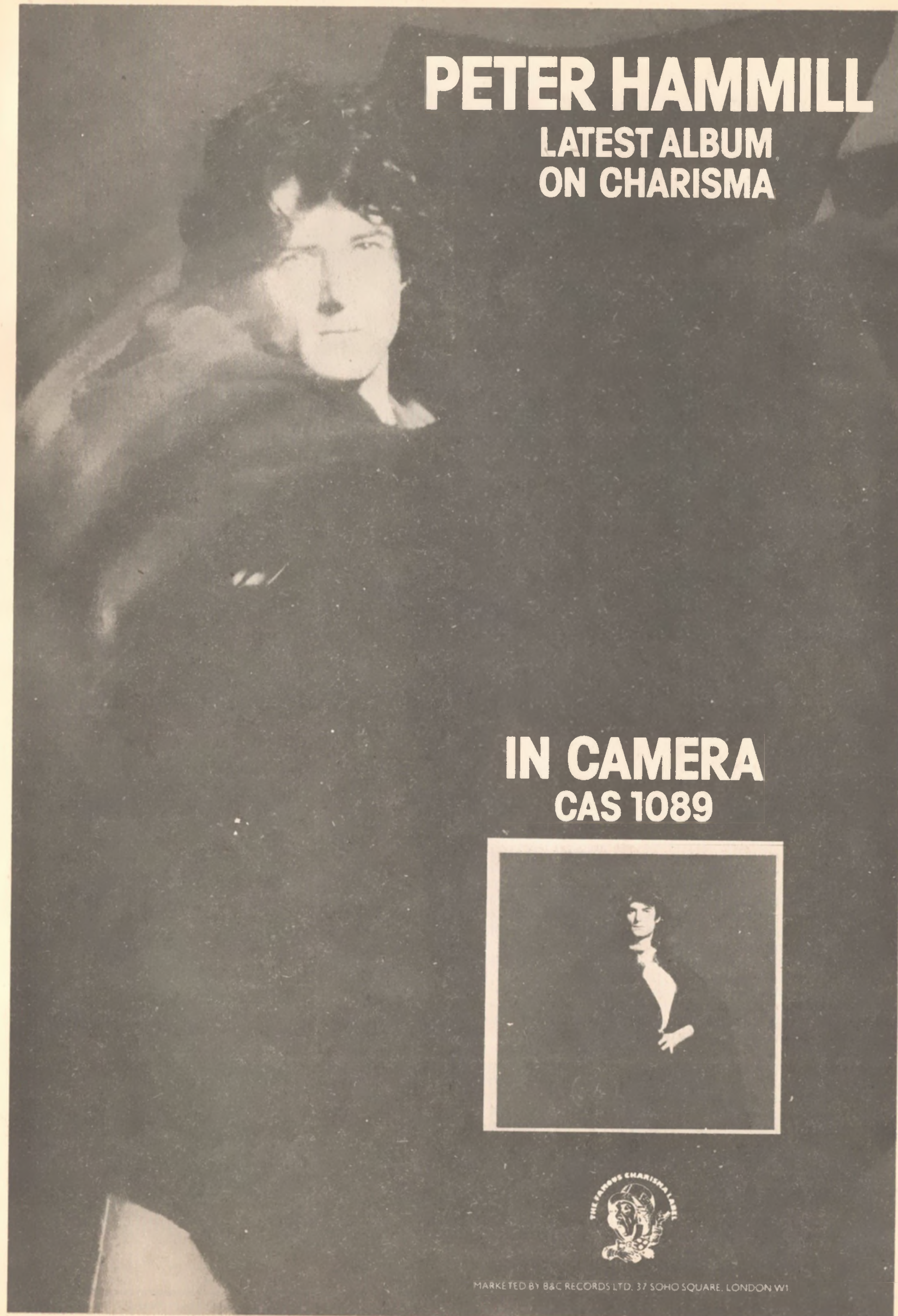
birds singles trickled out from Decca, but even the group members remember little about these, Kevin: "A lot of time and effort went into the Mockingbirds, but it just didn't happen. We certainly weren't jealous of Graham's success because if anything, it gave us a better chance for success. I was still at college and would have to get up at 6 in the morning, travel 60 miles, play a gig at night, travel back home, and then get up at 6 the next morning. Eventually, it just got to be too much, so I split from the group."

Kevin and Lol teamed up in college and got heavily into art and design. Meanwhile local boy-wonder Eric Stewart became a national figure as a member of Wayne Fontana and the Mindbenders. When Wayne split to go solo, the Mindbenders reaped enormous success with 'Groovy Kind Of Love'. In all, Eric made three US tours, and continued to be the mainstay of the Mindbenders throughout 1966 and early 1967.

During his tenure with Wayne Fontana and the Mindbenders, Eric recalls his first meeting with Jonathan King: "An interesting thing about Jonathan is that originally at the start of Wayne Fontana and the Mindbenders he used to follow us around in this sort of tatty white sports car—he had just left Cambridge, I think. He saw the music business as the ideal way to make millions of pounds. He'd follow us all over England, and he'd tell us: 'Please let me manage you—I'll make you bigger than the Beatles...' And we said, 'Get lost, you're crazy'... So he went off and did it on his own with 'Everyone's Gone To The Moon'..."

Meanwhile, Graham Gouldman was gaining stature and money for his slew of compositions including 'Heart Full Of Soul', 'Listen People', 'For Your Love', 'Look Thru Any Window', 'Bus Stop', 'No Milk Today', 'East West', 'Pamela, Pamela', 'Evil Hearted You', and Jeff Beck's 'Tallyman'. In early '66 (when he was still in the Mockingbirds), Graham recorded his first solo single. The A side was an overproduced rocker with an attempted r'n'b feel to it, and the B side was a nice, though plain, ballad. Graham: "That was a terrible record—horrible. One of those things you're pressured into doing. I did that one

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without the Mockingbirds—I'd really rather forget it . . ." Graham continued writing hits: "I did for a period write specifically for a particular artist I had in mind. Like 'Bus Stop' was specifically written for the Hollies as a follow-up to 'Look Thru Any Window'. On my demo for 'Bus Stop' I just played guitar and bass, and had about four vocals and some backing tambourine . . ."

Graham's first outside work was when he produced a record by Little Frankie in August 1965. Graham wasn't too happy with the choice of material, but it gave him a taste for production work. So he wrote 'Getting Nowhere' (originally titled 'I'm 28, It's Getting Late') for local Manchester lass Friday Browne, in early '66, and later that year penned Dave Berry's 'Gonna Take You There'. Others like 'Behind The Door' were recorded by both English (St Louis Union) and American (Cher) artists.

When the Downliners Sect, nearing the end of their career, asked for a song, Graham came up with the 'Cost Of Living'. Gouldman declares that his demo was actually released as 'The Downliners Sect': "That record was my demo. I think they may have added a few things, but it was basically me . . ." Despite the unfinished nature of the record, it holds up well, driving along nicely.

'The Cost Of Living' was co-written by Peter Cowap, a Manchester mate who almost brought 'Greensleeves' into the British charts a few years earlier as a member of The Country Gentlemen. Later Cowap was content to play small local gigs, not pushing for any star success. However he did work on numerous projects with Graham, one being 'People Passing By' by the High Society. The late '66 release written by Graham was a one shot deal, Gouldman: "I was involved with

the production and singing on that one. The people involved were Peter Cowap, me, and Friday Browne. The session people included Phil Dennys, Clem Cattini, and John Paul Jones. Now that I remember, I think it was the first time I met John Paul . . ."

Early in 1967, a rollicking platter emerged by the Manchester Mob, 'Bony Maronie at the Hop' was the name, and though a huge disco favourite, it never broke onto the national charts. Again a one-shot, the Manchester Mob was actually Graham and friends: "Pete Cowap and I thought the rock'n' roll era was coming back, but I guess we were about two or three years ahead of it. The other session people were Phil Dennys, John Paul Jones, and Clem Cattini. It was really a lot of fun . . ."

In mid-'66, when the Mockingbirds were nearing their demise, it was announced that a new group was forming, "primarily for recording purposes". The press release continued: "As yet unnamed, the group will feature Animals lead guitarist Hilton Valentine. Also in the lineup are ex-Yardbird Paul Samwell-Smith, and hit songwriter Graham Gouldman. The group will independently produce its own records for a major company not named. The first single, for release in October, will be a Gouldman composition. A singer is being sought to complete the lineup . . ." Graham: "I remember something vaguely about that, but nothing ever came of it . . ."

For a year during '67 and '68 Graham signed a publishing deal with Robbins music in America. It was one of Graham's less successful ventures: "They gave me a good advance which was very nice of them, and sent me a cheque every quarter. In return I was sending them songs. But that was it—I

don't think one of the songs was placed, out of 22 I wrote for them!! It was a very depressing time for me, because an artist needs his ego fed. He needs recognition . . ." Perhaps Graham's attitude at this time was best summed up by his own lyrics as they appeared on an obscure American single by Toni Basil, 'I'm 28': "Hey! I'm 28/It's getting late/What have I got to do?/My time is going/My fears are growing/My chances now are few/. . . It's getting me nowhere."

During the Robbins deal, Graham began two projects which were to carry him through late '67 and just about all of 1968. The first of these was his involvement with the Mindbenders. The group had been issuing singles, without much success, choosing writers like Toni Wine and Goffin-King for their A sides, while Eric Stewart wrote most of their B sides. The A sides were usually MOR pop songs, while the B sides were a bit more heavy and instrumental. Rod Argent's 'I Want Her She Wants Me' didn't bring them back to the charts, and neither did the follow-up 'We'll Talk About It Tomorrow'. However the flip, Bob Lang's 'Far Across Town' was a lovely pop-rock which has to rank as one of the group's better efforts. One day Graham heard 'The Letter' by the Boxtops: "The minute I heard that record I fell in love with it. I had known Eric for some time and just started by writing and producing for them. 'The Letter' was the first thing I did with them . . ." Arranged by John Paul Jones, and produced by Graham, 'The Letter' brought the Mindbenders back into the Top 30. Stewart's flip was again adventurous with wah-wah, phasing, off-beat drumming, lilting background vocals, and psychedelic sitar like solo. 'Schoolgirl' was next, and looked like another hit, when the BBC banned it for suggestive lyrics. Eric: "We put the lyrics on the cover of that one, which was a big mistake . . ."

Next came 'Blessed Are The Lonely' which Graham states he didn't work on: "I helped set up the session with the group and John Paul Jones, but didn't participate in it." He should have told the record company that, because the advertising that went out for 'Blessed' had Graham pictured as being a member of the Mindbenders! Stewart's flip, 'Yellow Brick Road' was one of the best records Traffic never made.

As if the 'Blessed' ad had been prophetic, Graham joined the Mindbenders for their last few months of existence. By now Jimmy O'Neil had been recruited from the Uglies, and Paul Hancox was added, so only Eric was an 'original' Mindbender. Eric: "We couldn't get it going, because the group was into very heavy music, and the group was well known for light soft music. The audience just wouldn't have it—they wanted 'Groovy Kind Of Love' and that sort of thing. We were all bored with that. The product we tried to release was just too heavy for the record company . . . and they wouldn't release it . . ." The Mindbenders final attempt was a brilliant two-sided release, Gouldman's 'Uncle Joe The Ice Cream Man' b/w Stewart's 'The Man Who Loved Trees'. 'Uncle Joe', trying to cash in on the cutesy flower-power mood, was about as commercial as a record could get. But like most of Gouldman's commercial leanings, 'Uncle Joe' had a lovely melody, a fine arrangement, and a tasty production. It's really a shame that this group of Mindbenders was not allowed to continue, because judging by this last single, they had a lot to offer—



an album from this period might have ushered in an era of a new commercial-pop super-group. Stewart's final B side remains today a perfectly innovative record. Particularly noteworthy is the fine drumming, strong lyrical content, and really outstanding lead vocals. Graham: "Our final Mindbenders records just weren't successful in the least. We were trying obviously, but the whole scene was very depressing really. The audience just couldn't accept what we wanted to do. Listen to some of Eric's old B sides—they were quite heavy . . ."

The other project that Graham got heavily involved with during '67 and '68 was his solo album, THE GRAHAM GOULDMAN THING. It was originally intended to be produced by Peter Noone: "It was supposed to be something like the artist produces the writer, but he wasn't there on any of the sessions—though he is credited as producer. I did the whole thing with John Paul Jones who arranged the tracks, played on it and also helped produce it. It was an important project for me at the time, I put a lot of work into it." This concern is shown by listening to the album, which exudes tasteful arrangements, and thoughtful production. My favourites are still the hits like 'Bus Stop' and 'For Your Love', but all the tracks have something interesting to offer. The orchestral arrangements on 'No Milk Today' and 'Upstairs-Downstairs' are particularly refreshing. Strangely enough, the album was

not released in England, and despite a heavy US promo campaign, didn't sell much to Americans. A perennial cut-out album, 'The GG Thing' has been selling heavily of late. "I hear it has sold more in the last few weeks than it did in the last few years," laughs Graham.

Lol and Kevin had finished up at college, and began getting back into music again. Kevin: "Actually, this is the first time we remembered this, but when we were still at college, we were being handled by Jim O'Farrell—who was part of the Kennedy Street management structure that handled Graham and the Mindbenders. He got us some money to do some demos, and we did make a couple of records, but nothing was released . . ."

Then came an important step in the development of 10CC. Graham: "I was doing some work with Giorgio Gomelsky and his Marmalade label, and I brought Kevin down to the session. I wanted Kevin to sing on one of the songs and when Giorgio heard Kev sing he couldn't believe it—his voice was so fantastic. So when Giorgio was told that Kevin wrote and sang with Lol, he got them to record an album." Lol picked up the story: "Me and Kev were writing musical show ideas, and trying to get them placed without any success. So through Graham, Giorgio hears us and tells us he wants to make an album. We were going to play all

the instruments ourselves, but then we asked Eric to play the lead guitar." Kevin: "We got all the basic tracks finished. We worked our bollocks off to finish the material. One day they booked an arranger to add some strings and stuff down at Advision and the date was all set. When we turned up, no one was there! This would happen over and over again. We'd come down to London after a train trip that invariably took hours, and no one was there. Giorgio was very unreliable."

The album never came out because Giorgio spent all his advance money, and had to make himself 'rare' for awhile. But some material was released from these sessions. First off, there was a single released under the name 'Frabjous And Runcible Spoon'. (Kevin: "Giorgio decided to manufacture another Simon and Garfunkel"), called 'I'm Beside Myself' b/w 'Animal Song'. Then there was a Marmalade sampler which had a cut on it by a unit dubbed Graham and Kevin. Lol: "That one, 'Fly Away', was actually me and Kevin. Graham did 'Late Mr Late' . . ." Graham: 'Late Mr Late' was done with Kevin and Lol, and I also helped out on their unreleased album along with Eric. In a way, it was really 10CC. On 'Beside Myself', I played some bass and guitar. Unfortunately the label folded, but a few things came out . . ."

Harvey Lisberg, Graham's long-time business advisor was in New York and met with Kasenetz-Katz who expressed interest

in working with Graham. "They wanted me to write and produce for them, so I figured why not? Nothing else was happening for me at the time—I came over to New York and really worked hard. The Kasenetz-Katz team owned dozens of hit-name groups, and constantly needed new writers to provide material. So Graham came up with 'Sausalito' which was partially recorded in New York, London, Manchester, and New York again. It was a fairly big hit getting to the mid-50's in the U.S., and Top 20 in many foreign lands. Another step in the development of 10CC occurred when Gouldman convinced Kasenetz-Katz to come over to England. Kevin: "We were very moral at the time, meaning that we didn't do anything that was vaguely connected with money or hype. The Kasenetz-Katz idea was that we were going to be the session musicians for a whole load of bands that K-K would put out on various labels. We were very indignant about the whole thing, but we were also very broke, so we just had to do it. It turned out to be very valuable experience, in that it taught us what not to do. It was originally supposed to be all Graham's songs, then they got a hold of one of ours called 'Umbopo'..."

The original 'Umbopo' was released in the US as the Crazy Elephant in early 1970. This was most probably a product of the London sessions which Kevin calls "the epitome of all the hustles in the world". He continues: "We were doing sessions in London, but it was terrible—just horrible. We did a lot of tracks in a very short time—it was really like a machine. Twenty tracks in about two weeks—a lot of crap really—really shit. We used to do the voices, everything—it saved 'em money. We even did backing female vocals!"

Eventually Graham and Eric convinced Kasenetz-Katz to come up to Strawberry Studios (which was just getting off the ground), and finish the projects. As to what was issued from both the London and Manchester sessions, Kevin states: "I don't know—I really don't have the foggiest." For sure, there was 'Umbopo' (Crazy Elephant), and 'Sausalito' (Ohio Express). Then there was 'Susan's Tuba' issued under the name Freddie and The Dreamers in early '71. This record had been recorded about a year before, and had actually been a huge European hit, reaching number 2 in France. Graham sang, and the rest of the boys provided the backing. (A recorded follow-up to 'Susan's Tuba' was never released due to a myriad of business hassles.) Late in 1970, another version of 'Umbopo' was released under the name 'Doctor Father'. This one was recorded up at Strawberry, and was infinitely better than the 'Crazy Elephant' version. The flip, 'Roll On' was a dreamy blues song, possibly done as a Strawberry rehearsal track.

Early '71 saw the release of 'When He Comes' under the name Fighter Squadron, sounding again like a product of the London sessions. It was credited to Gouldman-Kasenetz-Katz, but was probably mostly Graham's work. ("They had to have their names on everything," states Graham...) Lol: "We were on 'When He Comes'—Kev sang that..."

The trio of Stewart-Godley-Creme remained in Strawberry, while Graham returned to New York to do some additional work with US session people. "The only thing of note that came out of those sessions was a song I wrote, 'Have You Ever Been To Georgia' which was a hit for various people around the world. I did meet a lot of great people while doing the Kasenetz-Katz thing—some really great characters, and Jerry & Jeff were really

fantastic, in a way..."

Through the work with Kasenetz-Katz in London and up at Strawberry, the Godley-Creme-Stewart trio began to work more and more together. Lol: "Eric had just gotten the four track machine in, so me and Kev said we'd come down and bang around a bit while he got the sounds organised—that's really how 'Neanderthal Man' came about. When Eric was testing the equipment, I started singing this tune while Kevin was playing the bass drum—so the track was partially developed when Eric was trying to build up a bass drum sound. I was singing into the bass drum. So after three or four tracks of drums, we almost had the whole thing together." Kev: "A guy from Philips came around and said, 'That's a smash' so Eric wrote the middle eight, and we finished it off properly. We did it again, and it was better—because it had a structure—it was resolved'n all. It sold 2 million records worldwide—we saw a lot of money from that."

Hotlegs put out a follow-up album, THINKS SCHOOL STINKS, which didn't sell too much. A few years later the packaging was copied by Alice Cooper, who promptly sold a few million units. Hotlegs, with Graham Gouldman joining on live dates, went on UK tour with the Moody Blues, and got rave reviews. In conjunction with that tour, the Hotlegs LP was reissued in Britain, with the substitution of two new tracks, 'Today' and 'The Loser'. 'Today' has to be one of the premier Strawberry team collaborations—a perfect combination of melody, vocals, and ace musicianship. "Today" was originally a song from that old Marmalade Giorgio Gomelsky album—It was an old song, but an entirely new recording..." Graham: "This is really where 10CC started happening..." It's easy to hear that if you listen to what Hotlegs was doing then, especially the flip of 'Neanderthal Man' which bears a striking resemblance to 10CC's 'Fresh Air For My Momma'.

After the Hotlegs era died out, Strawberry studios really became the trio's/quartet's prime source of activity. The studio had dozens of artists in every conceivable musical field coming through, and in their first two years of operation these included such stellar names as The Garden Odyssey, Shep's Banjo Band, Gordon Smith, Syd Lawrence Orchestra, Barclay James Harvest, Elias Hulk, Scaffold, Mary Hopkin, Purple Gang, Tony Christie, and numerous others. There were some that the group took special interest in, and bear detailing here.

First off, they took interest in a guy called Ramases. Kevin: "We did an album for him called SPACE HYMNS. He had the barest essentials of a song and we did the whole album—writing, playing, and producing. We got very into that, and also got very let down when nothing too much happened with it. It was very inventive, a spacey sort of thing—It did very well in Holland!" Kevin continues: "Then we latched onto Mike Timoney who plays the cordovox, and did an album with him as well. He's an absolute genius, and also a total maniac. He's like a one-man orchestra!"

Along the way the Fourmost came in and did 'Easy Squeezy', and also did 'Maxwell's Silver Hammer' under the name Format. Eric and Graham were constantly recording songs and demos, and in late '69 Eric recorded four originals with Graham described as 'progressive blues'. Wayne Fontana did 'This Is My Woman' b/w 'You'd Be Better Off Without Me' with what had become the Strawberry Studio band (Godley-Creme-Stewart—and

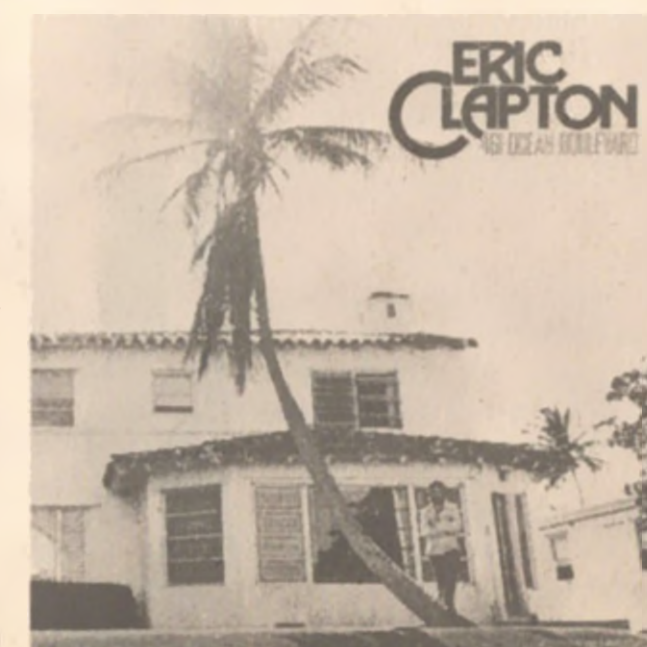
OCEAN 461 BOULEVARD

Eric Clapton's new album.

The Master's Back.
If Eric Clapton's return isn't relief enough in itself, 461 Ocean Boulevard will be. His first album in three years, 'Boulevard' was recorded in Miami over ten weeks, with Yvonne Elliman, Carl Radle and Dick Simms. The wait was worth it.



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Kevin Godley



sometimes Graham Gouldman), but this doesn't seem to have been released. Eric: "We tried to cover too much ground—writing, producing, arranging, playing, singing, engineering, etc. We didn't like to say 'no' to anybody, and we really wound up wasting our own time and energy."

Then in came old friend Dave Berry who recorded a bunch of sides at Strawberry written and played by the Strawberry gang. 'Change Our Minds' in early '70, and 'Chaplin House' later that year. Peter Cowap teamed up with Graham for a trio of releases for Pye, and more old friends like Freddie Garrity and Wayne Fontana recorded there as well. The Hermits recorded over 50 tracks during the course of the year, most of which were never released. Peter Noone also made his presence felt, and a year-old 'Because You're There' was issued in '72. Graham: "I played guitar, did backing vocals, and co-wrote that one..."

The Strawberry group even made some of those British Football records. Kev: "We did loads of 'em. We were running out of bread again, so Graham got us to do some. We did a Les Reed one, Leeds..." Eric: "Graham and I worked with Jeff Smith. That was another one of those deals where people placed money in our hands and said 'Do what you can'. There was no success there, though we thought he was a good songwriter. The Strawberry team also produced 'Man From Nazareth' for John Paul Jones, which was a big hit." John Paul Jones had to change the spelling to Joans, and then finally shortened his whole name to simply John, to avoid conflicts with Zeppelin's J.P.J. Eric: "We also did a Barry Greenfield album, SWEET AMERICA."

In early 1972, Graham Gouldman released his first solo record in almost five years, produced by Eric Woolfson. 'Growing Older' was a catchy ballad with a nice arrangement, which promptly faded into obscurity.

By now, the plethora of activity at Strawberry began to depress the team as they realised that their own musical ambitions were being lost in the shuffle. So they made a concentrated effort to put together something good, and lasting. Eric: "We had a track called 'Waterfall' which we were trying to peddle around as a single. So we needed a B side. The two writing teams disappeared into two different rooms, and we came up with 'Donna'. About three-quarters of the way through the record, we sussed out that there was something in it that was commercial. So we decided to treat it like an A side, and when we finished it, we figured Jonathan was the only one made enough to release it and promote it. He loved it, and it was a smash..."

True enough, a certified European smash, and then 10CC returned with 'Johnny, Don't Do It'. Kevin: "'Johnny' was recorded specifically as a single, but that was a mistake. We really didn't know what 10CC was all about—we thought it was a formula thing." 'Johnny' was criticised by some for its similarity to 'Donna' and subsequently flopped. Did the group think it was going to be Hotlegs all over again—one hit wonders and all that?? Kevin replies emphatically: "No, because we were already into 'Rubber Bullets' and 'Sand In My Face' which we knew were great, so we weren't depressed."

Kevin reveals the story of 'Rubber Bullets': "Me and Lol started writing it, and we wrote a couple of verses, and the chorus. We thought it was OK, but we weren't particularly knocked out by it. We played it to Eric, and he said,

"You've got to finish that—it's a hit record..." Eric adds: "It was the chorus that got me— incredible. And the words were so interesting." Kevin continues: "So he instigated us to finish it. He came in with us and wrote the middle eight. We actually finished it up at my house. The confidence in ourselves had arrived, and we could rely upon the company machinery with Jonathan, so we knew it was worthwhile working."

Even while 10CC was happening, they were working with other artists, though of course, their outside activities had been cut to the bone. They did work with Neil Sedaka who recorded to brilliant albums up at Strawberry using Godley-Creme-Stewart—and Gouldman as musicians, arrangers, and producers. Lol: "He had heard a track of ours, and decided to come over to Strawberry and do a couple of tracks, just to see how it went, and he got turned on by the whole thing. It was really an education for us. He was great. One night he just sat down and did a medley of his hits and it took forever... I mean they just kept coming out one after the other—really great!" Sedaka garnered some British hits, and has re-established himself there as a current artist, and the push is on in the States now to make it happen there.

Wayne Fontana was the beneficiary of some Strawberry help in Mid-'73 when Graham Gouldman wrote 'Together', and the group played and produced the record.

The rest of 10CC's history is fairly current, and quite well known. 'Rubber Bullets' being the monster hit that topped the charts for weeks overseas, and even managed to dent the Top 50 in the US. A 'highly acclaimed' album is available for all now, and the band reveals some of their recording secrets: "All our things are written before they are recorded. We usually lay down the music tracks, and put

the vocal on top as soon as possible. We used to leave the vocals for the bitter end, which didn't work because the productions were so overdone, there was no room for the vocal. Now all our ideas complement the vocal—not destroy it. Almost everything including guitar solos are written into the songs."

"We did have some qualms about putting all the singles on the album but we decided that we really hadn't established ourselves yet, so we figured people would be interested in relating to the singles and the album... But all our B sides aren't on the album, so people still get a little something extra for their money. On the LP we remixed some things like 'Donna' and included the full version of 'Rubber Bullets'. For the final mix we put it through our new 16-track board. We really realised our identity somewhat after the album was finished. We worked on every track like a single—it was spontaneous and right for then..."

Summing up "their master plan to control the universe" they continue: "The Sweet, Slade, and Gary Glitter thing is all very valuable pop, but it's fragile because it depends on a vogue. We don't try to appeal to any one audience, or aspire to instant stardom. We're satisfied to move ahead a little at a time, as long as we're always moving forward." Right now, 10CC is finishing off their second album, and embarking on their first US tour. Whether the group can continue to break through old musical barriers, and still break onto the US charts remains to be seen, but they sure intend to give it a try!

ALAN BETROCK (Reprinted from Alan's own amazing New York mag, 'The Rock Marketplace')



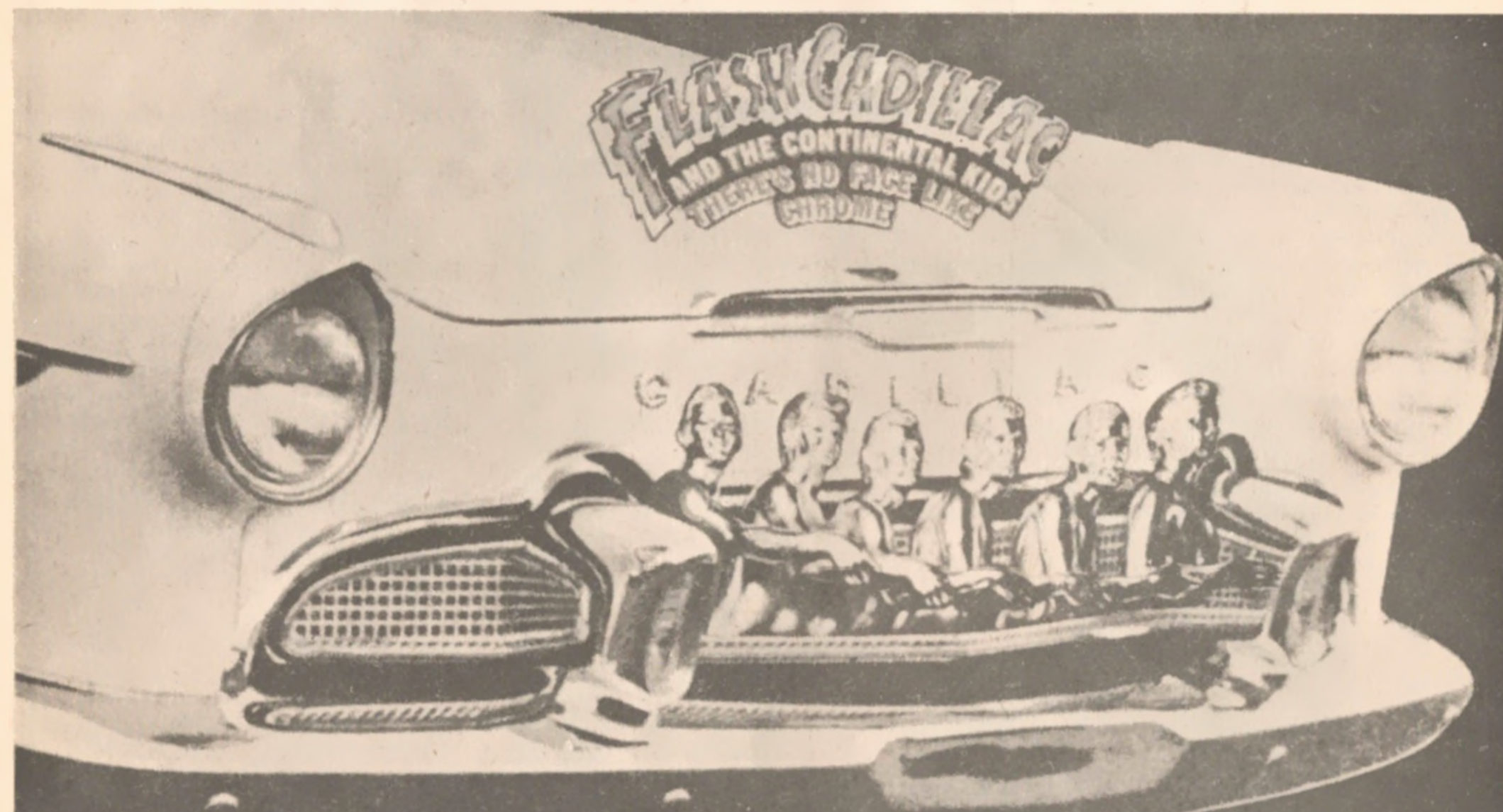
Five men writing with fingers of gold

DISCOGRAPHY

Whirlwinds Look At Me/ Baby Not Like Me	(E) HMV	6/64
Mockingbirds: That's How It's Gonna Stay/I Never Should Have Kissed You I Can Feel We're Parting/Flight Of The Mockingbird You Stole My Love/Skit Skat One By One/Lovingly Yours How To Find A Lover/My Story	(A) ABC 10653 (E) Col. DB 7480 Col. DB 7565 Immediate 15 Decca F 12434 Decca F 12510	2/65 5/65 10/65 7/66 11/66
Graham Gouldman: Stop Or Honey I'll Be Gone/Better To Have Loved And Lost No Milk Today/Impossible Years Upstairs, Downstairs/Chestnut For Your Love/Pamela, Pamela Nowhere To Go/Growing Older	(A) RCA 9453 (A) RCA 9584	Decca F 12334 RCA 1667 CBS 7739 2/66 2/68 3/68 8/68 1/72
The Graham Gouldman Thing: RCA LPM/LSP 3954-A: Impossible Years; Bus Stop; Behind The Door; Pawnbroker; Who Are They; My Father; No Milk Today; Upstairs, Downstairs; For Your Love; Pamela, Pamela; Chestnut.		7/68
The Mindbenders: (without Wayne Fontana) Groovy Kind Of Love/Love Is Good Can't Live Without You/One Fine Day Ashes To Ashes/You Don't Know About Love I Want Her, She Wants Me/The Morning After We'll Talk About It Tomorrow/Far Across Town It's Getting Harder All The Time/Off And Running The Letter/My New Day And Age Schoolgirl/Looking Back Blessed Are The Lonely/Yellow Brick Road Uncle Joe The Ice Cream Man/Man Who Loved Trees	(A) Fontana 1541 1555 1571 1595 1620	(E) Fontana 644 697 731 780 806 869 877 910 961 12/65 4/66 8/66 3/67 8/67 9/67 11/67 4/68 8/68
Groovy Kind Of Love: (E): TL 5234: Way You Do The Things You Do; Just A Little Bit; 7th Son; One Fine Day; Tricky Dicky; Groovy Kind Of Love; Little Nightingale; Don't Cry No More; You Don't About Love; Love Is Good; Rockin' Jaybee, All Night Worker.	(A) Fontana SRF 67554: same as above except includes Can't Live w/wo You; and excludes Rockin' Jaybee.	
With Woman In Mind: (E) STL 5403: To Be Or Not To Be; Honey & Wine; Schoolgirl; A Little Piece Of Leather; Shotgun; I Want Her She Wants Me; Mystery Train; The Morning After; Homework; Airport People; Cool Jerk; Ashes To Ashes.		
To Sir With Love: Did various tracks from soundtrack. (E) & (A).		
The Graham Gouldman Orchestra: Windmills Of Your Mind/Harvey's Tune	(E) Spark 1026	4/69
Gouldman originals: Yardbirds: For Your Love; Heart Full Of Soul; Evil Hearted You; Jeff Beck: Tallyman Hollies: Look Thru Any Window; Bus Stop (also: 2 unreleased: Whatcha Gonna Do; & Going Away) Herman's Hermits: Listen People; No Milk Today; East West; Marcel's; others. Wayne Fontana: Pamela, Pamela		
Friday Browne: Getting Nowhere/And Downliner's Sect: Cost Of Living/Everything I've Got To Give Dave Berry: I'm Gonna Take You There/Just Don't Know High Society: People Passing By/Star Of Eastern Street Manchester Mob: Bony Maronie At The Hop/Afro Asian Behind The Door done by Cher, Imperial 66217(A); & St Louis Union: Decca 12386 (E) (4/66) Little Frankie: It Doesn't Matter Anymore/Happy, That's Me (produced, but not written by GG) Tony Basil: Covered Friday Browne's 'Getting Nowhere' and released it as 'I'm 28' (A) 'I'm 28' (listed as recorded by Toni Basil & Friday Browne (was also recorded by P J Proby. 'Naughty Nippon Nights' for Shadows (fill in label and number if you know it!) 'Hey Mom, Hey Dad' by the 3% 'San Tokay' by Eric Elder b/w 'Sunflower'	(E) Parl. R 5396 Col. DB 8008 Decca 12258 Font. TF 771 Parl. R 5552 Col. DB 7681 A&M 791 Cameo 442 (E) Philips 6006-081 (A) Philips 40699 (A) RCA 9505 (E) TF 851	1/66 9/66 11/65 11/66 3/67 9/65 4/66 11/66 3/71 5/68
Gouldman produced: Friday Browne: 'Ask Any Woman/Outdoor Seminar (see body of article for further details on the above records)		
The Marmalade Period: Frabjoy & Runcible Spoon: I'm Beside Myself/Animal Song Graham & Kevin: Fly Away Graham Gouldman: Late Mr Late (see article for complete details on these records)		Marmalade 598-019 on Marmalade Sampler LP 643-314 on Marmalade Sampler LP 643-314 9/69
Hotlegs: Neanderthal Man/You Didn't Like It Because You Didn't Think Of It How Many Times/Run Baby Run Lady Sadie/Loser Think School Stinks: Neanderthal Man; How Many Times; Desperate Dan; Take Me Back; Um Wah-Un Wuh; Suite F.A.; Fly Away; Run Baby Run; All God's Children Songs: UK Philips 6308-080: Same as above except excludes: Neanderthal Man & Desperate Dan, and includes Today and The Loser— (different cover package)	(A) Cap. 2886 (A) Cap. 3043 (A) Cap. 3043 (A) Capitol ST 587 (E) Philips 6308-047	(E) Fontana 6007-019 Philips 6006-140 (E) Philips 6308-047 12/71
The Kasenetz-Katz Sessions: Ohio Express: Sausalito (Is The Place To Go)/Make Love Not War ('A' side only) Crazy Elephant: There Ain't No Umbopo Freddie & The Dreamers: Susan's Tuba/You Hurt Me Girl Doctor Father: Umbopo/Roll On Fighter Squadron: When He Comes/Ah-La (A side only)	(A) Buddah 129 (A) Bell 875 (A) Cap. 2948 (A) Bell 966	7/69 5/70 4/71 8/70 2/71

Four men tracking down the great white whale

Strawberry Studios: (as noted in article, many artists recorded in Strawberry. The records listed here are the ones which Godley-Creme-Stewart & Gouldman played a major part in.)				
Ramases: Space Hymns: Vertigo 6360046-E: Life Child; Hello Mister; And The Whole World; Quasar One; You're The Only One; Earth People; Molecular Delusion; Balloon; Dying Swan Year 2000; Jesus Come Back; Journey To The Inside.				8/71
(Ramases also had a single released on Philips (12/71), and Major Minor (5/70), Strawberry involvement unknown.)				
John Paul Joans: Man From Nazareth/Got To Get Together Now	(W:P)	(E) Rak 101	(A) Cotillion 44102	11/70
Jeff Smith: Going To A Party/Gypsy In My Blood	(P)	(E) Rak 120		10/71
The Hermits: She's A Lady/Gold Mandala	(P)	(E) RCA 2135		11/71
(Subsequent Hermits' records on RCA (2265) and Rak (102, 106), Strawberry involvement unknown)				
Dave Berry: Change Our Minds/Long Walk to D.C.	(W:P)	(E) Decca 12999		3/70
Chaplin House/Trees	(W:P)	(E) Decca 13080		10/70
(Subsequent Dave Berry releases on CBS 7780, Strawberry involvement unknown)				
Peter Cowap: Crickets/Wicked Melinda	(W:P)	(E) Pye 7n 17976		8/70
Man With The Golden Gun/Tampa, Florida	(W:P)	(E) Pye 7n 45042		3/71
Safari/Oh Solomon	(W:P)	(E) Pye 7n 45071		6/71
Greenfield: Sweet America/Dorothy's Daughter	(P)	(A) RCA 0924	(E) Philips 6113-002	4/71
(Possible release of Greenfield album)				
Wayne Fontana: Together/One Man Woman	(W:P)	(E) Warner K 16269		5/73
Neil Sedaka: LP: <i>Solitaire</i> issued on RCA in England & Kirshner in the US,				8/73
Tra La La Days Are Over: issued on MGM in England only				2/73
45s: That's When The Music Takes Me/Don't Let It Mess Your Mind (E) RCA 2310				8/73
Standing On The Inside/My Daddy MGM 2006267 (E) 5/73			Dimbo Man/Trying to Say Goodbye (E) RCA 2366	8/73
Our Last Song Together/Don't Know What I Like About You		(E) MGM 2006307		8/73
Miscellaneous Additions:				
People Passing By — by the High Society		(A) Cameo 442		
The Mike Timoney album mentioned in the article was The Astounding Cordovox of Mike Timoney C Poly. Budget 2870-113)				
Ramases: Space Hymns LP reissued 2/74 in UK; same label and number.				
Greenfield recorded 'Sweet America' for RCA; which was a different version than the original Philips one—only the Philips material featured 10CC.				
10CC:				
Donna/Hot Sun Rock	(A) UK 49005	(E) UK 6		8/72
Johnny Don't Do It/4% Of Something		(E) UK 22		12/72
Rubber Bullets/Waterfall	(A) UK 49015	(E) UK 36		4/73
The Dean & I/Bee In My Bonnet		(E) UK 48		8/73
Worst Band In The World/18 Carat Man Of Means		(E) UK 57		1/74
Wall Street Shuffle/Gismo My Way		(E) UK 69		
10CC: A-UKS 53105; E-UKAL 1005: Johnny, Don't Do It; Sand In My Face; Donna; The Dean And I; Headline Hustler; Speed Kills; Rubber Bullets; The Hospital Song; Ships Don't Disappear In The Night (Do They); Fresh Air For My Momma.				
Sheet Music: UKAL 1007: Wall Street Shuffle; Worst Band In The World; Hotel; Old Wild Men; Clockwork Creep; Silly Love; Somewhere in Hollywood; Baron Samedi; Sacro-Illiac; Oh Effendi.				



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THE LIFE AND TIMES OF MARC BENNO

"WELCOME TO HOLLYWOOD"

Whilst the musical revolution that overtook California in '67 was generally confined to the north, bellowing out from the urban San Francisco intersection of Haight and Ashbury and spreading its net around the bay area to Sausalito and Mill Valley, Hollywood had become the locale of another migration. As far as Sunset Strip was concerned rock music had become the great usurper, delivering an almost overnight coup. By 1967 Los Angeles had already built its own legends from an endemic music so easily identifiable with the sunshine city just as four hundred miles north Bill Graham found that he, too, could build overnight sensations with prestige support billings and garish promo posters that were to become a legend and a legacy of '67.

By the time young Marc Benno arrived in Los Angeles, Sunset Strip had once again come of age. It was no longer down to Venice or woodies parked outside Malibu beach houses—but activities were more likely confined to Laurel Canyon high above the Strip.

Hollywood was the reason that the first Asylum Choir album could never have been as unilateral as the second—it was the centre of the cosmos, leering at Benno like a giant pimp ripe for another loaded deal, and the music reflected the discovery of Flash City in a ritzy cavalcade that pre-empted Todd Rundgren by quite a few years.

"There was so much happening on the streets, like Sunset Strip was so crowded you couldn't even see anything but people," Benno once exclaimed in an attempt to reconcile his first impressions with the music of the Asylum Choir. The opening cut 'Welcome To Hollywood' is a devastating mnemonic for anyone who should doubt the magic (or maybe the magnet) of Hollywood, and six years later remains one of the best camera

shots of Hollywood seen through the tourist's lens . . .

*The golden Sunset children skip,
Along the path that's called the Strip,
And looking for a bird to flip
And hold up high up to the skies a-watching.
Tourist cars come into town
And the black policemen's cars are down
Inspecting all the players round
The places where the jokers' found
And waiting for their chance to be the dealer.
Welcome to Hollywood,
You mid-west sons and daughters.
Welcome to Hollywood,
Hey man can you spare a quarter . . .*

Marc Benno: "It was at that time that sounds began to take over from the actual music. I was really interested in sound and when I heard the Beatles it was almost a confusing thing because I realised that that's where it all came from" (falling from the 'Icicle Star Tree' which was as faithful and tasteful an acknowledgement of post-1967 Beatles as the Knickerbockers' 'Lies' had been to their pre-flower power pop days).

"Trying to arrange these sounds . . . it was all so new and fresh, something I really wanted to get into. So the first album was heavily influenced by sound effects and dropping a lot of blues, although there weren't that many blues on it, it was more a case of identifying with something you'd read or seen on television."

The album hit Britain in 1968 via the Mercury label with virtually no label information and little allusion to the fact that Leon Russell and Marc Benno were playing the star roles. A good deal of mystery surrounds the recording of the first Asylum Choir album and rather than indulge in wild speculation I refer you to some informed speculation in ZigZag No.35 and John Tobler's interview with Don

Nix. In the interview Nix presents a good case for Asylum II being out-takes of Asylum I, a situation not altogether impossible in view of the poor standard of the second, yet from Benno's comments and the total diversion of Asylum II, I find it very hard to believe. Nevertheless JT's lengthy appraisal and analysis is well worth reading and suffice to say I endorse his eulogy of Asylum I to the full.

"The whole world's an asylum," Benno once declared, but although Leon Russell stole the limelight on 'Look Inside The Asylum Choir' taking all the vocal tracks himself, Benno shared the songwriting credits on a number of cuts that also featured another couple of familiar names from Tulsa, Oklahoma—Greg Dempsey, who co-wrote a number of songs with Leon Russell in the early days, and Junior Markham.

Benno hung out a good deal with people like Junior Markham and J.J. Cale in Hollywood and further references to Markham, I regret, are included on an hour's worth of tape from Spring 1972, which it was my misfortune to loan out to one of those people who promptly disappears off the face of the earth.

I am indebted to Mike Leadbitter for uncovering a five year old single on the Uptown label from Junior Markham and the Tulsa Revue, titled 'Let 'Em Roll Johnny' with 'Operator Operator'. The producer—Greg Dempsey.

Just how Russell and Benno turned up on Mercury is rather easier to understand. They recorded for a Mercury subsidiary called Smash Records who issued a lot of lease tape stuff from southern producers such as the legendary Taxan Huey Meaux. In this case Leon Russell produced the first of the two Asylum albums (although whether like its successor it was recorded at Leon's home in Skyhill Plains is open to conjecture).

DOWNHOME TEXAS—EARLY DAYS

In truth 'Look Inside The Asylum Choir' is the only time Marc Benno has wholly forsaken the rich blues and rock-a-boogie legacy inherently provided for all young Texans in the sixties. For unlike many of the musicians he was ultimately to hang out with, Marc Benno was from Dallas, Texas rather than Tulsa, Oklahoma.

"It had all been straight rock'n'roll really," he demurred. "My father used to own a beer garden at the State Fair Music Hall in Dallas and usually it would be boring because there'd be musicals like 'Oklahoma' and stuff coming through but then one time a rock'n'roll show came to town with Sam Cooke and LaVerne Baker, and that's when I started getting into it, when I was about ten.

"I guess that was really it for me—I started seeing Jimmy Reed and James Brown . . . I didn't know who he was but he was just walking round the audience giving people cufflinks and stuff. Then he just kinda wandered up onstage and started playing and by the end of the show I knew who he was sho' 'nuff because I was hysterical, and so I got into a James Brown thing."

By the time he was thirteen he'd formed his own band which, like a million high school bands of the day was typically named . . . Marc Benno and the Victors. "Sure it was just like every other high school band and it came out of a high school talent contest—we did a Roy Orbison song and came second to Trini Lopez. But it really got the Victors going."

More high school bands followed, culminating in him joining a band called the Outcasts in 1965. Finally it looked as though he'd found a future elsewhere in Texas, but after waiting six months for the band to record he returned home to Dallas, disillusioned, to form an outfit called Bennie Darvon and the Baggetts, who enjoyed a certain amount of local recognition during their short career.

These formative bands are of little consequence and deserve only a perfunctory mention to keep the record straight. Of far more significance is the fact that Benno re-joined the Outcasts around the fall of 1966. His reasons for re-joining were probably due to the fact that the band were once again set to record . . . and Leon Russell had been brought in as arranger/producer.

Russell had been hired to produce a single for the band, and although nothing came of the recording sessions, the first seeds of friendship between Russell and Benno had been sown. "That was the first time I met Leon and that's how I came to write for him.

"Really we were just scrambling around and getting less and less gigs; in Dallas especially there was just no place to make money or to make music even, I guess they just didn't want the kind of thing we were doing so I started writing songs for Leon and then we wrote something together—that's really what led to us making those couple of albums."

And so Marc headed for California, more with the view to writing for Leon's publishing company than recording albums with Russell. In fact Benno fell somewhat vicariously into the recording situation. "One night we wrote something or other together and we couldn't find anyone to do it so we decided to do a demo ourselves, and that demo came out so fine that we just went ahead and did about four other demos. That's when we realised we could get an album out of it so we went ahead and recorded the album that came out on Smash."



By 1969 Leon Russell and Marc Benno had gone their own separate ways. The Hollywood veneer, temporarily at least, had worn away and Benno returned to check out Texas . . . but not before 'Asylum Choir II' had been recorded at Leon's Skyhill Studios in Los Angeles.

But if this proved to be less of a showcase for the fast developing talents of Marc Benno, with Leon Russell unashamedly hogging the limelight on an album that was largely unmemorable, then at least he derived the same degree of enjoyment, wondering in disbelief how an album could have been wrought from such a loose jamming situation. "Leon and I write really wild stuff together and it's stuff that we couldn't write separately," he was prompted to say. "Whereas the first album was an experiment in sound with our subjects taken from what was happening right at the minute, the next one was sorta . . . way back to all the roots that I like.

"But with the eight track in the house we could record any time we wanted to, and soundwise I learnt a hell of a lot from Leon. We'd record at three in the morning . . . turn on the machine and just let it run. Home

atmosphere is totally different from studio atmosphere and if you're going to be recording then that's important.

"But although the songs on that album were weirdly structured they were totally into blues whereas the first time around there were so many sounds that you could listen to it a hundred times in a row and still hear something different."

'Asylum II' featured a fleeting guest spot from Rita Coolidge about whom more later. As far as the future of the Asylum Choir was concerned well . . . technically speaking it was put on ice. Leon took to the road and Marc Benno did likewise . . . he split back home and the next time he saw Leon Russell it was when the show came to town. And when Leon came to Texas, Marc took in the show just as he had done when Frankie Avalon or LaVerne Baker had rolled by a decade previously.

TEXAS REVISITED—AUSTIN AND NAVA-SOTA 1969

Marc Benno's reasons for returning to Texas, inter alia, were primarily to form a band. He realised that in order to draw on permanent musicians it would be necessary to return

IAN MATTHEWS

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JOURNEYS FROM GOSPEL OAK CREST 18



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home since Hollywood was too transient, but as it turned out Benno ran into a lot more memories than musicians, and somewhere along the way he got sidetracked. He spent a valuable six months on the road with the legendary guitar picker from Navasota, Mance Lipscomb, who was already into his seventies and had taken on a new life thanks to the careful guidance of Arhoolie's Chris Strachwitz, who had rediscovered the blues singer.

"I met him in a cafe in Austin," recalled Marc, "then we went to a place called Jack Ferguson's Bar in Navasota. He told me he'd never used another guitar player in over thirty years but I spent six months with him just playing a lot of second guitar . . . high string guitar—around Austin and Dallas.

"Y'know, I'd just gone back to Texas and was living there, and I was eating in this cafe and there he was sitting there. At first I thought it was Lightnin' Hopkins, at least I didn't think it was Lightnin' but I thought it was one of those cats like him, and I kept looking at him. Then he got up to go and I asked him, 'Which way're ya goin'?' He just turned around and said, 'I betcha seen my picture on an album cover'. And I prob'ly had, ya know, because I still didn't know who he was but I wanted to know because I spied the guitar under the table.

"From there we went out to the country—to Jack Ferguson's Bar out in the middle of nowhere and he had a friend playing guitar with him besides me, a guy called Willie Lewis, and although he only had three strings, man, he could make 'em dance all over the place."

And so Marc drifted around Navasota and Austin before finally parting company with Lipscomb and returning to Dallas in the hope of forming a band.

This period had obviously been influential, and the first time I interviewed Benno in his Hollywood home, he would frequently turn to an old National guitar with built in resonator as we talked about his subjection to Texas root music—six months' worth of country blues from one of the finest and cleanest progenitors of that idiom. Some legacy.

But Benno had little time to chase a new recording situation in the south before he received a new offer from Los Angeles. At this point his long-time friend Rita Coolidge stepped in, introduced him to her producer David Anderle, and pretty soon they were putting together an album which contained some of the finest songs Marc Benno has ever put on record.

DIXIE FLYERS—A FAMILY FULL OF SOUL

"Marc Benno's songs are so much a part of me," Rita Coolidge once declared during an interview at A&M's ranch style offices in Hollywood's North La Brea. "If I knew what I liked about Marc's songs I'd probably be able to write them myself . . . there's just an incredible feeling he has with words, just the way he says things . . . the whole way that he comes through in his songs. Take 'Nice Feelin'' and the two songs I just cut . . . real rockers, one of 'em's called 'Hall Street Jive' and it's just an old Texas honky tonk song. They're completely different songs but both very special to me. I've done so many different kinds of Marc Benno songs and it just seems to be that he's the guy that writes the songs I love."

Add to that other Benno gems like 'Donut

Man', 'Inside Of Me', 'Fall Into Spring', 'Heaven's Dream' and 'Family Full Of Soul' and you have some idea how deep Coolidge has delved into the repertoire of the man that she turned from an Asylum Choirboy into a Dixie Flyer in a famous line-up which she took around the world—big Mike Utley on keyboards, Tommy McClure, bass, Sammy Creason, drums, and Charlie Freeman, guitar. Interesting to note that Rita Coolidge's band on the 'Nice Feelin'' sessions is credited as 'Marc Benno and the Dixie Flyers'.

Whether Marc Benno's own first album (the one with the buff cover) was officially released in Britain is a matter of conjecture. A&M give an emphatic no, stating that the less distinguished 'Minnows' marked Benno's British debut. But I remember seeing reviews in the trade press at the time in January 1971 after the album had been let loose upon a crowd of enthusiastic American critics in the fall of 1970. 'Marc Benno' featured as good a programme of session musicians as you'd find around LA in 1970—Ry Cooder, Booker T. Jones, Jerry Scheff, Jerry McGee, Jim Horn, Jimmy Karstein, Sandy Konikoff and, inevitably Rita and Cilla Coolidge.

The reasons for this album endearing itself to such a high degree are the same as those outlined by Rita Coolidge. Tender romance (soul ballads), raunchy rock and some very sparsely decorated country blues (like the incredible 'Good Year'). In the light of all that followed, one would have to hark back to this album to dig up the definitive Benno with its 'Two Day Love Affair', 'Second Story Window', 'Teach It To The Children', 'Family Full Of Soul' and 'Nice Feelin'' to name but five. None of the loose jamming that characterised his earlier and later recording but a chapter of honest to goodness songs, a fact acknowledged by more artists than Rita Coolidge.

'Minnows' found a late 1971 release in Britain, officially that is, and maybe it was to Benno's detriment that, this side of the water at least, he was judged on that album. Again it was lavishly adorned with LA superstars—Clarence White, Jesse Davis, Bobby Womack, Jerry McGee, Carl Radle, Jimmy Lee Keltner, Clydie King, Vennetta Fields, er . . . Rita Coolidge, on down to Glyn Johns who is credited as re-mix engineer.

'Franny', 'Speak Your Mind' and 'Don't Let The Sun Go Down' were the best cuts to emerge from an inconsistent and generally uninspired album, but these were mighty fine.

In fact these sessions must have been fairly dear to Benno, for a year later he was back down in Texas with a honky tonk band bashing out 'Franny', 'Don't Let The Sun Go Down' and 'Second Storey Window' around the local juke and coffee joints.

"Franny," he said, during a very stoned phone call from Austin in December 1972, "sounds now more like a nigger bossa nova . . ."

It was around this time that he stopped playing keyboards altogether—but before he went back to Texas in September 1972 he'd finished recording 'Ambush' with what looked to be a final valedictory gesture of disdain towards Hollywood.

It was possibly down to the fact that he couldn't find a band of regular musicians in Hollywood. He'd rehearsed the basis of the album with Utley, Radle and Keltner but they were otherwise committed when it came to going on the road. Nevertheless Marc was all set to get back on the road by the summer of

'72. He'd come off a few months earlier after the long tour with Rita Coolidge and the Dixie Flyers, but looking back at his own career it had been almost a year that he'd last played in his own right, winding up a 1971 tour in Boston.

"Through all the guys I've worked with it's finally dissolved down to my favourite combinations of Mike Utley, Carl Radle and Jim Keltner," he said fondly, midway through the 'Ambush' sessions. "We've used basically a quartet with me overdubbing guitars and that's given it a consistency that I like. I'm only playing piano on one thing ('Southern Women') because Mike Utley has got it covered on keyboards.

"I really love what we're putting down because I'm getting a lot of things out that I've been wanting to for a long time—there's a lot more rock'n'roll but it's really not as pretty an album as I've done before. The songs just concentrate more on rock'n'roll and the groove I'm in, and I think it's something people wanna hear me do, especially on my guitar.

"Some of the songs on the album I've written with my brother (Irvin)—we've written several things together now, and there's also a song that Mike Utley wrote. I love writing with other people but I just haven't had a chance since I wrote with Leon but now Irvin and I are really writing some good things together."

Less than two years later Irvin Benno committed suicide at the age of 30, an event which was hardly afforded any great newspaper coverage, in fact the Benno and Benno song-writing team had long since diffused, but it was to have a significant impact on Benno's changing attitudes towards music and life.

THE MONUMENTAL 'AMBUSH' AND THE TEXAS BACKLASH . . . AUSTIN, LATE '72

It should be mentioned at this point that until spying an import copy of 'Ambush' in a Dean Street import shop I was not totally committed to the music of Marc Benno; more to the mystery and mystique that surrounded him. I would love to be able to break down his exact Asylum Choir role, analyse the erratic nature of 'Asylum Choir II' and 'Minnows'.

All the while his adaptability and resilience were indisputable and yet as someone who was basically a sucker for Benno's southern vibrato singing and simply couched sentiments I had a feeling that the album which I was ultimately to pick as my "Best album of 1973" in SOUNDS (by bending the British release date a fraction—I figured A&M wouldn't mind) would not be my cup of tea.

As Benno had forecast it sure wasn't a pretty album but although it was loose and very sparse it was hardly laid back. Seemed Marc Benno and David Anderle had taken so many chances, broken so many rules in trying to present a live rocking and jamming album that they deserved to succeed.

The music came off the deck like it was drifting through a New Orleans bar-room, Benno's stinging staccato guitar, the occasional breathy intrusion of Booker T's horn allowing as much breathing space as you'd dare to leave on a record, Atmosphere music with tracks left incomplete and even the most derivative blues frameworks belonging inextricably to Marc Benno. If 'Asylum II' was a compilation of out-takes then 'Ambush' sounded as though it should have been, with rough and ready Texas lyrics formed, just like Rita Coolidge said, "the way Marc Benno talks, the way he is". Titles like 'Southern Women', 'Jive Fade

Jive', 'Hall Street Jive' and 'Sunshine Feelin'' are totally descriptive of the spirit in which this album was recorded. It's Benno's very own stone soul picnic, a farewell party for Hollywood with only the occasional concession to ballad and melody as in 'Donut Man' where, for once Keltner's dampened, flat drum sound withdraws completely. Flat drums and plenty of echo. Back to mono.

Eulogy over.

Christmas 1972 I arrive in LA and discover Benno has moved south with his wife and young child. I decline an offer to come down and get stoned but note a new positivity which has already given birth to a new band. Benno has settled back home once more and is pulling gigs throughout the state. "The band," said Marc, "is the Nightcrawlers—guitar, keyboard, bass and drums, and Dee Anthony's now my manager."

But the association with Irvin was at an end. "We're through—my brother's crazy! He kinda drifts far out and then comes back again but we ain't doing anything together."

The band Marc had pulled around him were a Texas blues band who had been called the Chessmen. Marc was concerned about causing ructions in the band but it transpired that the drummer and keyboard player wanted to split the band anyway. In the end they all joined up with Benno which pleased the young Texan considerably.

"They only did old blues stuff but they did it so good—better than any white band around," Marc enthused.

"We've been blowing the roof off round the state and that's no shit. People down here have never really seen me play guitar before."

'Ambush', he said, had been recorded with "those guys from Hollywood," and had been the best that Hollywood could have allowed under the circumstances. "Now I've got a permanent band and we're playing a lot of rock'n'roll and a few ballads—James Brown stuff almost and not too much of the bluejean stuff anymore. I couldn't have done better than I did on 'Ambush' without a permanent band and it's been a wonderful education being back in Texas—people have been standing on chairs and tables to see us but so far I've had no urge to play keyboards."

'Sunshine Feelin'' and 'Hall Street Jive' are really happening onstage and we're closing with

'Southern Women'.

"Maaaaan," drawled Marc, "the shee-it we're doing right now just about completes the cycle of living." Whether or not he intended the last remark as a double entendre, I could nevertheless picture scenes at the other end of the wire fairly clearly.

NORTHERN CALIFORNIA, JULY 1974 —A PSYCHOLOGICAL WILDERNESS

By mid-1973 'Ambush' and Marc Benno had been forgotten. He was down in Texas leading a fairly undisciplined yet monastic life and owing to the poor response to 'Ambush' A&M had dropped him.

And so it came to pass that I sat down to write this article with very little information about the whereabouts and recent peregrinations of Marc Benno. I phoned A&M to see whether they had any up to date biographical material and Janice (God bless her) cabled the States. Within 48 hours she was back to me—with a phone number for Benno in northern California, somewhere in the wilderness outside San Francisco.

Three days later I dialled the 415 area code and came face to face (voice to voice) with Marc Benno. Just as he had done eighteen months earlier, Benno appeared totally out of it but rapped at length about the series of misadventures which had led to him winding up in northern California.

He'd managed to acquire a summer house whilst the owner was vacationing, and shortly he's planning to move to southern California again . . . to start work on a new album, hopefully with A&M.

"I'm up here with some Texas cats—Johnny Perez from the old Sir Douglas Quintet on drums and a horn player, and it's looking like we'll be with A&M again. We're just waiting for a reaction to the demos and then we'll cut in August.

"I've got some really good new things but I had to go through what I've been through to come up with a whole lot of realisations. I mean I never got to think about playing what the people wanted before, I mean on 'Ambush' it was jamming more. But this time it'll be more rehearsed, the drummer and I have been together for three months and I'm playing a lot more piano now—a lot of Fender-Rhodes and it doesn't sound like anyone else's.



What I want to do is overdub guitar in the way that Johnny 'Guitar' Watson does."

His music is back in the area of solid composition, but the blues won't be absent entirely. "The blues?" repeated Marc. "I think it still is blues, man, but it's more commercial in a way. I've changed my singing voice—I'm singing a lot more funky now and overall I'm in a new frame of mind. You see it was my birthday yesterday . . ."

But personal tragedies have been abounding. His brother committed suicide. His wife left him and returned to Texas with their son. The management deal with Dee Anthony fell through for reasons which, should we divulge them, would probably be sufficient to take ZigZag to court. On top of A&M releasing Benno, the artist had to suffer further ignominy when he cut an album down south with the Nightcrawlers and was unable to give it away to any record company.

A copy of those tapes is currently on its way to London where I eagerly await their arrival. "I did everything possible to produce that group but nobody wanted to know. The Chessmen were dynamite and although we got an album out of it I don't know what to do with it. In fact it almost cost me my life when I went back to Texas.

"When I was down in Texas I recorded with Georgie Fame but it's not supposed to be known exactly where it was cut [because of state taxes, location has been concealed, although it is likely that it was done at Leon Russell's studios in Tulsa, Oklahoma]. It's an album that's coming out on Island and Wayne Perkins is playing on it, also Carl Radle . . ."

Marc Benno hasn't played any live stage gigs since he was in Texas and right now he's checking out a couple of bass players. "I've done some parties and stuff and it sounds good as shit, but so far no clubs.

"I've started playing piano again which is great because on piano I don't know what I'm doing so new things are coming out. Right now a hit single is what I'm looking to get."

He will continue to work with David Anderle since, musically at least, he is convinced that 'Ambush' was a good album. His only mistake was in expecting it to sell.

Marc will also be going into the studios with Claudia Lennear who will be recording 'Speak Your Mind' and a song called 'Keep Me On Your Mind' and Marc hopes to use as many musicians from his own band on Claudia's sessions.

"It's been a hard year. My brother was a great writer but he was just burned out. He'd written seven novels and the songwriting thing was just a hobby, just a joke. 'Donut Man' and 'Hall Street Jive' were written just as fast as I could play 'em.

"My old lady is back down in Dallas but we're still on good terms. Music is my whole thing and that's the problem. I'm completely different when I'm by myself and it keeps coming back to this 'other self' theory. I'm just a totally different person when I'm by myself but don't get the impression that I've dropped out of everything because I'm happy right now. I'm out of it and into it—real happy and I can't lie about that."

□ JERRY GILBERT

Thanks to Janice at A&M for her assistance and Billy Walker at SOUNDS for allowing me to use extracts from articles that I first had published in that magazine.

Close Up the Honky-Tonks is



1. Chris Hillman
2. Gram Parsons
3. Pete Klienow
4. Chris Ethridge
5. Jon Corneal
6. Bernie Leadon
7. Michael Clarke
8. Rick Roberts
9. Al Perkins
10. Byron Berline
11. Kenny Wertz

SIDE ONE:

HOT BURRITO No. 2-3.15 an outspoken perspective on the honky-tonk lifestyle and a Burrito classic. Originally intended as the group's debut single, the song was an in-concert showpiece throughout the life of the band. Released February, 1969. 1, 2, 3, 4.

DO RIGHT WOMAN-3.56 a classic tune from the Memphis-Muscle Shoals school the Burritos drew upon so well during their early development. It could be said that no ballad he ever sang was anything less than a perfect vehicle for Gram Parsons, and with Chris Hillman's harmony, this is one of the best. Released same. 1, 2, 3, 4, 5.

WH...S-3.02 one of the unusual, ambiguous social commentaries from The Guilded Palace of Sin. Parsons and Hillman exhibit their fine duets singing throughout and Sneaky Pete gives a virtuoso performance on steel. Released same. 1, 2, 3, 4.

SIN CITY-4.10 cautionary verse from those who should know, this epic set the theme for the first album. Released same. 1, 2, 3, 4.

CHRISTINE'S TUNE-3.02 "the devil in disguise" was a G.T.O., but the song struck some universal chords in the hearts of men. Released same. 1, 2, 3, 4, 5.

HOT BURRITO No. 1-3.37 a majestic Parsons-Ethridge "sad song" which, along with "No. 2" and their later "She," firmly established them as a fine songwriting team. Another moving Parsons vocal, with Ethridge on piano. Released same. 1, 2, 3, 4.

SIDE TWO:

GOD'S OWN SINGER-2.04 Bernie Leadon joined the band in the fall of 1969, coming from Linda Ronstadt's band and Dillard and Clark before that. He sings this, showing a straightforward style vaguely reminiscent of Gene Clark. Burrito Deluxe saw the emergence of a less r&b-influenced Burrito sound, country and rock and roll instead taking precedent. Released April, 1970. 1, 2, 3, 6, 7, 10.

IF YOU GOTTA GO-1.47 speedy Dylan interpretation, released as a single. No one, from Manfred Mann to Lyme and Cybelle to Fairport Convention to the Burritos, succeeded in getting this ostensibly suggestive song on the charts. Released same. 1, 2, 3, 6, 7.

HIGH FASHION QUEEN-2.05 redirecting their pithy remarks from the general to the specific, Parsons and Hillman once again pick apart the very milieu in which they envisioned the Flying Burrito Brothers. Released same.

CODY, CODY-2.43 a Byrdsy sounding, almost tongue-in-cheek collection of rock catch phrases. This recording was a portent of the post-Parsons, more polished Burrito sound. The B-side of "If You Gotta Go." Released same. 1, 2, 3, 6, 7.

WILD HORSES-6.20 the Rolling Stones sent their studio roughs of this tune to the Burritos in 1970 for Sneaky Pete to sweeten with his pedal steel. A label change forced the Stones to re-record the song entirely at a later date, but the Burritos were, in the meantime, afforded an opportunity to make it a standard of their own. Released same. 1, 2, 3, 6, 7.

THE TRAIN SONG-3.04 the Burritos and Delaney and Bonnie and Friends came together in much the same fashion, in the honky-tonks of the San Fernando Valley. This tune was heavily influenced by the interchange of ideas, and the band further acknowledged the influence by performing "We've Got to Get Ourselves Together" on stage. This was released as a single after several versions were recorded and discarded. Released June, 1969. 1, 2, 3, 4, 7.

SIDE THREE:

CLOSE UP THE HONKY-TONKS-2.16 theme song for the early L.A. hardcore country-rockers, the Burritos included this in their live repertoire for their first two years. Previously unreleased. 1, 2, 3, 6, 7.

SING ME BACK HOME-2.49 Merle Haggard's country classic was, along with "Close Up the Honky-Tonks," shared by the Burritos and Byrds on stage during 1969-70. Its expression of the ultimate aims of effective country singing leaves it in good hands with Gram Parsons. Previously unreleased. 1, 2, 3, 6, 7.

BONY MORONIE-2.55 Larry Williams' rock and roll classic was an old favourite of the Flying Burrito Brothers. It here proves adaptable to the band's Burrito Deluxe style. Previously unreleased. 1, 2, 3, 6, 7.

TO LOVE SOMEBODY-3.18 now a standard pop-rock ballad, this Bee Gees composition has held up under many a fine cover version, Gram Parsons' included. Ex-Dillard Herb Pederson guests on harmony vocal. Previously unreleased. 1, 2, 3, 6, 7.

BREAK MY MIND-2.20 John D. Loudermilk's psychedelic country song, also a part of Linda Ronstadt's early solo repertoire, where Bernie Leadon no doubt learned it. This, though, and other country tunes like "Love of the Common People," were Burrito songs from the outset. Previously unreleased. 1, 2, 3, 6, 7.

SIDE FOUR:

BEAT THE HEAT-1.29 one of Sneaky Pete's earliest and only compositions, this was recorded for the third album. Sneaky still plays this on stage. Previously unreleased. 1, 3, 6, 7, 8.

DID YOU SEE-3.04 the last great Burrito songwriting team was formed when Rick Roberts joined the band in the summer of 1970. The lyric consciousness did not change appreciably but the sound is smoother, Hillman and Roberts handling the primary vocals. Previously unreleased. 1, 3, 6, 7, 8.

HERE TONIGHT-3.37 old friend and colleague Gene Clark guested at the sessions for the third album and donated a lovely song and excellent vocal performance for this track. Classic Clark and coincidentally classic Burritos. Previously unreleased. 1, 3, 6, 7, 8.

MONEY HONEY-3.24 Jesse Stone's cynical chestnut was not alien to the Burritos' typical lyric stance, but this live version finds Chris Hillman getting down to business. Hot guitar licks courtesy Al Perkins, ex-Shiloh multi-instrumentalist who filled Sneaky Pete's shoes well. Previously unreleased. 1, 7, 8, 9, 11.

ROLL OVER BEETHOVEN-2.21 this venerable tune was part of the Burritos' latter-day hard rock overtones, which were complemented by the Country Gazette's bluegrass mini-show within Burrito sets. Once again, Chris Hillman emerges as a forceful, stylish singer. Previously unreleased. 1, 7, 8, 9, 11.

WAKE UP LITTLE SUSIE-3.28 every American and English rock and roll harmony singer going owes at least a little bit to the Everly Brothers, but few could acknowledge the debt by doing an Everly tune with as much confidence as did the Flying Burrito Brothers. Few even tried. This was in the Burrito repertoire from beginning to end and appropriately so. Previously unreleased. 1, 7, 8, 9, 11.

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FINDING THE NEXT BIG THING AFTER TOMMY

ZZ: Is it actually getting to that step that's important? Or that there always is a next step beyond? There have been so many things that The Who have been going to do—the Rock Farm, the movie of "Tommy," the TV spectacular, the Young Vic.

T: Well, in actual fact, these are all the same thing—all part of the same thing. They're all the "after Tommy" thing that I spent a year on—there's a filing cabinet over there full of it, tapes full of it. Really what we're talking about now is interviews, interviews with me and what I thought the next step was. Previous to that I was in the enviable position of whenever I said anything it came true. I sat down and said I was gonna write a rock opera two years before I did it. A lotta people laughed and said "What you?" And I did it and it made the group into a million-selling act for the first time in its career. I said we're gonna make the best live album that's ever been made and we went ahead and did it—well, at the time it was the best, or came across like it. And also, if we took drugs we said we took drugs, and if we decided we were gonna do this, we did it. We've always been pig-headed to that degree and "Tommy" was the break in that because for the first time in our lives we were really successful—really taken over by the audience. Up to that point we really had been our own bosses and then we weren't any more. "Tommy" and America—the great consumer nation—took us over and said "There are 50 million kids that wanna see you perform, what are you gonna do about it—are you gonna stay in Twickenham and work on your next album, or get your arse over there?" So you get your arse over there and you get involved in the standing ovation and the interviews, the 19-page Rolling Stone articles, the presentations of the Gold Albums, you know, blah blah blah, and that all takes two years to get out of the way and then you realise that it's

gonna take another two years to work on the thing. And I started and I thought one of the best ways to get it together is to talk about it and maybe there will be some kind of commitment that the group can be involved in. The biggest thing was that what was going on in my brain wasn't going on in the group's brain—the group as a whole—and that includes me as part of the group. I live this sort of dual role—in a managerial position if you like, a creative managerial position, working in conjunction with Kit and Chris and also a guy in the group. It's very funny. I say to myself...

"Manager: We need a tour, we definitely need a tour."
"Group: But I don't wanna go."
"Manager: We've got to tour, we've got to tour Japan, otherwise... blah blah blah, "Group: But I couldn't go to Japan because I wanna stay at home and be with my family." It's total schizophrenia.

ZZ: Do you see the way out as technology? Is technology just more roadies and more tons of equipment?
T: Well, unfortunately that's true. This is something we're trying to get over. Technology is often just buying the bigger and bigger synthesiser. I got involved in the Young Vic thing in a fantasy. The script was a fantasy—it was about the future and total control of entertainment to the point where entertainment became experience and that doubled back on the fact that experience is entertainment, and the best way to live is to look at life as entertainment and it's something to be looked at with respect but not gravity. The fantasy that I wrote which was really about The Who, fairly directly, was to do with future technology, and the control of technology and that you can control people's experience to the point where you're very rapidly taking them through thousands and thousands of lifetimes of experience, and take them to the point where they are infinitely away, so that their minds transcend their physical environment, so that they disappear. And in a way it was like saying that

we've played at rock concerts and I know damn well that when I've walked off the stage, me and a few of the audience have had to piece themselves back together again, in order to reincarnate who they were. The last time it happened, it was an uncanny experience. We were playing at Newcastle at the Fillmore—it's just the Mayfair Ballroom—and we walked off and I couldn't remember who I was—I swear it. I wandered out into the audience. I didn't go back into the dressing room and I got in a fight. Somebody started making remarks and I didn't know what they were talking about and I got in a fight with this guy and he started to beat the living daylights out of me and I sort of came to get up and I started to do lots of showy things, pieced myself together again, went back to the dressing room and got a drink. And then I drove all the way home at 120 miles per hour. And by the time I got home I was me again. It was an amazing thing. I was out of my body but my ego couldn't stand it. My ego had to say, "You're you," and, really, occasionally, at Hendrix concerts I've had that. I've watched him and gone off—just walked out and walked about London for 17 hours or something. It's not simplicity or anything. I dunno—if you go to a really great film or the theatre you get a taste of that, like you come back from a really great film and you get in the car with whoever is at the film with you and you say nothing for two hours and the film is still with you. It's very hard to explain what happens but that experience—it made me feel that it would be possible to do it permanently, rather than temporarily. Now I've gone back to the point where I think that experience as such is not an end of infinite consciousness—although it's crucial in terms of Karma and the various laws that relate to what we know as reality—it's much more important the flashes of insight that you have. The seemingly temporary flashes that you have into the present are very important. The awareness of the present is the most important part of infinity. The flash that you have of the present is like a taste of infinity.

I used to get mad at my school



Chloe—trying to make a living and doing the best I can Art Studios

THE HISTORY OF ERIC CLAPTON

ERIC CLAPTON was born in Ripley, Surrey on March 30th 1945.
His decision to pursue a career in stained glass design, which he studied at Kingston School of Art, was rescinded as he got deeper into playing guitar, and his fascination in the evolution of blues and R&B eclipsed his interest in Art.

Casey Jones (see over there ->), having cut a single (possibly 'One Way Train'), had come to London from Liverpool with his backing group, The Big Three.
They left him soon after, when he was asked to join the hasty assembly of a new group. Within weeks, McGuinness arrived at a gig in Reading to find that Eric had left... so he left too. 'We learnt that some things are more important than money'.

Tony McPhee of The Groundhogs recalls the early Yardbirds: 'I remember seeing them at the Star in Croydon, not long after Eric had joined. He was playing a very warped key electric - so warped that the only way he could play it was by putting a capo on, halfway up the neck, at the point of most bend... it was amazing. But even then, his potential was obvious'.

The disgruntled Mr Beck soon re-surfaced under the musical direction of Mickie Most and has since fronted a series of groups (for full details of which you'll have to wait for a Jeff Beck family tree).

LED ZEPPELIN

Formed August 1968 and still going strong

PAUL JONES (bass/keyboards)
ROBERT PLANT (vocals)
JIMMY PAGE (lead guitar)
JOHN BONHAM (drums)

Albums	UK Number	US Number
FRESH CREAM	Dec 1966	#914 512 SD 33-206
DISCREET GEARS	Nov 1967	594 009 SD 33-232
WHEELS OF FIRE (double)	Aug 1968	2672 001 SD 2-7000
WHEELS OF FIRE (single)	Sept 1968	583 059 SD 7001
GOODBYE	Nov 1969	583 060 SD 33-291
BEST OF CREAM	Nov 1970	2383 016 SD 33-328
LIVE Volume 1	Jun 1971	2383 016 SD 33-328
LIVE Volume 2	Jun 1972	2383 119 S-7005
HEAVY CREAM	Apr 1973	2659 022 2 R1 3502
OFF THE TOP	Sept 1972	— R1 5529

* Currently available on tape only.
Owing to imminent changes in catalogue numbering, there may be some discrepancies in US reference numbers.

DELANEY and BONNIE and FRIENDS

January 1970 - March 1970

Following the release of the much-acclaimed Elektra album, Clapton lent his support to Delaney & Bonnie. They toured USA with Blind Faith, and then Clapton partially financed their solo European and US tours.

DELANEY (lead vocals/guitar)
BONNIE (lead vocals/guitar)
RITA COOLIDGE (chorus vocals)
BOBBY KEYS (saxophone)
JIM PRICE (trumpet)
CARL RADLE (bass)
JIM GORDON (drums)

MAD DOGS & ENGLISHMEN

Joe Cocker's monster one-off supergroup March 1970 - May 1970

JOE COCKER (vocals)
CHARIS STANTON (vocals)
KONIKOFF (percussion)
PRICE (horns)
KEYS (drums)
KELNER (drums)
CLAUDIA (part of vast choir)
DON PRESTON (rhythm guitar)
LEON RUSSELL (guitar/piano)
CARL RADLE (bass)
JIM GORDON (drums)

LEON RUSSELL

June 1970 - still going strong (in slightly different line-up). After years at a session/back-up musician, Leon Russell emerges to become a star.

CLAUDIA & KATHI (vocals)
CHUCK BLACKWELL (drums)
JOEY COOPER (guitar/vocals)
JOHN GALLIE (organ)
DON PRESTON (guitar/vocals)
LEON RUSSELL (piano/organ/guitar/vocals)
CARL RADLE (bass)
JIM GORDON (drums)

DEREK AND THE DOMINOS

May 1970 - April 1971

Did a summer tour of British clubs and ballrooms, followed by an American US tour out of which came a live album to complement the superb studio double. Carl Radle managed to spread himself between Russell & Dominos gigs.

CLAUDIA (vocals)
CHUCK BLACKWELL (drums)
JOEY COOPER (guitar/vocals)
JOHN GALLIE (organ)
DON PRESTON (guitar/vocals)
LEON RUSSELL (piano/organ/guitar/vocals)
CARL RADLE (bass)
JIM GORDON (drums)

ERIC CLAPTON DISCOGRAPHY

(For details of Yardbirds, Bluesbreakers and Cream see information above.)

Albums	UK Number	US Number
BLIND FAITH 'BLIND FAITH'	8-69	583 059 Atco SD 33-304
DELANEY AND BONNIE 'ON TOUR'	5-70	K 30030 Atco S 33-326
ERIC CLAPTON 'ERIC CLAPTON'	8-70	2383 021 Polydor 5926
DEREK AND THE DOMINOS 'LAYLA (8 other assorted love songs)'	12-70	2625 005 2 Atco S 704
'IN CONCERT'	3-73	2659 020 2 RSO 2 8800
ERIC CLAPTON 'HISTORY OF'	7-72	2659 012 2 Atco 2 803
'AT HIS BEST'	4-73	2659 025 2 R1 3503
'RAINBOW CONCERT'	9-73	2394 116 RSO 877
'461 OCEAN BLVD'	8-74	2479 118 RSO 4801

Also: 3 tracks on 'What's Shakin' (EKS 74002, 1966) as Eric Clapton & The Powerhouse.
7 tracks on 'Anthology of British Blues' (which are periodically reissued under various titles, even though they were never intended for release).
Various live Yardbirds tracks on 'Rock Generation Volumes 1 & 2' on French EMI Records.

THE ROOSTERS

January 1963 - September 1963

Played a mecca of Chuck Berry/Bob Diddley/John Lee Hooker/etc. in the pioneering days of British R&B.

BEN PALMER (piano)
TERRY BRENNAN (vocals)
FORGOTTEN NAME (drums)
ERIC CLAPTON (guitar/vocals)
TOM MCGUINNESS (guitar/vocals)

THE YARDBIRDS #1

Summer 1963 - Oct 1963

Started up in the Flamingo/Middlesex/Surrey R&B 'boom' at same time as the Stones.

TOMMY TOPHAM (lead guitar)
KEITH RELF (vocals/harmonica)
JIM MCCARTY (drums)
CHRIS DREJA (rhythm guitar/vocals)
PAUL SAMWELL SMITH (bass)

THE YARDBIRDS #2

Oct 1963 - Mar 1965

Took over the Granddaddy Club in Richmond when the Rolling Stones outgrew it, and played raucous R&B. Coincidentally, with their decision to scope out into the pop field, Clapton packed his bags after playing on their first hit, 'For Your Love'.

KEITH RELF (vocals/harmonica)
JIM MCCARTY (drums)
CHRIS DREJA (rhythm guitar/vocals)
PAUL SAMWELL SMITH (bass)
ERIC CLAPTON (lead guitar)

THE YARDBIRDS #3

Mar 1965 - July 1966

This line-up made some of the greatest singles of the Sixties.

JEFF BECK (lead guitar) (ex-The Primitives)
KEITH RELF (vocals/harmonica)
JIM MCCARTY (drums)
CHRIS DREJA (rhythm guitar/vocals)
PAUL SAMWELL SMITH (bass)

THE YARDBIRDS #4

July 1966 - Dec 1966

Ego turbulence cut short the life of this potentially great group.

JEFF BECK (lead guitar)
JIMMY PAGE (bass, then second lead guitar)
KEITH RELF (vocals/harmonica)
JIM MCCARTY (drums)
CHRIS DREJA (rhythm guitar, then bass)

THE YARDBIRDS #5

January 1967 until the death of the group in July 1968

During this early 1966 period, Clapton cut 3 tracks for Elektra as Eric Clapton and The Powerhouse, which included Ben Palmer on piano, Jack Bruce on bass, Steve Winwood on organ, Pete York on drums, and Paul Jones on harp.

JIMMY PAGE (lead guitar)
KEITH RELF (vocals/harmonica)
JIM MCCARTY (drums)
CHRIS DREJA (rhythm guitar, became a photographer)

CASEY JONES & THE ENGINEERS

Only lasted for two weeks during October 1963. A heavy pop show scene which 'purist' Eric couldn't take.

ERIC CLAPTON (guitar)
TOM MCGUINNESS (guitar/vocals)
ANOTHER LOST NAME (drums)
CASEY JONES (vocals)

JOHN MAYALL'S BLUESBREAKERS

approx #6 April 1965 - August 1965

Clapton turned Mayall's band, just beginning to gather acclaim in the blues clubs, into a legend. He became THE guitar hero.

ERIC CLAPTON (lead guitar/vocals)
JOHN MAYALL (vocals/harp/organ)
HUGHIE FLINT (drums)
JOHN MCVIE (bass)

JOHN MAYALL'S BLUESBREAKERS #7

Aug 1965 - November 1965

Temporarily replaced by Jack Bruce.

JOHN MAYALL (vocals/harp/organ)
HUGHIE FLINT (drums)
JOHN MCVIE (bass)
JEFF KIRKBRITT (lead guitar)

JOHN MAYALL'S BLUESBREAKERS #8

November 1965 - July 1966. The restless Clapton returns to the one-night stand.

ERIC CLAPTON (lead guitar/vocals)
JOHN MAYALL (vocals/harp/organ)
HUGHIE FLINT (drums)
JOHN MCVIE (bass)

CREAM

July 1966 - November 1968

An unbelievable supergroup which influenced a generation of musicians. Their demise was inevitable, but my god how they soared!

JACK BRUCE (bass/vocals)
ERIC CLAPTON (guitar/vocals)
GINGER BAKER (drums)

BLIND FAITH

February 1969 - January 1970

This potential world shaker unfortunately burned itself out almost as soon as it had begun. Made one album and completed an American tour before breaking apart.

ERIC CLAPTON (guitar/vocals)
GINGER BAKER (drums)
RIC GRECH (bass)
STEVIE WINWOOD (vocals and keyboards)

GINGER BAKER'S AIRFORCE

January 1970 - June 1970

Made two albums, but never really fulfilled Ginger's expectations.

GINGER BAKER (drums)
A WHOLE LOT OF OTHERS (including: DENNY LAINE, REEBOP KWABU, HAROLD M'NAIR, and PHIL SEAMAN)
STEVIE WINWOOD (organ/vocals)
CHRIS WOOD (sax/flute)
JIM CAPALDI (drums/vocals)

TRAFFIC #1

April 1967 - January 1969

Best of the British flower power era bands. Denny Laine was in and out of the group like a fiddler's elbow.

STEVIE WINWOOD (organ/vocals)
DAVE MASON (guitar/vocals)
CHRIS WOOD (sax/flute)
JIM CAPALDI (drums/vocals)

TRAFFIC #2

Feb 1970 - Aug 1970

Stevie, having started work on a solo album, enlisted the help of Chris and Jim and this sparked a new enthusiasm which produced a re-formed Traffic.

STEVIE WINWOOD (organ/vocals)
CHRIS WOOD (sax/flute)
JIM CAPALDI (drums/vocals)

TRAFFIC #3

Aug 1970 - May 1971

During which time they went to Morocco to do score for an as yet unrealised movie.

STEVIE WINWOOD (organ/vocals)
CHRIS WOOD (sax/flute)
JIM CAPALDI (drums/vocals)

TRAFFIC #4

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

ERIC CLAPTON 13th Jan 1973

This concert, at London's Rainbow Theatre, was Eric's first public appearance for over a year. Since the Bangla Desh concert, his only other return to the stage had been in December 1971 when he guested at Leon Russell's Rainbow gig.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

ERIC CLAPTON GROUP

(as yet unnamed) formed April 1974

'Clapton out of hiding' screamed the pop press after a press conference. He had been called to announce details of his tour and the new album, which was recorded in Miami this April. The US tour is scheduled to last some 6 weeks.

ERIC CLAPTON (lead guitar/vocals)
CARL RADLE (bass)
JAMIE OLDAKER (drums)
DICK SIMS (keyboards)
GEORGE TERRY (guitar)
YVONNE ELLMAN (guitar/vocals)

ALEXIS KORNER'S BLUES INC #1

1960. Korner and Davies, at their club in The Roundhouse in old Compton St, Soho, were first British musicians to pick up on American R&B.

JACK BRUCE (string bass)
ALEXIS KORNER (guitar/vocals)
IAN ARMITT (piano)
CHARLIE WATTS (drums)
CYRIL DAVIES (harp/vocals)

ALEXIS KORNER'S BLUES INC #2

1961-1962. These are just some of the many people who served their rock apprenticeship playing Chicago & Country Blues with Blues Inc.

JACK BRUCE (string bass)
DICK HECKSTALL (sax)
GINGER BAKER (drums)
GRAHAM BOND (organ)
JOHNNY PARKER (piano)
ALEXIS KORNER (guitar/vocals)

THE GRAHAM BOND ORGANISATION

1963-1966. A great band. Initially the Graham Bond Trio, it became the Graham Bond Quartet when M. Laughlin joined, and finally the Graham Bond Organisation when Heckstall-Smith arrived. Solid rhythm and blues!

JACK BRUCE (bass/vocals/harp)
GRAHAM BOND (organ/vocals/sax)
GINGER BAKER (drums)
JOHN M'LAUGHLIN (guitar)
DICK HECKSTALL (sax)

YARDBIRDS RECORDS featuring CLAPTON

Albums	UK Number	US Number
SONNY BOY WILLIAMSON	9-66	TL 5277 61071
THE YARDBIRDS (Recorded) (live 1963)	12-64	SL 1677 —
FIVE LIVE YARDBIRDS	8-65	— BN 26167
FOR YOUR LOVE	1-66	— BN 26177
HAVING A RAVE UP (on four tracks only)	—	—

Extended Play: FIVE YARDBIRDS

2-65 sep 8241 —

Singles:
I Wish You Would/A Certain Girl 6-64 DB 7283 9709
I Wish You Would/I Ain't Got You 11-64 — 9709
Good Morning Little School Girl/I Ain't Got You 10-64 DB 7391 —
For Your Love/Got to Hurry 3-65 DB 7499 9790
For Your Love/I Wish You Would 3-65 — 9790

Also on the following Compilation albums:

GREATEST HITS 4-67 — BN 26246
THE YARDBIRDS (double) 10-70 — E6 30135
REMEMBER 6-71 5069 —

BLUESBREAKERS RECORDS featuring Clapton

Albums	UK Number	US Number
BLUESBREAKERS	7-66 SKL 4804 M 72129	(Amper tape only A)
Singles:		
I'm Your Witchdoctor/Telephone Blues	1969 (Immediate)	IM 012 —
Lovely Years/Bernard Jenkins	1969 (Purdah)	3502 —

MASON-CAPALDI-WOOD & FROG

January 1969 - March 1969

Ill-fated group which for some reason never got off the ground. Jimmy Miller produced tapes never released.

DAVE MASON (guitar/vocals)
MICK WEAVER (organ/vocals)
CHRIS WOOD (sax/flute)
JIM CAPALDI (drums/vocals)

TRAFFIC #5

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #6

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #7

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #8

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #9

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #10

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

TRAFFIC #11

May 1971 - present

Still going strong in slightly modified line-up. Clapton called upon 4 members to play at his Rainbow concert.

ERIC CLAPTON (lead guitar/vocals)
JIMMY KARTSTEIN (drums)
RONNIE WOOD (guitar/vocals)
STEVIE WINWOOD (keyboards/vocals)
JIM CAPALDI (drums)
REEBOP (congas)
RIC GRECH (bass)
PETE TOWNSEND (guitar/vocals from the who of course)

And with a taste of infinity you are eternal. It's very hard to explain and this was part of the problem, I didn't really know what I was talking about, I knew what Meher Baba had said and to me it was very logical, but I wanted to put it into fact somehow, and allow the group to become the tools of an incredible extreme—a fantasy extreme of experience in live performance. I felt that what The Who were doing could be taken several steps forward in a few months, so that when you went to a Who concert you just sat and instead of being subjected to a barrage, you were seduced out of yourself into something else and it became part of the whole thing, and the techniques to be used would be very devious and very, very thought out.

REFLECTIONS ON 'TOMMY'

ZZ: How much of 'Tommy' was preconceived, and how much done on the spot?
T: Those two things—the bit from 'Rael' and 'Glow Girl' aren't connected with 'Tommy' directly, they are utilisations of bits that were lying about. 'Glow Girl' was a separate song. I used that bit from the 'Underture' in 'Rael' because we were doing 'Rael' in New York and Kit was cutting down from several hours to about two minutes and it wasn't working and I thought that was my trump card—because I had to have a trump card. So I thought those chords which I had and loved and played all the time to myself—and handed those over and put a bit of lyric on them—in the studio and felt when we were doing 'Tommy' that I wanted to use them again, that they were under-played. And, fxxk it, if I don't still feel that, I still feel that the 'Sparks' section that we did on stage on 'Live At Leeds' gets close to what's possible for that classical rock thing. [Sings it] I always imagine a classical conductor with his hair flying. The Who and Keith incredibly are capable of those classical flourishes. The expressive Wagnerian dynamics stuff. That's what I really wanted to come across, whereas 'Underture' and 'Rael' were really a bit illiting. They're not really connected at all. It's just that 'Tommy' was long and in the end we were digging about a bit and so we pulled from all sorts of sources. 'Tommy' is a direct illustration of the way I write a lot. I saw something on the television the other day about how Mozart would stop half way through a piece—however good it was—if the guy decided he wasn't gonna commission him any more. He'd get the work that was done for this guy and just tear it up. Whereas other people like Bach would use everything. Every note they wrote they'd fit in somewhere. Like everyone else I come a bit in between, but I do tend to find that I think along a channel. Maybe tomorrow I'll think up an idea that will use up all the ideas that have been lying around for a long, long time. That seemed to be what happened with 'Tommy'. Everything fell together like a jig-saw. I'd sit and think what I wanted was a bit of a vignette like Tommy in the theatre with all the kids screaming, and I had this song called 'Sally Simpson' about this little girl who fell in love with a rock star. It wasn't about Tommy at all. The guy's name was Damon. It was like 'Joker James'—a little thing I'd done years before and never got used. I had a little demo of it, redid the words and there it was, 'Sally Simpson', the perfect thing. That was a classic case. 'I'm Free' was written long before 'Tommy' was ever thought of. What else? 'We're Not Gonna Take It' without 'Listening To You I Get The Music' tacked on the end. That was written in as a suggestion of Kit's. 'See Me Feel Me' was also Kit's idea.

ZIGZAG 44 PAGE 28

You see, he really had a lot to do with it. He was thinking operatically and I was thinking rockatorically. He was suggesting things to me from his deep operatic thing—which I'm beginning to get an inkling of now.

ZZ: His father was something.
T: Yeah, Constant Lambert. He used to be the musical director at Sadlers' Wells and Covent Garden.

ZZ: Again I'm quoting you. You said there were bits of 'Tommy' that you didn't identify with. Why was that and what were the bits?
T: I suppose I don't identify with the unglamorous bits.

ZZ: What, Cousin Kevin?
T: Well, obviously I don't identify directly with that—it's not something I wrote. It definitely seemed to be a piece that was out of my control—the whole thing. Kit Lambert never did that much, the group never did that much. I did all the *graft*, but it definitely seemed to be something that was happening outside of me. Something was putting it together. In a way I don't identify with any of it. I identify much more with 'We're Not Gonna Take It' as it was originally written. It was a song about we're not gonna take fascism. It was a song about police brutality. You know—we couldn't take it from Hitler and we're not gonna take it from you. It was a British song, if you like. It was what 'Won't Get Fooled' said but a bit earlier. Applied to that situation it worked well. It was very considered writing, in that respect, but somehow the whole thing as a complete thing, including songs by other people and including all the suggestions by Kit, and including the fact that it took the group ages to do—when it was finished the cover and everything—I looked at it and thought this was my work and this is my expression. I'm taking it and I did take it and express it and talked about it and found out about me and what I was intending sub-consciously. But I don't suppose I'll ever work in that way again because I'll never work under the influence of Kit Lambert again.

ZZ: What did you think of all the people who raced round saying it was sick?
T: Well... they're just looking at the surface. Tony Blackburn got a drumstick in his eye for saying that on 'Top Of The Pops' on his first night announcing.

ZZ: Shoulda got the fxxking lot.
T: Ha, ha—yeah. But I didn't choose the theme of a deaf, dumb and blind boy for sensational reasons. I wanted to have someone who would dramatically draw sympathy from people, and yet someone who was dramatically remote. I wanted someone who was a cameo of remoteness. And a deaf, dumb and blind boy is ideal. He's cut off and yet still alive. My sort of cameo was at first that Tommy was deaf, dumb and blind and his coming to know what it was like to be normal looks like what it would be for you and I to become infinitely conscious. It was a big step for him which was equivalent to the biggest step that we can take which is to stop living in illusion and see reality—infinite reality for the first time. This is why I originally used it. I had this double story in my mind and then I made him jump. He became a double person so that not only did he become normal like you and I, but he jumped beyond that into what I was paralleling with it, into being a universally conscious person. And then I back wrote the story so that he turned into a Messiah etc. 'Tommy' was very arduously put together, clumsily put together. And it's got a grace that I just can't account for. It's a long time since I talked about it

at length. I spent most of my time of the story—talking about it in the States. People over there would say, 'Well, why does Cousin Kevin walk in when the mother is under the bed? Blah, blah, blah.' So I'd say, 'No, Cousin Kevin doesn't walk in then.' Because they figured that the whole thing was totally watertight. The American audience thought that it was completely watertight and that a film could be made, and everything hung together. So I suppose I had to find a way of making everything fit, after the act. When we put it out we thought that people were gonna pick holes in the story, because it just doesn't work.

ZZ: It doesn't really have an ending, does it?
T: No. My whole idea was that Tommy was left behind—poignant. You know, 'See Me Feel Me' and you didn't get enough of it. That should be the last thing you hear, whereas the last thing you hear is 'Listening To You'. That's what I felt was one mistake. There were lots and lots of others. We could've gone on for ever and then not got it right.

RANDOM COMMENTS ON CONTEMPORARY LUMINARIES

ZZ: How about the Stones Rock'n'Roll Circus which you were a part of?
T: What? Whatever happened to it? Well I suppose that's a question for the Stones really. It was finished, it was paid for.

ZZ: Was it any good?
T: From what I hear from Glyn the Stones were mad not to put it out because the Stones were alright. "The Stones were as good as they ever are," were his exact words. But they were constantly depressed by it because they'd chosen people for the acts in it who were knock outs. The raves of the time. They chose The Who because we were the natural group down. They chose Jethro Tull and Taj Mahal because they were the two people that they were stuck on at the time. They chose Lennon and Clapton for the supergroup because they offered to come. The circus thing was actually meant to go out on the road after that, Mick had an incredible amount of plans. Arrangements with American circuses. He'd gone into it very deeply. Hired trains and everything and, in the end, I think, it fell apart because the group weren't together. Brian was really ill—what of I don't know. I think a lot of it was really mental. He obviously hadn't seen the rest of the group for a long, long time and he was getting blamed for everything. This is why when he died I was really angry with the group in a way, and said so in the papers. Brian was dead before he died because he was so remote and pushed out.

ZZ: He always did look very ill. Even at the Crawdaddy he looked very emaciated and pale. He never looked healthy.
T: And yet he had quite a lot of stamina. He used to live at night. I think that was it. His face never ever saw daylight. You should see Keith Richard these days. He looks like a fxxkin' walking skull. I really enjoyed his interview in Rolling Stone. All those bits about when they met Brian Jones on the train and on motor coaches. Really incredible. The first time I ever saw the Stones was walking away from the Ealing Club along Ealing Broadway station platform. And I remember thinking that my hair was long—I had a fringe down to my eyebrows, but very short at the sides, 'cause you couldn't get a barber to do anything else and you had to have your hair cut or otherwise you got

The teachers that taught me weren't cool



thrown out of your digs. And there were these long-haired blokes. I mean they had hair slightly over their ears, with dark grey suits. I thought instantly I knew who they were, scruffy, a gang of louts. It was obviously them. When we worked with them, Keith wasn't even in the group then. We were doing a few Jimmy Reed numbers then and the rest was just Beatles' songs. It was a total turnaround. From that moment, the first time we worked with them, which was at St Mary's Ballroom in Putney in 1963, from that day forget it. It was a metamorphosis.

ZZ: What was Arthur Brown like?
T: He's an amazing guy.

ZZ: Is he mad?
T: I always thought he was. But I think underneath he was probably fairly calculating. I always say that because I am. No, No. [laughs]

ZZ: Well, would you set your head alight if you thought it would earn you a fast buck?
T: Well, when I first saw him, the thing that attracted me to his situation, his music, his sound and everything was the amount that he was putting in. It seemed that later on it developed into a thing where instead of putting things into his performance, he seemed to be like—I can't explain this linearly—but pouring all of his energies out and bringing them back again, then pouring them onto the ground, on the spot where he was standing. So, in fact, although he was giving out a lot, exhausting himself, he was taking it all back again and not giving the audience anything. And he wasn't taking any risks—although he was setting his hair alight—he wasn't taking any risks as far as the audience was concerned. And this is why he failed. Why he always will probably. But then I've read a few interviews with him and he sounds like he's wussing that out for himself, so maybe it'll change.

ZZ: What, you reckon that if he'd burnt himself once they'd have taken him a lot more seriously.

T: I dunno. If he'd just treated an audience like an audience. Apart from anything else I think he was incredibly underestimated as a poet. But then thousands of poets are underestimated. Millions of poets are underestimated. Poetry is a whole, underestimated art form. It's also an incredible form of rock'n'roll. There's a lot of poetry about that has far more to do with the streets than rock'n'roll has.

Holding me down turning me round

But then it's boring reading poetry. Anyway, Vince Crane actually went mad—schizophrenia. I think he's alright now.

ZZ: Talking of poets or that sort of thing—how did Murray Roman get involved in Track?
T: Oh, God knows.

ZZ: Is he a friend of yours?
T: God knows. I don't know whether I like him or not. He's a right devil. He's a friend of Keith's. He's much, much worse than Keith which is really saying something. He hogs the limelight much more viciously and he drinks more and can't hold it as well.

ZZ: He can be very funny, though. That bit about the Bahamamba Band.
T: I get the feeling that a few of those gags have been handed down from Jewish joke books. Let's put it this way—it terrifies me when I'm in his company. I get paranoid that I'm gonna blow apart. He's one of those people that when you're in a car, you're trying to think if you should get out of the car while it's travelling at 70mph, 'cause you wanna get away from him and yet he's making you laugh. He's good company, he's just too intense as a person. I know that Keith makes a lot of people like that too, so I suppose you can learn to live with it. Murray Roman's happily married, believe it or not. It's quite interesting.

ZZ: 'Can't Explain' has that characteristic Kinks sound and Ray Davies was a big influence on you. Was there anything besides the arrangements?
T: I think there were two things that influenced me, which came from Ray Davies. One thing was 'You Really Got Me' which was the key changes thing in it. He used key changes to build and that was like something I'd never heard—jumping a tone. Normally in popular music you jumped a semi-tone, just tastefully up a bit. It got to be a cliched sound and he rockified it by jumping up a tone. Whether or not he really knew what he was doing I don't know. I've gone through my old rock records and I've not found that anywhere. 'I Can't Explain' didn't manifest it that obviously—it was just a straight lift. 'You Really Got Me' was a number one—we thought "Let's have a go with a similar sounding record". And we got round sounding like The Kinks by me using an electric 12-string which cut the sound a bit. In fact Shel was

the one—he booked a whole rhythm section to play for us who we wouldn't let on the record in fact—Jimmy Page was there—

ZZ: Cattini?
T: No, not him, someone else who was supposedly playing tambourine, but I think he was there to play drums but he played the tambourine on the session, and the Ivy League—a really Love Affair scene—I think I mentioned this before. I think what he was trying to do was stop that Kinks copy thing—which he could see was going down—maybe that's what attracted him to us. I dunno. But 'I Can't Explain' was a direct influence, but the chord change thing—the modulation—was picked up in 'My Generation' which was after all only about four months later. And the next big thing that really hit me about the Kinks which really made 'em stand out to me was a track which didn't seem to get anywhere called 'See My Friends'. It was an eastern sort of thing [sings]

See my friends staring cross the way—and when I heard that I thought, "This sound is gonna be the next thing". It was the exact opposite of the other thing; it was a drone.

THE BEST IN THE BUSINESS

ZZ: Talking about tuning up five guitars, what about Bob Pridden?

T: Well, he couldn't tune up five guitars—I wish he could. He and a couple of other guys.

ZZ: Cyrano?

T: No, not Cyrano. John Woolf is our lighting engineer and production manager, personal manager if you like.

ZZ: Is he the bald guy?
T: Yeah. Well he and Bob really run it. They have people below them. Bob looks after the sound and Wiggy looks after the money and the lights, and keeping the group together. Basically their job—and they do it better than anyone else in the business—is to make sure that when The Who walk on the stage it is an ideal place to be. They just know our every whim. I've had Bob come into me and say, "The stage is a bit sloping, I'm a bit worried, maybe I should chock up your amp." And what he's really saying is that the stage is two degrees too low at the front and I'm gonna slide and trip over and sure enough I'll go out and slide and trip over and Bob knew I was going to and sprinkled a bit of sawdust down. It's these sort of touches that you come to rely on and depend on and take for granted, until you reach the point where the Who've got where if somebody said, "What would you do without Bob and Wiggy?" and we go, "Oh, Bob and Wiggy are at a group meeting about having a percentage of the Who's earnings—the matter is in hand, just in case you're worrying." It's very difficult, whether to give a roadie a bit of the earnings. You can't just keep upping his wages. It just gives him a bigger tax problem. It will end up he needs a Bahama bank account. You see, the reason he works well is because he's deeply involved with the group. If we said to him tomorrow that we were gonna give him 50% of the group's earnings he'd be pleased but not bat an eyelid. Or if the group hit hard times and we had to cut his pay in half, he wouldn't bat an eyelid either. He's just that committed a sort of person, Wiggy probably works a little more for money but I suppose he's been forced to. He's the money man in the group. Making promoters pay.

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PETER TOWNSHEND ESQ, WRITER

ZZ: Why did you stop doing the Melody Maker column?

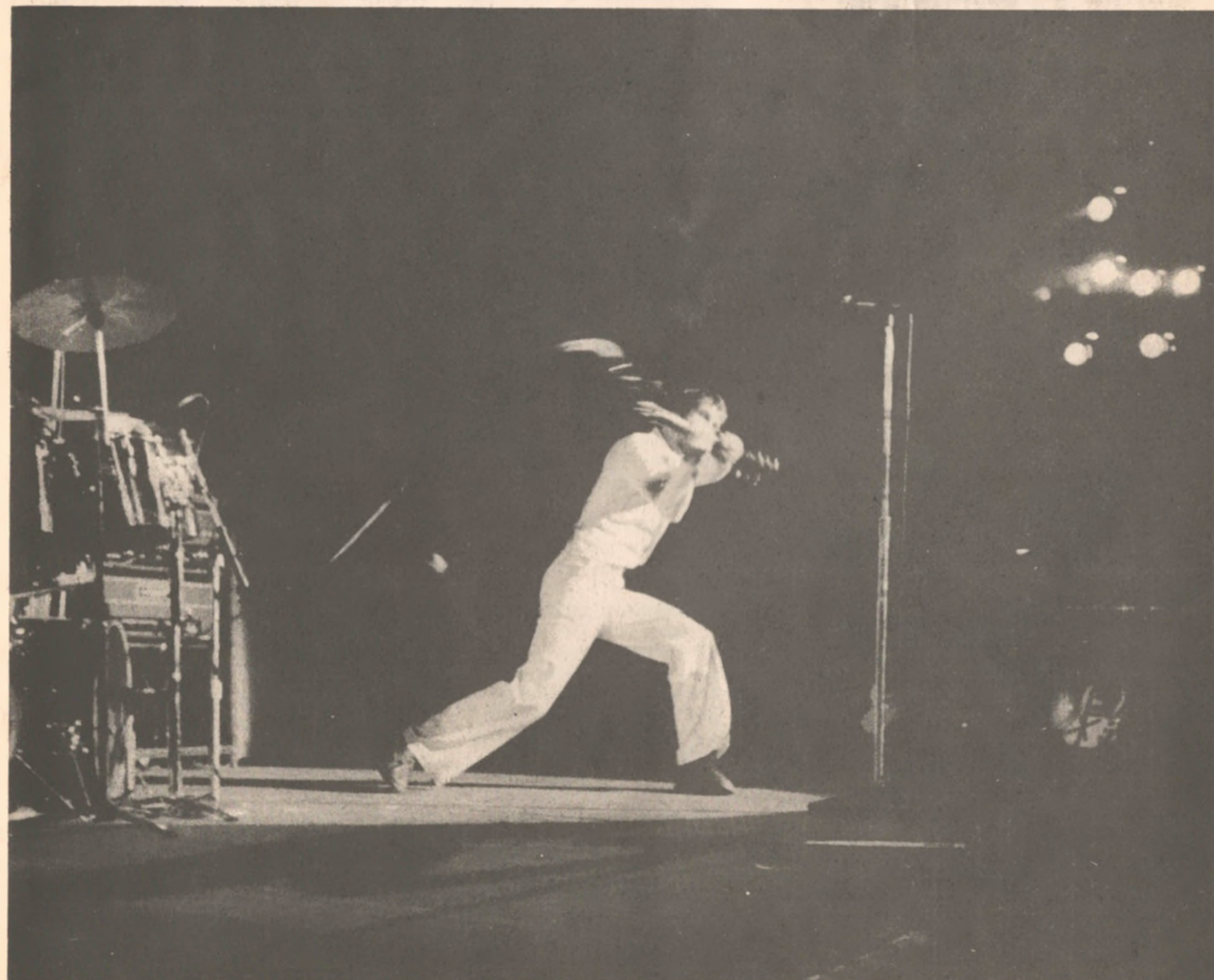
T: Well I felt that I was running out of things to say, and secondly it was at a really dodgy time when the Young Vic thing was going badly. Someone said it was an astrological thing on the box the other day. He said, "Of course, all Taureans had a terrible time between blah blah blah," and I shrieked, "Well, that's the fxxking understatement of the year—that is!" In fact, he said "Taureans would come close to insanity at that point in the year"—and I thought if there isn't anything to astrology it must be just coincidence because that was a period when they were ringing us up saying "Your copy's due in" and I had to think up something to write about. And it was reducing me to the level of a workaday journalist who doesn't really enjoy his work. I started off because I was privileged enough to write about what journalists never get a chance to write about. So I knocked it on the head four editions before I was supposed to. I agreed to do a year. The one I liked best was the first one—I was on holiday when I did it. I had bags of time. It had all the nicest things I had to say. I used a lot of friends. When I first conceived it I was very enthusiastic. It was supposed to be a page, not that I wrote but that I edited. It was gonna be the Pete Townshend page—not the thoughts of Chairman Townshend—just my page. I could print anything that didn't get the Melody Maker into

trouble. No ads. Bit by bit that arrangement fell apart until in the end Ray Coleman and I got very pissed off with one another. He, because *he's* the editor of the paper and I because I felt he wasn't sticking to his original agreement. And then we found a happy compromise where I'd dream up a fun photograph and dream up some piece—and nobody else would be on the page—just a half page ad or something. I just thought *what* the fxxk. I mean—what do I want to get hung up on the politics of the Melody Maker for? I like writing but only when it's on my terms. Rolling Stone is a different story.

ZZ: That thing on Meher Baba, I got the impression it was pretty instinctive and uncontrived.

T: Yeah, I typed it off in one go. Jann Wenner edited it a bit. I wouldn't have the time—it was about 15-20 pages of foolscap typed. I couldn't have done it over and over again. I did a rough copy, then spliced it together with scissors. Cut out bits I didn't want—comes from editing tape. I sent those bits to them—cut out bits that didn't work grammatically and just sent it. It was a very easy piece to write because it was everything I wanted to say at that particular time. I really wanted to say all that—to Baba lovers who came up to me and said, all shocked, "You know, my friend's still smoking pot," what I wanted to say was, "Well, I still would if I had half a chance". What I wanted to say to people who were still smoking pot was why I turned off it not just "I don't smoke pot any more

because of Meher Baba". I wanted to say what had gone down before and what went down afterwards. This is what Meher Baba means to me—he isn't just a second-rate Maharishi to me, you or anyone else. To really put the depth, the breadth, the gravity of the situation across, in terms of my life. Just to sort of say, "I'm incredibly committed and if I'm committed then you should be committed and that's how much I think of myself". [Laughs] That's really what I was trying to put across—that it's no good writing about Baba's life or using it to put pictures of Baba in or anything like that. Although they did print some really nice ones. Jann Wenner when he wants to can really do it nicely. He did all that. He re-edited it, reshaped it. He picked that Mike McKinnon thing to put in. It was just very sensitively done. When he wants to he can be incredibly 'correct' about things. I just felt that Baba must have had his thumb right on Jann Wenner's head because when Jann Wenner walked into this house and said, "I want you to do a piece about Meher Baba—I'm gonna put in a section about all the new religious swami, blah blah blah, will you do the piece?" So I thought, "Great, I really fancy it". I did it and he just said the rest of the stuff, against it, was too factual. He wanted more facts. Actually, when I sent the copy he said there was not enough facts, I had to get more facts. But it wasn't a factual thing. You don't wanna know about Baba as a man, because Baba's life as a man is something which to a lot of people is going to be meaningless. It's the effect of the time—the



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Blue Oyster Cult 'Secret Treaties' CBS 80103

'Badger and White Lady' EPC 80009

'A Ballad Called O' EPC 80120

Michael Fennelly 'Lane Changer' EPC 80230



time that we're in to which you attribute the things that are going on spiritually at the moment. Whether you equate those with Baba's coming and the things that he said—the very point where he said various things, certain specific events happened. Tides of spirituality happened—but to relate that to spurious things like dates, information, height, weight,—it's not really gonna help. So I just wrote a personal piece—it was fantastically easy. An incredible outpouring which still to this day is a piece that I'm incredibly proud of. It was certainly my celebration of the typewriter which I think is the next best thing to the guitar. Really, it's an incredible instrument. In fact 'Let's See Action' I wrote on the typewriter. I just wrote it as scat poetry and when I sung it, it all fitted.

ZZ: Have you written anything besides that—is there a Pete Townshend 'Tarantula' somewhere upstairs?

T: No. The really interesting thing which I often take time out to read is the script for the 'Lifehouse' thing, which is a good laugh. One day I'd like to get that published because that would tell more about how 'Who's Next' came together than anything I could say. That again I just wrote in one go. I video-copied 60 copies myself which took months, up a tattooist's office in Greek Street, I distributed them to the lads and they keep turning up with lists on them, or wrapping mike cables, or notes to the mussus. Roger's turned his inside out and uses the blank pages to write all his words on. It's certainly the most abused part of my life—'The Lifehouse'.

MUSICAL COHORTS AND COMPANIONS

ZZ: Who played piano on all your records?
T: Nicky Hopkins stopped working with us on... No, I played piano on 'The Who Sell Out' and 'I Can't Reach You'. If there's any piano before that it's probably Nicky Hopkins. We never used anybody else. Now after that we didn't use Nicky Hopkins until 'Who's Next'—so it was all me.

But 'Tommy' was all me—organ and piano. It was all quite laborious—I had to go over things quite often. I'd done the demos so I'd got into things. Things like the overture I did in me sleep because I'd recorded it seventeen times in me sleep. Stuff like 'Amazing Journey' was written on piano so it was no trouble to do that. 'Sally Simpson' was clever work—it was dead simple.

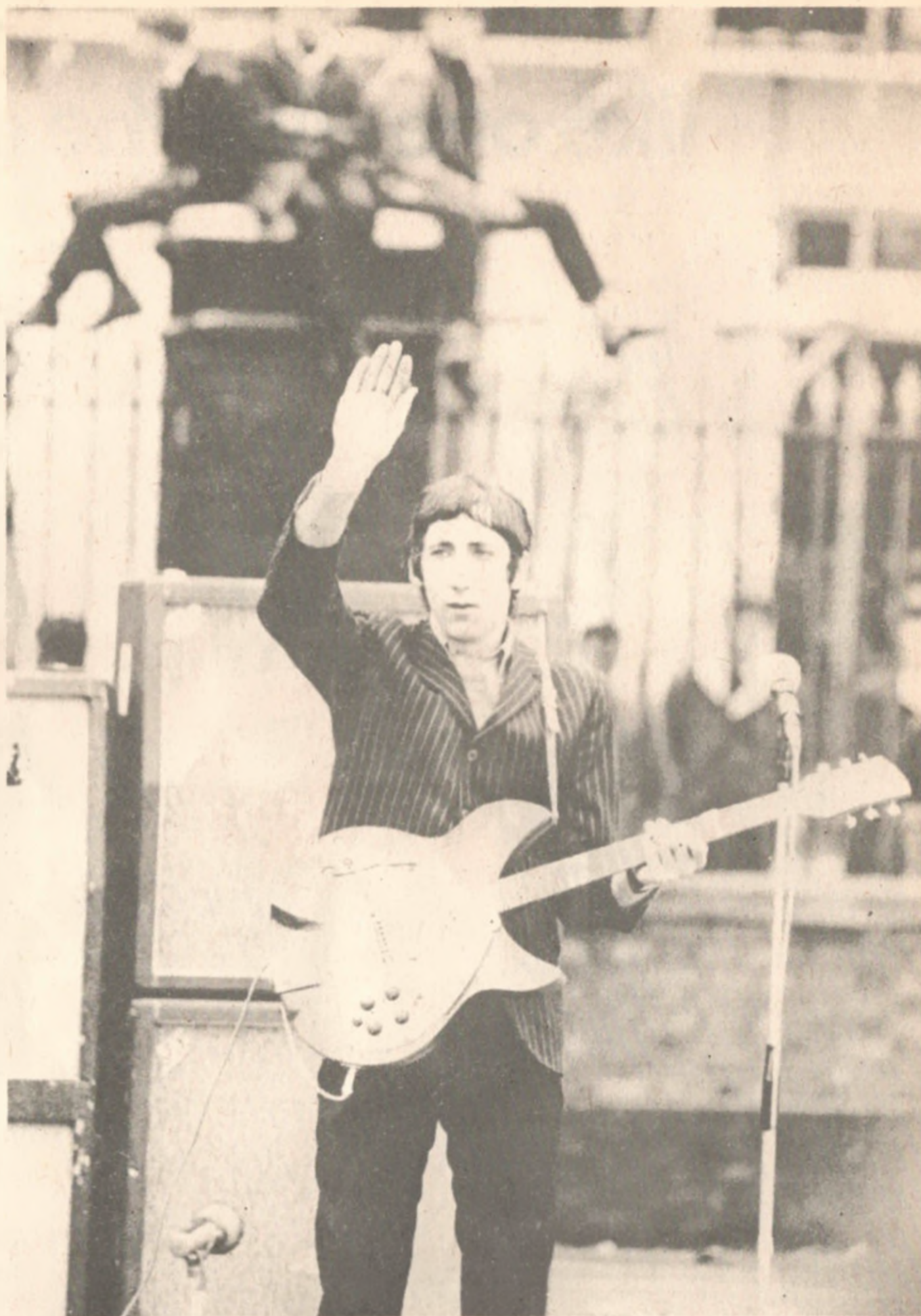
ZZ: Was that Overture/Underture thing taken from that Blood, Sweat and Tears album?
T: No, we did that as a gag. Don't tell me Blood, Sweat and Tears called something 'Underture', did they?

ZZ: Yeah, on the first album—the Al Kooper album, there's an Overture and an Underture.
T: Really? [amazed] Amazing. Well, what happened with me was that I never ever heard the first Blood, Sweat and Tears album. I always listened to a tape that I had of it so I never had any titles. Was the Underture that strange classical thing?

ZZ: It goes into 'So Much Love', then at the end it gets violins, that's the Underture.
T: Well, Al Kooper doesn't give a monkey's because he's never ever mentioned that to me. He's an incredible guy.

ZZ: Very underrated.
T: Underrated, certainly, but a very great listener—[self-mockingly]—a great listener. I was really flattered because I did that thing about getting off on Elton John's first album.

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And when I went over to the States he was carrying it about in his attache case, which is a record player with a pair of cans coming out so that whenever he's on the subway he can listen to a quick dose of his favourite record. He can only get one record in. He once opened it up and there was 'Who's Next'. I was really pleased. "Best album ever made," he said. "That's what you said about Elton John," I said. So he said, "Well, here's to the next one."

ZZ: Leslie West and Felix Pappalardi told us that they were playing with you.
T: They did some work with us in New York. After 'The Lifehouse', the group was about to split. We'd done everything there was to be done, and we'd got nowhere. I wasn't willing to go back on the road. It was pointless because we had nothing and it was pointless working for the sake of working, we've got to have something—a film, an event. Nothing was big enough for the Who—for it had to be as big as possible. The group had shown that they had no confidence in the script, but a bit of confidence in the music, which to me was a throwaway—tracks like 'Behind Blue Eyes', 'Getting In Tune', 'Song Is Over'. They were like teasers for what was to really come. They

were saying that this is what it should be about—the music. But that was because that was the way we've always done it—it always has been the music. So in the end it got worse and worse until I was having hallucinations and really going through an incredible thing—I couldn't leave the group but I couldn't do anything with it—we had meetings that were very poor and unproductive. Then suddenly Kit said, "Look, come to America—we'll call at the Record Plant—the sound will turn you on and we'll do it all quadrophonic." So I just thought thank Christ for Kit. He's saved the day as usual—he's taken the whole responsibility for the whole thing. Yet it had nothing to do with him—it wasn't his problem. The group was trying to be free of him and yet he'd come back and made this gesture. We all trooped over to the States—to the Record Plant. We had a lovely, merry week recording with Leslie West playing rhythm guitar, Pappalardi produced 'Won't Get Fooled Again'—a version of it. We did 'Behind Blue Eyes', 'Pure And Easy', 'Getting In Tune', 'Love Ain't For Keeping'—they were all great, like a new Who. We'd found ourselves and Kit was producing again—it was fantastic. By producer I mean he

I've got to admit it's getting better

rolled up at half past seven in the evening and started to disrupt the session, but by then we had enough to get it together. But it was his gesture that had achieved it all and it was exhilarating because it was The Who again. Well, we came back and we said what was the weakest track. Kit wasn't there at all, Pappalardi didn't pull it off. So we said, "Let's do it on the Stones' mobile," because we wanted to test it for the Young Vic, because we were gonna go back in again and do it all live. We went down to Mick's place and did 'Won't Get Fooled' again with Glyn Johns and it was just incredible. We couldn't believe what was going down. What with the gig at the Record Plant and the gig here the whole recording thing with the group is coming together. We must just have found ourselves. Well, Glyn said, "If you like this, come to Olympic" So we went to Olympic and we suddenly realised that it wasn't Kit or the Record Plant at all, but The Who who had discovered another facet that we could really record like a group of session men when we were up against the wall. And produce a recording with a producer like Glyn that sounds like it was recorded by a group of session men. Halfway through the album we were encouraged. We heard the tapes we'd done in the States and they weren't really very good. If they'd been mixed in the States when we did them they might have been alright. Tapes done in America can never sound right over here and vice versa. The other thing was that Leslie played lead on a few of the tracks and I played rhythm to him, which for a Who record was impossible. We did a version of 'Baby Don't You Do It' where he plays lead all the way through. A lot of his licks I've pinched for the stage. Second hand licks.

SUPPORT ACTS AND OTHER OCCASIONAL PROBLEMS OF THE ROAD

ZZ: Talking about the struggles of a pop star, what was all this with Chuck Berry at the Albert Hall?

T: Well, that really is not such a serious thing as it might seem. We know Chuck Berry quite well. We ran across him quite a few times, at the Saville and a few other places and at the Fillmore where he backed

us up, and quite honestly we were fxxking terrible.

ZZ: When was this?

T: Quite a long time ago. All we had then was the mini opera. It was just when Hendrix first started. Three years ago. Anyway, when we got the the Albert Hall, he was there and he was just doing his routine. He's got a wife that we know quite well, and we went in and said hello, and he quite likes The Who and he quite likes our records. He's actually listened to them, which is something. And I think he's incredible, and I'm always flattered—which is what I should do—every time I see him. I suppose it was a natural thing for him to do. After all, here's these young punks coming in here, so I don't care whether they are drawing the people, I'm the star. And in a way he's right. For the first show at the Albert Hall, we just said, "Alright, take top billing, and we'll take it in the second house. The house isn't full and if you're a big draw like you say you are, you've failed miserably. You take the blame for the first house. We'll take the blame for the second house." Chuck Berry wasn't the problem anyway. The problem was his audience. Throwing pennies that are sharpened. Luckily none of us got hit. Roger got one on the forehead, caught it on his head. But it was the sharp end that hit him. They sharpen one edge, like a razor, with a file. Or they sharpen them all round and a girl was throwing them with a glove. Of course, if they hit you they just split your skin apart—three or four inches. If they hit you in the eye they just cleave your eyeball in two and that's what they were throwing at us. That was one point where we felt animosity towards an audience and won because the audience was with us and was eventually drawn—after being exhausted from being in the Park for the Stones—into saying "These fxxking rockers are gonna ruin the whole day unless we get up and do something". They didn't really owe us anything directly. They got up and they did what the rockers were doing. They jumped on the chairs and they screamed and they shouted and as soon as somebody did that the rockers stopped—they thought, "Blimey, why are they doing it? I didn't think that sort of thing happened."

ZZ: That was when I most enjoyed 'Tommy'.



A little better all the time

T: It must have been the time I played it most aggressively.

ZZ: No, Purley. A few feet from the stage.

T: No, the best performance of all was at Croydon, Fairfield Hall. It was the first time we played it including 'Sally Simpson' and a few other things we did specially. The sound in that place—oh. Croydon, I could bloody play there all night. You sound deafeningly loud, yet the voices come over even though they've just got a couple of PA speakers. It's something to do with the fact that the front of the stage is much livelier than the back of the stage, so the PA is just miraculously loud, however bad it is. It is just a good acoustic. It's a though the whole place was designed so that you could hear the conductor banging on his rostrum and not the orchestra. It's a freak but it's great for rock.

ZZ: Did you play a long time at the Isle of Wight just to get your own back on Sly Stone who'd done what to you at Woodstock?

T: Absolute rubbish. What we did do to Sly Stone to pay him back was pinch his lighting act—with the big lights. Because he used that at Woodstock, and we pinched it as a gag, and there was a bit of animosity about that. But they never really kept us off the stage—they did a long set, but everybody did a set that they felt was right and that's what we did at the Isle of Wight. We didn't use the lights thing specifically to needle Sly. But it must've needed Sly. It must've done, because our lighting man chose to use it that day, and I'm standing up there thinking, "Fxxkin' hell, Sly are following," and we're doing exactly what they did to us last year—but it wasn't in any way preconceived.

ZZ: That was an incredible gig.

T: We didn't play it quite right, that one. We had trouble with the ending. We ended once and it was perfect. Then for some reason Roger carried on singing. He did it again at the Oval. We ended and then Roger suddenly thought—"Right, it's my turn to be creative"—[sings]

I'm a roadrunner, honey.

Well, the group can't walk off, so we had to go into that. I'd thrown me guitar up and bounced it on the ground, and of course it was grossly out of tune. It took me five minutes to get it into tune, five minutes to get me head together because me adrenalin had gone down, five minutes to get enough energy to get Moon to end. You very much have to play the end of an act right. It's probably far more important for The Who than the rest of it put together. We've got to end right.

ZZ: Did you see any of that night?

T: When we're working a gig I can't bear to watch any of the other acts. It disorients me completely. The last time it happened was at Monterey. It turned me on so much—I swore I'd never do it again. I saw Ravi Shankar and I just thought "Well, what the hell am I gonna do—I might just as well give up." They were applauding for about two hours, it seemed like. It went on and on and on.

ZZ: Didn't you see the James Gang on the last tour?

T: Oh yeah, I saw them. When we've done tours with lots of groups—like the one we did with The Herd, The Tremeloes, Traffic—that was one where I got very interested in watching Traffic, because that was very early in their career and they had that incredible Mr Fantasy album out. And I thought they were a fantastically interesting group—Stevie Winwood's a fantastic geezer. I suppose I have to watch people who are not competition

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in a way. I mean, I have trouble watching someone like Ron Geesin who played a couple of gigs with us. He was gonna do the tours with us but got weasled out of it by a bit of politics, unfortunately. Ever seen him?

ZZ: No.

T: He did two test gigs with us and to put it mildly, he wiped the floor with The Who—just him, and his bits of paper and his piano playing. He's so far ahead of his time as a performer that people just can't pick up on it. His biggest problem, I suppose is realising that fact. If you tell him that, it pleases him.

ZZ: You're playing with Quiver at the Rainbow. Ever played with them before?

T: Yeah, the whole tour. I had nothing to do with choosing them. If I'd had a choice it would've been Ron Geesin. If Keith had had a choice it would've been Ron Geesin too.

ZZ: What do you think of them?

T: We've played with them a couple of nights and to be quite honest I haven't really looked at them.

ZZ: Well, they're favourites of ours.

T: Are they? From what I've heard, bits and pieces—I've heard them loudest of all at Greens in Glasgow—they seem to pick chords that didn't really appeal to me, but then I've heard them bugging about in the dressing room and really liked them. I'm sure if I went out front I'd really dig them.

AUDIENCES—HIGHS AND LOWS

ZZ: The best gig I ever saw was The Orchard Ballroom, Purley. What was yours?

T: What was my best Who gig? Oh, fxxk, we've worked more than any other band in the world. I just can't remember—we've had so many amazing gigs. The best gigs we ever did were about that time—when we had that long two-hour act with 'Tommy' and somehow we had the stamina to carry it through. It had that ending—towards a smash up, but not quite. The whole of 'Tommy', a good bit of history before it. Occasionally the mini-opera thrown in.

ZZ: Yeah, the Coliseum was a good one.

T: Yeah, I felt that that was the best time the act ever was. At the moment, the act is good. We're at a peak now, definitely of musicianship. On the stage we're approaching the Who's next pinnacle. We've got a few things together to prove that it can be got together, despite the fact that there's absolutely nothing in our heads at all, other than that we're a rock'n'roll band, which is something we desperately needed to prove—that if all else failed we could play. If suddenly Townshend's head was empty we could still play, and we can. And this is what we're doing. We're waiting for the follow-up to 'Tommy', for the follow-up to 'My Generation', for the rock revolution. We're waiting for rock to make a revolution, to indicate a direction, so that we can be part of it. The silly thing about The Who is we've always been followers, not leaders. We really have.

ZZ: I feel very sorry for you never having been to a Who concert—it is quite an experience. Do you get a lot of diverse reactions from the audience? What do you think of audiences?

T: I dunno, I suppose still that thing about The Who is to [pause]—I'll try and choose my words carefully because it's not something I've ever really said properly before. When the group is on the stage it's hard to imagine, after coming off, that you know what it is that you were doing. If I project myself now into being on stage, you go through a meta-

morphosis. I'm a different person altogether from the one that's talking to you now. I've got more courage. In my own mind I'm a lot better looking. I've got a lot more physical strength. I can do things like break a guitar over my head and not get a bump on my head. I can tune up my guitar in two seconds whereas in the dressing room beforehand it takes me an hour. Keith and I can put one another in and out of moods like that. It works both ways. Keith can say to me "Blah blah blah," and throw me into an incredible mood and then just snap me out of it with another gag, or something. It's a different intensity of experience. It's like being in another world and this is really—this *must* be one of the reasons why The Who have never stopped working, because once you've tasted an experience like that you can't really do without it. It's not the power of being a leader or being in front of an audience. It's rather the power to realise a bit of yourself, of your own being that you never ever thought was there. And you only realise it while you're on the stage. It's temporary. So it becomes like a drug. You just learn how to get at it, to better it, to heighten it when you're on the stage each time. It's temporary because when you come off the stage you've still got the same hang-ups, you're still the same person with the same problems.

ZZ: But that's what it's like for the audience too.

T: Well hopefully. The whole reason we go on the stage in the first place is that part of that realisation is a giving and a receiving. It's a pity that the word is so abused but I suppose it's a sort of loving relationship, my definition of love being happiness. Often it can make an audience happy to see a group take themselves so seriously—like The Who do. Doing such absurd things. But then theatre is great in that way because you see someone pretending to be someone who died 400 years ago, strutting about the stage really pretending to be that person, and being incredibly serious about it. Not only that but throwing themselves into the part, reviving this dead person's life, as though it was important. And, of course, the life itself wasn't important but the reliving of it is—between him and the audience.

ZZ: Is that part of the reason it took so long to develop a stage act that wasn't built around 'Tommy'? The audience just wouldn't let you?

T: It's really hard to say. [Very slowly and deliberately]: We're so wound up in ourselves that we never know sometimes that the audience is manipulating us. We think we're manipulating the audience. Luckily I'm not contradicting something I said earlier because I haven't said "We've got power over an audience." I mean often, I have said that, but I think it would be a lot truer to say that we allow audiences to dictate a lot to us, subconsciously. If you like, we allow ourselves to let audiences make us stay the same. Because when we try to change, audiences are confused and we can't bear that period, however short it might turn out to be, of confusion.

ZZ: If The Who came on and sat on stools and played acoustic guitars, it wouldn't be The Who. It might be artistically valid, but the audience would be pissed off... You know the thing by Roy Hollingworth in the run about the Oval concert. Well in a way he was right, the band haven't changed but the audience is stopping you getting into something else which you'd have to if you were a less successful band.

T: My immediate reaction to Hollingworth's thing was, when Keith Alton our publicist read it over to me over the phone and said "What

are we gonna do about this?" I said "It sounds like one man's opinion and it sounds alarmingly like how I feel about the group, and I just hope the rest of the world don't think it." And at the time a friend had come round with his sister and they'd seen us at the Oval and this girl quite coldly said, "Of course at the Oval everybody'd come to see The Faces. Half the audience walked out when you came on." So I thought, "Eh, that's the way things are, are they?" But we've had this before—The Creams, The Zeppelins, the Jimi Hendrixs coming along and taking bits of Who and often we've taken back, stolen bits from them. And at the moment we're stealing bits of Faces—not stealing—but being influenced by their presence, because we're involved with them. They respect us and we respect what's happening. But when the feathers stop flying we always seem to be still here. So I laughed at it at first, but then I thought really there has to be a time, and this is what I've been saying since the Lifehouse project—we've got to shake ourselves up, musically, and do something new and we're the only group in a position financially and idealistically to pioneer a new form of performance which, as a microcosm, denies corrupt society—their... their backlash. In other words we as a group have a high enough ideal that we can do it for the music and not for the money. We have that high enough ideal and also the power and the consistency and the stamina to put on something which would help rock go on to its next step—even though we obviously couldn't take the credit, because we're not new, but we could set it up in some way and help to make it happen, even if it was just a different way of promoting a concert.

ZZ: You talk about the ultimate as being when the audience disappears. But isn't it that The Who should disappear and the audience just sits there—richer?

T: Well, in a way. I want The Who to disappear as well, but I want that moment that happens in every good Who concert or every good rock concert—to be a bit more generous—where suddenly you're up there and you've forgotten about everything except the music and you're up there and you're riding up there and you look around and when you look around you're not brought down. That's an important moment—when you're high on the event and you look around at people and the group and you check out what's happening and you're not brought down by it. You don't suddenly see some guy thumping someone over the head with a cosh. These, to me, are the sacred moments in rock, and why, I suppose, I worship it. It happens.

ZZ: When you turned the lights on at the Isle of Wight, was this part of focusing on the audience or just a gimmick or what?

T: Sort of a gimmick symbol in a way. We said all those things—it'd be fun, etc. And then I went into the intellectual thing but really it was a gimmick symbol of the audience's importance and the way the audience could get turned on by themselves and also look incredible and have a good time without seeing the group at all. It's like saying The Who are incredibly important but at this moment we've disappeared—we're not here.

□ CONNOR MCKNIGHT & JOHN TOBLER

I have to admit it's getting better



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WHATEVER HAPPENED TO THE MAGIC BAND? being a very personal little story about captain beefheart

When Beefheart was in London during 1973, I went to have a drink with him at the Holiday Inn near Marble Arch. I'd spent a fair amount of time with him in the interim, so I was, if not a friend, then some sort of journalistic acquaintance—and, more to the point, an unashamed worshipper of his music. Anyway, we enjoyed an evening together in the bar, and although it wasn't exactly an interview, the conversation naturally focused on the band, how they'd been working in the States, what were his feelings about 'Clear Spot' etc etc. Now one of the most alarming aspects of the meeting grew out of a misapprehension under which I laboured, concerning the band's personnel; I'd read a cocked-up press release in Melody Maker, listing the band, which omitted to mention either Zoot Horn or Rockette Morton, and that really surprised me because they had been, together with Artie Tripp, the cornerstone of the Magic Band. When I asked why they'd left the band Beefheart flew into a rage, swore vengeance on whoever was responsible, and, in a tone of voice that left no room for any doubts about his earnest, said, "They haven't left. Shit man, if they left me, I'd follow them."

As everyone now knows, they did leave him and Beefheart didn't follow them; and if anyone deserves to know why, if it could ever be established, it's ZigZag readers. The circumstances surrounding the split are also worth looking at because of the adverse effect it has had on Beefheart's music, and ZigZag readers probably appreciate that fact more than anyone else.

The split wasn't altogether unexpected mind, and I kept getting strange intimations that all was not well. For example:

—When the band were here in 1973, there

was definitely something unsettling about the record company taking Beefheart out to dinner after a gig, while the rest of the band were herded back to the hotel. I don't know whether that's normal with American bands over here, but most musicians I know would get pissed off with it.

—Ted Templeton, while he was over here recording the Van Morrison live album, replied to my compliments on the production of 'Clear Spot' in a very curious manner. When I asked him what he felt about producing the next album, he said, "I'm not sure that I'm the right man for Don. He is at a very critical stage of his career, and maybe someone else would be better." Perhaps I'm being unfair but that sort of remark, coming from a staff producer—i.e. someone who has his finger on the thinking at Corporate HQ, and is very probably involved in the decisions, really means, "The company are seriously thinking of giving him the chop—and I'm not going to run the risk of becoming too involved with him because of office political reasons."

—A friend in the business came back from the States and told me that Roy Estrada was working in a hamburger joint washing the floor—he'd been kicked out of the band, which meant that Artie Tripp, who was an old mate of his from old Mothers' days, would have been pretty upset. Apart from the effect on the band's composure, he was a good bass player, and made room for Rockette Morton to play third guitar, and turn his bass into a stunning lead instrument.

—Then there were the reports in the papers of catastrophic gigs in the States, attributable, perhaps, to lack of rehearsal time, but still alarming.

All in all, the events leading up to his arrival had me very worried, because when it

comes down to it, there's only a handful of musicians that really matter, and we need all of them working at the limit of their capabilities.

I went to Drury Lane on the Sunday and saw both shows. I came home in a really depressed frame of mind, and wrote this review. I was really writing it to get it off my chest and was relieved in a way when it wasn't printed because it's a bit too redolent of the NME for some jerk journalist to slag off a giant like Beefheart. Still it's an accurate measure of my disappointment, and taken in conjunction with what he later told me, maybe makes some sense.

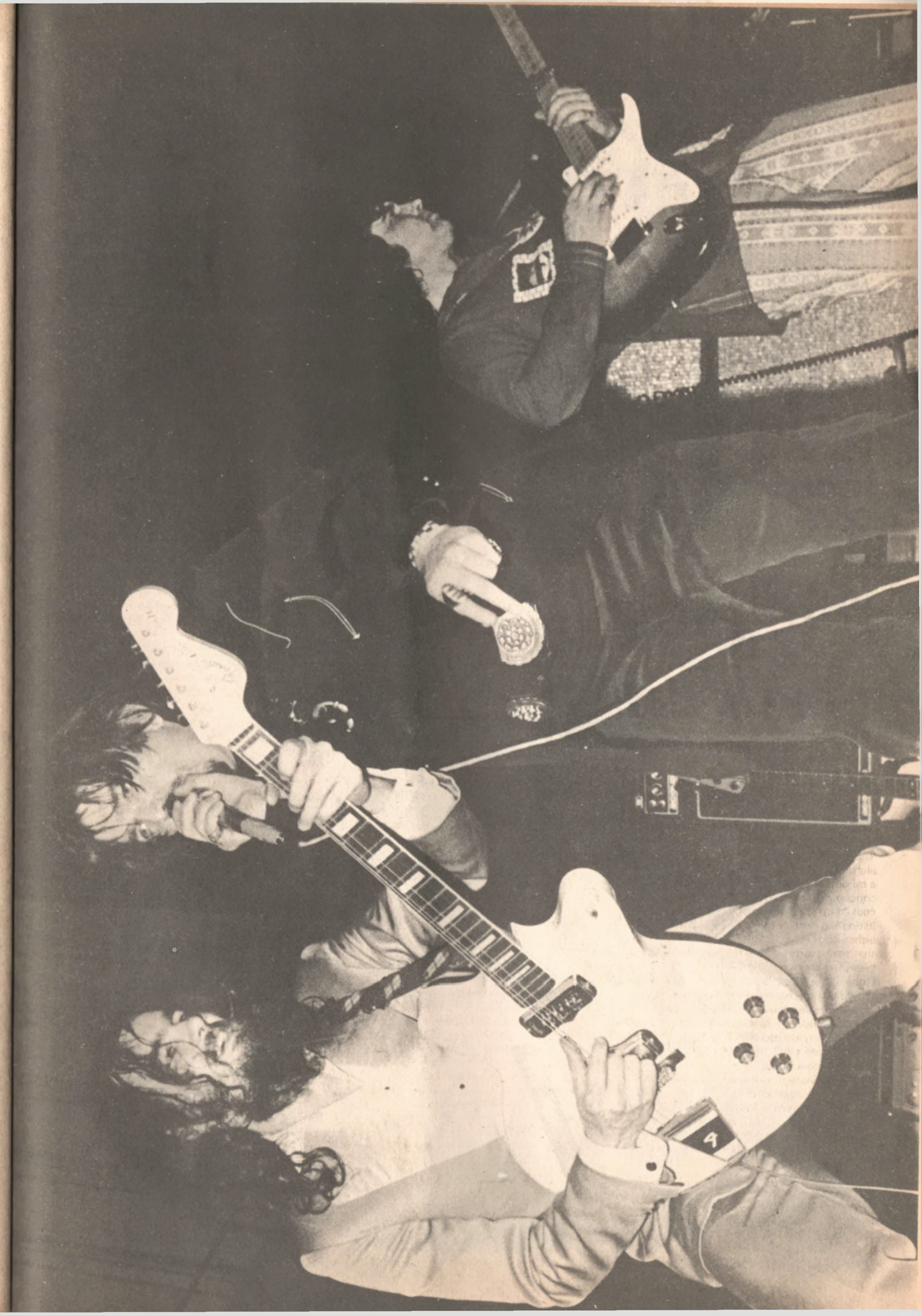
BEEFHEART AT DRURY LANE

Captain Beefheart's concerts last weekend were dismal—a joyless, depressing occasion; the prevalent mood, at least among those that had previously rejoiced in his music, was one of grief. There had been stories from America that presaged the dreadful music he played at Drury Lane—a picket at The Whiskey in Los Angeles who warned customers not to go in, and a hectoring lecture to the audience in New York after a less than sensational gig there—but nothing could have prepared his followers from the stifling ordinariness of those shows; much less induce them to accept it.

His voice still remains the most potent of instruments, and his material, when he bothered to do it justice, still exhibited a rare brilliance, but where Beefheart had once, painstakingly surrounded himself with musicians whose imaginations were in sympathy with his own, there is now the most dire collection of musical mushheads ever assembled

It's getting better since you've been mine

Photo for NME by John A. Smith



outside of a passenger liner. Men who just cannot grasp the idea that rhythm is a function of subtlety, and not of the time that it takes to clout a tom-tom; that ensemble accompaniments for a singer like Beefheart actually benefit if they don't all play at once; and that solos can enhance a song's coherence, rather than being the chance to obliterate it.

Beefheart claims that his old band "marched out on me five days before the tour," leaving him little time for rehearsal, but he'd also said, last year, "If they ever left me I'd follow them". Well it ultimately came to that and he didn't follow them. The old band left him for two reasons; they felt they were getting a raw deal—bad pay (\$400, from which their expenses were deducted, for the last album, for example), no credits for joint compositions, and no say in the running of the band. Yet they had, in the past, literally starved to play that music; no, their principal reason for leaving (months before the tour, incidentally), was that the music was becoming shallow and weak, and for no apparent reason, since his growing popularity meant there was no financial pressure to compromise. And after eating dogmeat to live, in order to play the music, it was impossible for them to accede to a fiat implying that the sacrifices were all a case of misplaced enthusiasm.

Still, most of the audiences at Drury Lane loved it—there was even one pitiful creature sitting behind me who exclaimed 'far out' during one interminably tedious riff—and if that unfeeling, mindless, adulation is what he seeks, then he can be well pleased, but

some of us can only see the betrayal of those standards of excellence which Beefheart did so much to affirm, and are immensely saddened by it.

He greeted those doubters in the audience who gave voice to their dismay, with a muttered, "I'm not even allowed to change now," and it was easy to sympathise with him—for deciding to change is his prerogative, but deciding whether it's for good or ill—well that's ours.

For reasons that are obvious in what I wrote I didn't go to any more of his gigs, although reports from friends were to the effect that they were mostly better than Drury Lane. The night before he left for the States, however I had a long conversation with him, from which the main points to emerge were that Beefheart still feels very hurt that they left, and seems puzzled as to why they actually did leave. He thinks that the band must have been deceiving him about their commitment to the music, if they could suddenly get up and leave, and this feeling that they were harbouring bad feelings against him really makes him feel bewildered. It's hard to say whether there's any animosity in his attitude, since he dismissed Mark (Rockette) as a terrible womaniser, and then later on talked with great affection about him as "that little devil"—maybe even Beefheart doesn't know what his feelings are.

Eventually the moment arrived that I had been dreading, and he asked me what I felt about the band. I told him, in pretty much the same terms that I had used in the

review, and surprisingly enough, or maybe not so surprisingly, he agreed with a lot of what I said, but replied, "The tour was almost completely finalised, and I couldn't cancel it," so he puts the shortcomings down to lack of preparation, and considering the time that the old (or rather second) Magic Band had been together, it could well be true. It wasn't simply a matter of rehearsals, but the absence of that really magic spirit in their approach, and that must certainly take time to inculcate into musicians. He is determined to work on the band when they return and seemed hopeful of a satisfactory outcome.

To my way of thinking, it's nothing short of tragic that that band folded, although Ry Cooder's manager, who used to work for Beefheart, tells me that they are all playing together in Northern California, and have hopes of becoming a fully fledged band in their own right; and if the musicians who were with Beefheart in this country ever put together a track like 'Peon' (the guitarist actually had the nerve to do a piss-take of Zoot Horn's long lunar note from 'Big Eyed Beans'), I'll eat a golfball. As for the split it's like watching two people bust up after seeming to have a really warm, giving relationship—deeply mysterious to the protagonists, let alone outsiders.

I'd hesitate to go any further than that, except to say that Beefheart has suffered setbacks to his career before, and overcome them; so the problems created by the split shouldn't prove insurmountable, but I for one will be praying.

□ CONNOR MCKNIGHT



I first heard of Tangerine Dream in the years 1970-71. My first reaction, I am forced to admit, was one of unreasonable dismissal: "Tangerine Dream? What kind of name is that?" It all rang horribly of sub-Orange Bicycle pseudo-psychedelic hippydom and, prepared as I was to judge a book by its cover (or in this case the group by its name), I expected about that standard of musical ability. On one trip to London, I dropped into Virgin Records in Notting Hill Gate and listened to Tangerine Dream's first LP 'Electronic Meditation' (a title all set to confirm my worst doubts); I felt my suspicions confirmed. Honesty, however, forces me to admit that the shop speakers were turned up so damn loud that I couldn't possibly have heard a thing over the headphones. On the strength of this negligible evidence I subsequently wrote them off as sub-Pink Floyd 'Saucerful Of Secrets', impersonators with a flute. When, later, I listened to some LPs by the group in more congenial surroundings I found them to be a source of a lot of very fine music, and I realised my mistake. Thus it was that a rumour that the group had been signed to United Artists Records under the name of 'Scarecrow' had me eagerly awaiting concrete results. None came though and eventually Virgin Records announced the imminent release of the album 'Phaedra' and later Edgar Froese's first solo album.

Although he consistently denies the fact, Edgar Froese certainly seems to be the pivot, if not the leader, of Tangerine Dream. He himself states that he "merely did most of the talking at the beginning". He is the only founder-member of the group still remaining and any compositions not credited to the whole band are usually listed as works by Edgar Froese (viz the whole 'Zeit' album).

Together with his wife Monique he has been responsible for all the cover art-work on albums and he also does most of the talking at interviews. But it is only necessary to listen to the music (especially at a 'live' concert) to ascertain that he is not the leader—it is a perfect interplay of all the individual parts; only three musicians of equal stature could weave sound so delicately and so completely.

When the group played their first British concert recently I was lucky enough to be there. Virgin's ad that described their album as "melting music" was right; it was one of those remarkable concerts that you just let flow about you, you just curl up and melt with pleasure. A couple of "Old Grey Whistle Test"-style abstract films were screened behind the band, but they were superfluous, it was best to just close your eyes. The music was beautiful and it appeared that the vast majority of the audience thought so too, deafening, spontaneous applause (no "... and let's hear it again for ..." was required) lasted for well over ten minutes.

But the path to such success has inevitably not been easy. Admittedly 'Electronic Meditation' is steeped in the influence of Pink Floyd, but it is still a remarkably uncompromising LP. There is enough good original music here to deny them the tag of copyists, and it owes as much to avant-garde jazz as to Pink Floyd. It was a first step; overnight the band had changed (within Berlin's atmosphere of revolutionary political and experimental musical thought) from a rock/blues band to one that stepped onstage each night with nothing planned and just improvised totally. That first album was a product of that change. In 1969 Edgar Froese was looking for a record company to give Tangerine Dream's music wider exposure; he took tapes to all the record companies in

London, he even visited Island Records whom he felt lost interest when they found the group to be German. The albums that the group subsequently released in Germany on the Ohr label have sold in their thousands in this country through the import outlets without any promotion whatsoever. John Peel even named 'Atem' as one of the best records of 1973. Although it is easy to list the names of people whose music has influenced the band (Pink Floyd, Grateful Dead, Soft Machine, Liszt, Wagner, Debussy, Penderecki, Stockhausen, Ligeti etc), it is possible to see, through the sequence of their LPs, a gradual distilling of all their influences and the moulding of a new kind of music that is quite unique—definitely something that all ZigZaggers should fold their ears around. In their search for this highly individual music, Tangerine Dream have gradually dropped all the conventional instruments, relying now solely on electronic keyboards and synthesisers (Christoph Franke is reputed to have access to the most advanced synthesiser in Germany, a £10,000 Moog, which he can borrow whenever he requires it, as he is reckoned to be the only person who can handle it!); but their music is far removed from the likes of ELP's electronic histrionics, having a far greater empathy with Terry Riley's gentle format. Lately Edgar Froese has been experimenting with the Gunter Brunschen artificial head recording system, which is an accurate model of a human head... two microphones take the place of ear drums and the sound has to travel through model ear channels to reach the microphones. The intention is to give a three-dimensional location and depth to the sound. At the moment the results have to be heard on headphones, but certainly side two of 'Aqua' has a very spatial feel to it that

CHATTING WITH EDGAR FROESE & PETER BAUMANN

Me hiding me head in the sand

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Me used to be angry young man

could conceivably be the result of this system.

Anyway, while Tangerine Dream were in the country recently I managed to corner them in their Notting Hill Gate hotel to ask them a few questions concerning the band's history. Seeing as this was my first attempt at interviewing a band (if you don't count a short conversation with Edgar Broughton for the school magazine), I was feeling decidedly nervous as I walked into the hotel. When I arrived the group had just completed another interview and were watching Germany win a World Cup football match on TV. At the time I seemed to be armed with an absolutely interminable list of questions to put to the band, but as I sit down to write this article I can inevitably think of an almost equal number that I should have asked.

HISTORY OF THE BAND

ZZ: Could you fill in any details about the beginnings of the band at all? What we've had is a little vague.
EF: Edgar Froese (EF): The first thing was around 1964, about 10 years ago, and it was just an amateur group. Around 1967 we were touring about Europe with the local group, playing in Spain and France. The biggest change, the first change, was the influence of the West Coast groups, and the influence of acid of course. The first group with the name Tangerine Dream started in 1967. This group split up by 1969, but in that group we found some of the ideas you can see in the group today, not exactly the same, but the improvising aspect of our music was there. We started with normal rock songs, making copies of Doors and Hendrix material. We also had a lot of changes within the group and we lost a lot of money, until eventually it came to the point when

we thought "Why are we having to compose songs?" And then for the first time we just walked on stage and started to play. We were in a normal situation with equipment—bass guitar, flute, drums and guitar and so on, and we started playing without any arrangements for the first time. After that we split up and the first record came out in 1970, that was 'Electronic Meditation'.

ZZ: The band at that time was yourself, Claus Schulze and Connie Schnitzler?
EF: Yes. But 'Electronic Meditation' was really only just a tape from a rehearsal. A friend of ours went with that tape to a record company and sold the rights to produce a record from it. That made it, but it wasn't really big and didn't sell very well. By the time the second album was made the group had changed again . . .

ZZ: What happened to Claus Schulze; he's presumably the Klaus Schulze who went on to join Ash Ra Tempel and to record the 'Irrlicht' and 'Cyborg' solo LPs.
EF: Yeah, he was an original member of Ash Ra Tempel, but he made only two records with them, and then he started to work on a solo project and he's still working on that. Maybe he'll find an English contract in the near future, and a record will be released here; I don't know.

(Time for the inclusion of some additional information: the two Ash Ra Tempel LPs that Klaus Schulze was featured on were 'Ash Ra Tempel' and 'Join In'. The possible English tie-up Edgar Froese mentioned was in fact the impending release of Klaus Schulze's 'Black Dance' on Virgin's cheap Caroline Records label. I think that possibly this guy rates as potential material for another ZigZag article of traditional proportions; there's a lot of good music in him too.)

ZZ: And what happened to Connie Schnitzler from that first band after he left?
EF: He is touring around the country, working on solo projects on the arts side of music. But after Claus and Connie left, I came in touch with Chris [Christoph Franke] who played on the 'Alpha Centauri' record, and after that the group changed again and Peter [Baumann] came in.

ZZ: In fact Steve Schroyder was in the band when the 'Alpha Centauri' record was made wasn't he? Do you know what happened to him after he left?
EF: I believe that at the time we made 'Alpha Centauri', he was a really good influence on the group, but he really flipped out you know; once he said to us that he never wanted to make music again, and just got in his car and drove around Europe. We saw him once a year later and then we never came in contact with him again. I don't know where he is or what he's doing. The third record, the 'Zeit' record ['Time'], was the first one we did with the present line-up of Tangerine Dream.

ZZ: That was the first one you didn't use percussion or electric gear on as well, wasn't it?
EF: Yes, but between 'Alpha' and 'Zeit' we had maybe the biggest change in the group. We realised that with the way we were set up there was very little future for us. So we sold a lot of our normal instruments and we bought the first electronic instrument—the synthesiser.

ZZ: Strangely enough I think that, for me, anyway, 'Zeit' seems to have the same kind of feel to it as the work of Klaus Schulze about this time, especially his quadrophonic symphony 'Irrlicht'.
Peter Baumann (PB): Maybe it was the other

way round.

EF: You can ask perhaps who was influenced by who, but the truth is that we started together with the first album. We had long talks about music, about anything and everything, so maybe we had the same ideas about it, and that's maybe the reason the sound is . . . I don't think it is the same but it is moving together, you know?

PB: Although I think the 'Zeit' album was released before 'Irrlicht' was.
EF: But we are definitely not a copy of him!

ZZ: On 'Atem', your next album, you in fact reintroduced percussion again, didn't you?
EF: Yes. 'Zeit' was a real big change you know. I can't explain it, although it was right at the time. But for us it was a break, nobody knew that we could work with electronics in such a new way. We had to start from zero again; we changed really to the other side without percussion, without anything.

ZZ: It must have been one of the very first times that percussion wasn't used in what was essentially a rock group setting, albeit an experimental one.

EF: Right.

PB: And also, once you split with percussion and start again, it's the same experience as when we took off all our instruments and started with one tone. It was a new experiment, building up 'melodies'—or harmonic ideas in a way that are not harmonic ideas in the conventional way.

ZZ: The use of percussion on 'Atem' certainly seems sparing, as though it was only used when necessary, and not to underpin the whole sound. How popular were the band in Germany at this time?

EF: In Germany we have a pop paper called 'Sounds', but it is not strictly pop-orientated, it's a bit serious. They really know what they're writing about, and we won their 'Record Of The Year' award twice.

ZZ: Were you playing live much at this time?
EF: Yeah, we played quite a lot in Germany . . . more than we do now.

ZZ: All the records we've talked about so far are only available here as imports, you were on Ohr records in Germany, and judging by rumours they seem to be a very flexible record company, allowing an artist a great deal of freedom as to how he wants a record packaged and presented as well as what goes on the plastic itself. Is this in fact true?

EF: It was a problem we had in Germany because they felt that they had to present us as a package.

PB: All this started after the first record began to sell. About three years ago Edgar described the sound of the group as 'irrational'—some space kind of music, and he mentioned the word 'cosmic' once. From that moment on, the record company jumped at the phrase and exploited it, and after that all the groups they had had to have a cosmic design, a cosmic package and a cosmic everything. It wasn't possible for us to branch out and have a separate identity from other groups, and that's why we had to split with that company.

ZZ: In fact there was a rumour at one time that you were going to sign up with United Artists Records under the name of 'Scare-crew' . . .

EF: No; it was a big mistake. I don't know where that was made up.

PB: There is no connection between 'Scare-crew' and Tangerine Dream.

EF: No. We read it once in an English paper; it was the first and last we heard about that. We were never in touch with any such group.



ZZ: How did you come eventually to sign up with Virgin Records in this country? Was it a result of the success they'd had with your import sales in their shops?

EF: Maybe it was a part of the interest Virgin had, because they'd sold a lot of records in the way of imports, but I don't believe it was the most important thing. We were in contact with a lot of companies here and we found out that Virgin could give us the most room for our own work.

PB: It was the most flexible company.

EF: Because we don't and can't work with a big fat man in charge of us, you know, it's impossible. We really have to work together with other people in the business and the people in the business have to work together with musicians. Without that connection, nothing is possible.

ZZ: Were you surprised at the reception that 'Phaedra' got in this country, especially after John Peel picked up on it?

EF: What I'd like to say really is that I believe John Peel has helped us a great deal in this country. I think he's a really great guy, an intelligent guy, I don't say that just because he has pushed our records, but he is one of the people in this country who is looking to the future all the time and he isn't interested in playing only commercial stuff. He thinks about what could stimulate the listeners, and that's what I like.

ZZ: John Peel is a guy who will also help artists too, as he did for example with Bridget St John, taking her along to gigs where he was playing and paying her from his own pocket.

PB: It's quite amazing to hear things like that. It would be really impossible in Germany, nobody would stand behind an ideal like that.

ZZ: To talk about the solo LP 'Aqua' a minute, I was wondering if you could throw any light on the Gunther Brunschen artificial head recording system, using it in conjunction with ordinary stereo and mono techniques?

EF: It was developed by the Technical University in Berlin, and Gunther Brunschen is the guy who made the first public performance on a Berlin radio station. It was possible to listen to it with normal stereo headphones and it made a big impression on me and surprised me very much, so I tried to get in touch with him. I eventually did so and we worked together for about two months. I really think that it could really

be a totally new experience in listening. I don't know whether we are going to do some more work in the near future with that system, but I think that if it's developed and can be worked out properly, then it could be better than stereo and quadrophonic.

ZZ: Listening to that record it seems to have a tremendous clarity and depth to it.

EF: Yeah, you probably get that feeling from the system because normal systems are inside your head (stereo) or on the top of your head (mono), perhaps moving from one side to the other, and on this system it moves around three dimensionally.

ZZ: You've just returned from Chichester where you've been doing soundtrack music for the Festival production of 'Oedipus Tyrannus', this music is to be your next album isn't it?

EF: Yes, I don't know exactly when, maybe around Autumn. We were there to investigate the possibilities with the actors and so on. It was the first time we've worked with a live theatre. We've made some soundtracks for films and TV in Germany but this was a new experience.

(More additional information: Apparently Keith Michell who is Artistic Director of the Chichester Festival had been discussing the Festival production with Hovhannes Pilikian, the director of 'Oedipus Tyrannus' who had said he wanted to make the play a tribal version outside of 'Time'. Then Michell heard Tangerine Dream on John Peel's radio show and felt that it had the right timeless quality for 'Oedipus Tyrannus'. The director added that he felt that 'Phaedra' represented female music and asked Tangerine Dream to write music that was its male counterpart for the production. And they agreed.)

ZZ: Your London concert at the Victoria Palace theatre was recorded by the Virgin mobile recording truck wasn't it?

EF: That's right.

ZZ: Are there plans to release any of it as an album over here?

EF: I can't say definitely if it will be but I don't think so at the moment because we have some special ideas for recording. They've done it very well you know, it's a really good sound they've got, but we don't want to go into a studio and overdub it and clean it up. A live album must be a live album . . .

PB: For this kind of music you need the atmosphere of the audience and you can't put the atmosphere of the audience inside the cover and sell it as well. We play differently



You gave me the word I finally heard

I'm doing the best that I can



at concerts than we do on record, so strictly it would not be a Tangerine Dream album.

ZZ: Have any other recordings been released of Tangerine Dream apart from those we've already mentioned?
PB: Yeah. There was just one. It was a festival where they had a ten minute 'live' track.

ZZ: Was that released on Ohr as well?
EF: No. This was on BASF I think.

ZZ: With all the albums it seems that you, Edgar, and your wife Monique have been responsible for doing all the artwork and organising the covers, have you seen the packaging then as an extension of the music?
EF: Well, I started out as a student of art but eventually found that I couldn't do the things that I wanted to do, so my wife and I found some possibilities of working together. We thought about the music and I believe that maybe the covers could explain something about the music.
PB: It is mostly an extension of the music.

ZZ: Especially with 'Phaedra' and that shadowy cover, I think that is a perfect extension of the music.
PB: Yes. That was one of the best covers we have had.

THE BAND ONSTAGE, IN THE STUDIOS AND AT PRESENT

ZZ: You rely on improvisation in your live shows don't you?
EF: The music that we play is totally improvised, but over the years it makes you a bit nervous. To reveal, week by week, concert by concert, your own feelings, it becomes very difficult sometimes. To bring out what you feel, you have to reveal your day to day experience, of the last week, of the last year, you have to bring it out maybe each night, each concert, each week. Years ago maybe we were a bit more relaxed than we are now because it makes you very nervous.

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ZZ: It must be very nerve-racking for you to go up on stage and inevitably reveal yourself through your music.
PB: But once the concert starts it gets much better. We start on a very, very low basis, there is no dynamics and there is no jump between frequencies, but it is very, very soft and straight. And then we just gather everything together with the audience; from there we start to build up the concert. We lose all our tension in those minutes.

ZZ: I think you can really sense this at a concert, the initial probing between the members, and then something comes and...
EF: It's like a discussion between us because nobody knows the answers and nobody knows the questions, but when you know the answer to the question then there becomes a possibility to include it, to answer again because it is a chain reaction.

ZZ: At a concert everything is improvised; when you go into a studio do you have ideas worked out beforehand or do you start with improvisations and build up from there?
EF: One thing is always constant, and that's the way of improvising; that's the same every time. The only different thing is that in a studio you have a lot of technical possibilities, of maybe overdubbing and moving the sounds around, that you can't do by and large at a live concert. You can move it around OK but you can't work it out so exactly. So for our records, we just assemble in the studio and we don't know what's going to happen. We start to play and after a week maybe we have ten masters! Or more! And then we have to decide which of them are good enough, and on which one it would be possible to work.
PB: We find it's the best way to start from an improvisation, then we hear it and decide what the best points are of such and such a part of the improvisation. We take the same

material and we improvise again and we put more weight on some parts and less on other parts.

ZZ: So, in fact, it is an accumulative process.
PB: Yes, because you can't say "right, we'll start to make a piece of music that we feel right now". In a studio situation this might be possible, but after you listen to it for any length of time, then you realise that you are in a completely different situation. As for instance, the 'live' tapes where we were so much in the situation of Victoria Palace that it wasn't good to hear it in just any situation. For the next Tangerine Dream album we want to have it like 'Phaedra' for instance, where you can sit down and enjoy the music on your own.

EF: Often we have the situation in the studio where we've definitely finished a recording session, and then after listening to it, to the finished tape, we end up deciding that we can't use it. We start off feeling quite astonished at some of the things, and then they turn out to be nothing. It's a problem sometimes.

PB: On our albums, we have to add any new developments on top of the basic idea, because you listen more often to a record than you do to a live concert of course. And so you want to enjoy it more than just once.

ZZ: In the music press in this country you've had a lot of very good reaction, but you've also had a certain amount of criticism because of the lack of guts and aggression in your music.

EF: I should like to ask you, or maybe the people who wrote that, why music must be aggressive? You have only to walk outside your house and there is so much aggression around; or you only have to read the newspapers and you find aggressive things too; why must we have all that in our music? We definitely don't want to have aggressive tendencies in our music.

I used to be cruel to my woman

FUTURE PLANS FOR THE BAND

ZZ: Both Christoph and Peter are formulating solo album ventures, would you care to tell us a little about these?
Christoph Franke (CF): We start them next year, January or February. What I'm doing on this record I'm not sure. It will be similar to the music of Tangerine Dream but it is a chance to present my own ideas that I can't use in the group. I want to use some ideas for compositions for special instruments that I can't use live on stage, only in studio work. Also there is part of a composition made with a computer.

ZZ: Are you going to be playing all the instruments yourself?

CF: Yes, on a multi-track recorder.

ZZ: And what about Peter's solo album?
PB: Well basically it will be things I want to perform outside of Tangerine Dream... something that is very necessary for an artist, because if we put all our ideas into a group then it would explode. It will not be as calm as the Tangerine Dream albums have been up till now. To explain to you in detail would need several hours. I haven't started on the tapes yet, I just make up the album in my mind.



ZZ: Have you any plans to visit America in the near future?

EF: Well yes, they're very keen to get us to America. Of course when we go over to the States we'll have to work a lot, because it's very expensive, but otherwise we are not interested in a full-time job of one or two months. If we had to tour all around the country everywhere, like England, Germany or America for one month, with concerts each night, the group would split, definitely. We have a lot of equipment and things; for example tuning the normal instruments with the keyboards and the synthesisers takes a great deal of time. No road managers can do it for us, they can't tune all the instruments because it needs a lot of experience and so we have to do it ourselves, for each concert. That's one thing, the technical side of it. The other is that we can't improvise each night. So we have to agree between ourselves when we want to play.



ZZ: Have you any other schemes planned at present?

EF: Yes, we were in contact with some people who would like to make a film about the group, but not a film about three people just sitting there, playing their music. We are trying to investigate the possibilities of making a visual side of the music, and that's the problem. We've seen a lot of computer films, we've seen a lot of films about groups, we've seen a lot of stuff like that, but nobody so far has come up with a real combination of film and music.

PB: And that's why we need to hit the American charts to afford to be able to make our own three-dimensional films!

□KENNETH ANSELL

[The Germans' limited mastery of the Queen's English necessitated a certain amount of editing and re-writing of the above interview without altering its meaning.]

I beat her and kept her apart

ELECTRONIC MEDITATION

(1970)

Ohr Records
OMM 556 004

EDGAR FROESE (6 & 12 string guitar, organ, piano, broken glass (!))
CLAUS SCHULTZE (percussion, whip, metal stick, burning parchment (!))
(Left to form Ash Ra Tempel, stayed for two albums before quitting to follow a solo career.)
CONNIE SCHNITZLER (2 guitars, cello, violin)

ALPHA CENTAURI

(1971)

Ohr Records
OMM 556 012

EDGAR FROESE (guitar, gliss bass, II, organ, voice, coffee machine)
CHRISTOPH FRANKE (pianoharp, percussion, lotos flute, zither synthesiser)
STEVE SCHROYDER (organ, voice, several echo machines, iron stick)
Also: Udo Dennebourg: flute, words
Roland Paulyck: synthesiser

Only Edgar remains from the first LP. If your friends don't like the gentle music of the current Tangerine Dream then play them this.

ZEIT
(Largo in 4 Movements)
(1972)
Ohr Records
OMM 2/56021)

EDGAR FROESE (gliss guitar, generator)
CHRISTOPH FRANKE (cymbals, VCS3 synthesiser, keyboards)
PETER BAUMANN (VCS3 synthesiser, organ, vibraphone)
Also: Steve Schroyder: organ
Florian Fricke: moog synthesiser
Christian Vallbracht, Hans Joachim Brune, Jochen von Grumbow:
Johannes Lucke: cellos

A double album on which they dropped

ATEM
(XII:72/I:73)
Ohr Records
OMM 556 031

EDGAR FROESE (mellotron, guitar, organ, voice)
CHRISTOPH FRANKE (organ, VCS3 synthesiser, percussion, voice)
PETER BAUMANN (organ, VCS3 synthesiser, piano)

PHAEDRA
(1973 - Dec)
Virgin Records
V2010

EDGAR FROESE (mellotron, guitar-bass, VCS3 synthesiser, organ)
CHRISTOPH FRANKE (organ, VCS3 synthesiser, percussion, voice)
PETER BAUMANN (organ, VCS3 synthesiser, piano)

AQUA
(XI:73/III:74)
Virgin Records
V2016

EDGAR FROESE
Also: Christoph Franke: Moog synthesiser and with "special sounds with the artificial head system by Gunther Brunschen"

This probably isn't the album to use to introduce your friends to Tangerine Dream. Many cribs from Pink Floyd interspersed with the stylistically anarchic stabs of sound characteristic of the European school of 'free music', and a good deal of fine original material too. A bold, uncompromising debut album. Well worth the investment, even at import prices. A good half-hour can also be spent laughing at the sleeve notes by Hans-Ulrich Weigel.

A good album for Hawkwind devotees although infinitely superior musically. An album dedicated "to all people who feel obliged to space". This album has a depth and spatial feel that even Pink Floyd's electronic sorties have lacked. The flute work is beautiful in this electronic context (which should not perhaps be surprising as the flute produces almost a pure sine wave), especially in 'Fly And Collision Of Comas Sola' at the last section of which a very stoned sounding voice begins speaking in German; I don't know what he's saying but it sounds great! The LP ends as though the needle has been thrown off the record and only echoes remain to find their way out of your stereo.

electric guitar and percussion for the first time. Also the first album to bring together the current line-up. It is interesting, however, that Steve Schroyder still guests on the record. It shows a keyboard-base trio tentatively experimenting with drones and shifting emphasis. It is a much bleaker LP than 'Alpha Centauri'. They build a slowly mobile foundation or base from which swell beautiful flurries of electronic sound that only fall back again. This is seems to suggest areas of total darkness broken by convulsions and slow movement, and any suggestion of light is soon quashed. A record to bore the pants off ageing neighbours, while the converted mutter "... a little self-indulgent ...". I love it.

Here they re-introduce percussion into their midst as required, they even kick off side one with something within a million miles of a riff/drums format!! This music would have been perfect for Kubrick's "2001-A Space Odyssey" and all its astralscapes. One of John Peel's best records of 1973. Another essential purchase.

"Melting music" said Virgin Records' ad for this LP (the first album released in this country), and that phrase sums it up perfectly. Sensuous, liquid, bubbling synthesised music. Perfectly relaxing music that you just close your eyes to and just let it carry you. And despite Steve Lake's comments in Melody Maker you don't have to be stoned to listen to it! This album mounted the charts in this country without a single appearance here by the band, but with much assistance from the incomparable Mr Peel and steam radio.

Edgar's solo album, although Christoph guests on one track. It is an extension of the musical ideas found on 'Phaedra' around the theme of water. In many ways there is far more bite to this than to its predecessor. Incorporates the Artificial Head recording system. You should listen to this one on headphones; an amazing experience.

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ALBUMS

The Edgar Winter Group—**Shock Treatment** (Epic EPC 65640)
 Chase—**Pure Music** (Epic EPC 80017)
 Lokomotiv GT (Epic EPC 80229)
 Weather Report—**Mysterious Traveller** (CBS 80027). During a month of albums noticeable for quality rather than quantity, this and the new Clapton album are the two that I've been playing most.

Weather Report are probably one of the most sophisticated bands playing today. They're eclectic, subtle, very tasteful, exciting, and extremely accomplished musically. What higher recommendation could there possibly be?

Nutz (A&M AMLS 68256)
 West Bruce & Laing—**Live'n'Kickin'** (RSO 2394 128)
 Rory Gallagher—**Irish Tour '74** (Polydor 2659 031) (double)
 America—**Holiday** (Warners K56045)
 Gene Parsons—**Kindling** (Warners K46257)
 Country music at its eminently enjoyable best, 'Kindling' is an album that every last one of you should possess. It's the instant pick-me-up for despondent tramps, over-worked editors, and distraught housewives.

Persuasions—**More Than Before** (A&M AMLS 63635)
 Leon Russell—**Stop All That Jazz** (A&M AMLS 68262)
 Jim Capaldi—**Whale Meat Again** (Island ILPS 9254)
 Average White Band (Atlantic K50058)
 Michael Fennelly—**Lane Changer** (Epic EPC 80230)

Despite John Tobler's ceaseless ravings about Fennelly, this album was still something of a surprise for me. It's really quite excellent, with one or two outstanding compositions and beautiful arrangements. (See this month's sub offer.)

Brinsley Schwarz—**The New Favourites Of Brinsley Schwarz** (United Artists UAS 29641). Most of the Brinsleys albums hardly need any recommendation, and this one's no exception. It's the continuing saga of Nick Lowe's development as a superb songwriter, and the band's faultless ability at choosing some of the best under-exposed songs from the 60's and more than doing them justice.

Flash Cadillac & The Continental Kids—

There's No Face Like Chrome (Epic EPC 65820)

Bryan Ferry—**Another Time, Another Place** (Island ILPS 9284)
 Bob Dylan/The Band—**Before The Flood** (Island IDBD 1)

New York Dolls—**Too Much Too Soon** (Mercury 6338 498)
 Chuck Berry—**Chuck Berry's Golden Decade Vol 3** (Chess 6641 177)

Mike Cooper—**Life And Death In Paradise** (Fresh Air 6370 500)

Groundhogs—**Solid** (WWA 004)

Flying Burrito Brothers—**Close Up The Honky Tonks** (A&M AMLH 63631) (double). An absolutely essential double album for Burrito freaks old and new. If you're 'new' you'll need the first record which represents some of the highlights of their previous releases, and if you're 'old', you'll want record two which is all previously unreleased material. If you aren't a Burritos freak, it'll be a good introduction.

Eric Clapton—**461 Ocean Boulevard** (RSO). Depending on which way you look at it, this album makes Clapton's recent semi-retirement period an even more tragic waste of time, or, it could be viewed as the end product of that period. Either way it's a great album, and those 'critics' who've knocked it deserve nothing less than a good hefty blow to the more senseless parts of their crania.

John Stewart—**The Phoenix Tapes** (RCA APL2-0265) (double)

Carla Bley—**Tropic Appetites** (Watt 1)

Michael Mantler—**No Answer** (Watt 2)

Fairport Convention—**Live** (Island)

Ronnie Lane and the band Slim Chance—

Anytime For Anymore (IGM GML 1013)

Jimmy Webb—**Land's End** (Asylum SYL 9014)

Be-Bop Deluxe—**Axe Victim** (Harvest SHVL 813)

□ ANDY



SINGLES

Kevin Ayers—**After The Show/Thank You Very Much** (Island WIP 6201). What more could one ask for than an endless stream of Kevin Ayers' singles... each one totally unique, each one a real gem, and each one criminally doomed to obscurity. Unlike a lot of the mindless hippo phlegm that slithers up the charts each week, Kevin's records never pander to the baser, less provoking areas of one's sensibilities. They are, in contrast, a lesson in subtle musical seduction. The unmistakable voice, the arrangements, the simple but effectively engaging melody and chorus... they're all here on this single, and it's all stamped with that touch of tongue-in-cheek class that is his trade-mark. Check out the B-side as well for further proof of the man's eccentric brilliance.

Michael Fennelly—**Touch My Soul/Easy To Love** (Epic 2524). You'll of course read all about this gent in ZZ41, so no introduction is necessary. This single is taken from the album 'Lane Changer', and both are uniformly excellent. Fennelly's voice on 'Touch My Soul' is half-way between Dennis LaCorriere of Dr Hook and the Neil Young of 'Goldrush' days, and the whole song is arranged with skill and taste to give it a feeling of tension and emotional power. There's a guitar solo in there too which is good enough to make you want to play it again and again and again. Highly commendable stuff.

Bryn Haworth—**Grappenhall Rag/I Won't Lie (This Time)** (Island WIP 6200). Bryn Haworth, a name who'll you'll remember cropped up several times in last month's Jackie Lomax story, has so far had an eventful if somewhat obscure career in the rock biz. In 1966 he was part of a band called Fleur-de-Lys which boasted Bruce Rowlands (of Grease Band fame), and Pete Sears (he of the legendary Copperhead and various Rod Stewart albums) among its number. From there, Bryn found his way to California and became part of a band called Wolfgang, who had the pleasure of being managed by Bill Graham, after which he became involved with Jackie Lomax.

Now he is signed to the prosperous Island label as a solo artist in his own right, and has recently completed an album 'Let The Days Go By' from which this single is taken. A

Man I was mean but I'm changing my

McGuinness-Flint/JSD Band type romp is what's involved here, and jolly fine fun it is too. No pretensions, no hidden, meaningful lyrics of unthinkable import, just a good-timey record. I hope the album's as good.

Eric Clapton—**I Shot The Sheriff/Give Me Strength** (RSO 2090 132). One wonders whether Eric ever gets tempted to just write a song around a load of impressive guitar work, because it would be the easiest and most obvious way of pleasing most people, and he'd doubtless get away with it every time. Thankfully, however, that's exactly what he hasn't done here. There is some extremely fine playing going on—make no mistake about that—but it's all kept well back, subservient to the song (which is a Bob Marley composition lest you didn't know), and it's so tasteful and assured. Works perfectly.

Sly & The Family Stone—**Time For Livin'/Small Talk** (Epic 2530). As with most of Sly's recorded material, it's the bass playing that seems to be the dominant feature in this. It has an introduction which just about makes the whole song, and after sounding a little bit samey initially, it gets to be increasingly likeable after a few plays. Come to think of it, it's been quite a while since we've heard anything new from Mr Sylvester, so this is—and the forthcoming album—long overdue and welcome.

Montrose—**Rock The Nation/One Thing On My Mind** (Warners K16428). Now this should have been released as a single in the first place instead of 'Bad Motor Scooter'. I think a lot of the original interest that was shown in them when they came over has died down a bit now, but this gritty chunk of rock'n'roll is frantic, straightforward, and has a certain amount of originality to keep things going.

Chicago—**Wishing You Were Here/Song Of The Evergreens** (CBS 2510). This is completely unlike the Chicago that we've come to expect over the years... that's the first recommendation. The other is that a couple of the Beach Boys are featured so heavily on vocals, that you could be forgiven for thinking that it's a new Beach Boys' single. It's great not to have those excessive horns blaring away throughout, and this splendid example of taste, and lightness of touch, which is something Chicago are not generally noted for, promises great things for the future.

THE BEST OF THE REST

Cole Younger—**Don't Stop** (ABC)
 Slack Alice—**Motorcycle Dream** (Fontana)
 Boz Scaggs—**I Got Your Number** (CBS)
 Flash Cadillac & The Continental Kids—**Young Blood** (Epic)
 Rab Noakes—**Branch** (Warners)
 Janis Ian—**Without You** (CBS)
 Jan And Dean—**Walk Like A Man** (United Artists)
 Wet Willie—**Keep On Smilin'** (Capricorn)
 Vivian Stanshall—**Lakonga** (Warners)
 Michael Oldfield—**Michael Oldfield's Single** (Virgin)

Also the new Stones' single which you're bound to be familiar with, and the superb new John Cale single, **The Man Who Couldn't Afford To Orgy** on Island. More about that one next month.

□ ANTHONY OLIVER/ANDY CHILDS

VIRGIN RECORDS IMPORTS

The following list was compiled with the help of Pete Stone from Virgin Records and just about represents the pick of the imports around at the moment. New albums from Little Feat, Roger McGuinn, Randy Newman, Doug Sahm, and Joe Walsh are due out very soon, so they will be featured next month. But of the fifteen albums below, Robert Hunter, Mountain, Leo Kottke, Ray Manzarek, and Ben Sidran will almost certainly never see the light of day over here... a good enough reason to think seriously about investigating further.

1. TALES OF THE GREAT RUM RUNNERS—Robert Hunter
2. THE BEST OF MOBY GRAPE
3. TWIN PEAKS—Mountain
4. LET IT FLOW—Elvin Bishop
5. HONKY TONK HEAVEN—The Flying Burrito Brothers
6. MULESKINNER: A POTPOURRI OF BLUEGRASS JAM
7. BEST OF SANTANA
8. GRINDERSWITCH
9. SMALL TALK—Sly and The Family Stone
10. ICE WATER—Leo Kottke
11. THE GOLDEN SCARAB—Ray Manzarek
12. STARS AND STRIPES FOREVER—The Nitty Gritty Dirt Band
13. BOYER & TALTON—Cowboy
14. DON'T LET GO—Ben Sidran
15. GENE CLARK

Virgin Imports, 2(b)
 Symons St, Sloane Square, Virgin
 Records, 130 Notting Hill Gate,
 W11, 24 Oxford St, 90 Bold St,
 Liverpool, 20 Queen Victoria St,
 Leeds, The Clock Tower, Brighton.

BACK ISSUES



Hidden in this picture, dear readers, are a few thousand back issues of ZigZag all ready to be mailed out to those who've requested them. However, due to the temporary unavailability of certain issues and the burden of too much work, we're suspending back issues for one month. So don't send any more bread yet, OK.

BLABBER & SMOKE

Another month goes by, and another ZigZag goes to press. It's really quite remarkable how the whole thing comes together in the end..... if you saw the mess our office is in you wouldn't believe it.....empty coffee cups, album sleeves, cow-gum, bits of note-paper, old art-work, Byrds posters (doesn't anyone want them?), everything's in turmoil, and to cap it all Glen Colson walks in and covers the place in Reading Festival stickers. Glen, you'll be pleased to know, is handling all the publicity for Reading, so it should be an overwhelming success don't you think?

One thing you ought to know now is that we've changed distributors to Moore-Harness who I've no doubt will make sure that you can buy ZigZag in your local newsagent. (And you can do us a favour and make sure he displays our nice new glossy covers in a prominent place.)

Talking of which, how do you feel about the new-look ZigZag? The last issue was admittedly an experimental one, but we think it worked well enough to warrant us keeping to that format. The paper is a little bit dodgy I know, but there'll be better quality stuff on the market soon, so we're going to try and get hold of it then.

Two new fanzines that you should have a look at. The first is Trailing Clouds Of Glory, a magazine exclusively devoted to West Coast music and culture. Their first issue contains articles on Tom Rapp, Grin, Firesign Theatre, and a very lengthy interview with Steve Miller. It's all very imaginatively laid out with plenty of Rick Griffin-style art-work and loads of photos. Well worth investigating, you can obtain it from 36, Parkgate Ave, Hadley Wood, Barnet, Herts, for 20p. The other mag is a New York paper specialising, like a lot of American fanzines, in sixties English rock. It's called, believe it or not, Trans-Oceanic Trouser Press, and one of their editors, Ira Robbins, paid us a visit a few weeks back. It was quite amusing for me, an Englishman who is of the opinion that most of the best rock music is American, to talk to an American whose favourite bands are the Who, Mott The Hoople, Yardbirds, King Crimson, etc. Another case of the grass always being greener I

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suppose. Anyway, if you want a copy of the Trouser Press (the latest issue has features on the Yardbirds, the Move, Crimson, and Bowie) send 35p to us, as I'll be keeping a few copies in the office. Also out now is Hot Wacks No.3 with excellent features on Chris Darrow, Sutherland Bros/Quiver, and Arthur Lee. A great mag, it's 20p from 104 Spring Gardens, Edinburgh EH8 8EY. Then, before I forget, there's a new mag starting up in Norway, again, exclusively devoted to West Coast music. The guy who is organising it all, Dag Warner, is looking around for contributors and advertisers (there'll be a free classified ads page), so if anyone's interested write to him at Box 90, Oppsal, Oslo 6, Norway.

The letters keep pouring in about Syd Barrett after my well-meaning promise that there would be an article on him. Well.....old Syd is proving a little difficult to get hold of, so for the time being we'll have to shelve that idea. If rumours are to be believed however, Barrett's current state of health is such that he's a long way from ever making another record again. A terrible, terrible shame.

We've got a load more posters of Spirit and Chi Coltrane in the office now, so if you want one, drop by and we'll gladly let you have a couple.

As you can see, Jerry Gilbert is writing for us again, and his Marc Benno article is the first of, hopefully, a monthly piece from him. His next project is Bruce Springsteen and after that he's got Poco and The Flying Burrito Brothers lined up for the future. In our next issue, a 52-pager no less, we've got Tim Hardin, Rick Nelson, Chilli Willi, Blue Oyster Cult, Tim Buckley, Bruce Springsteen, and loads more.

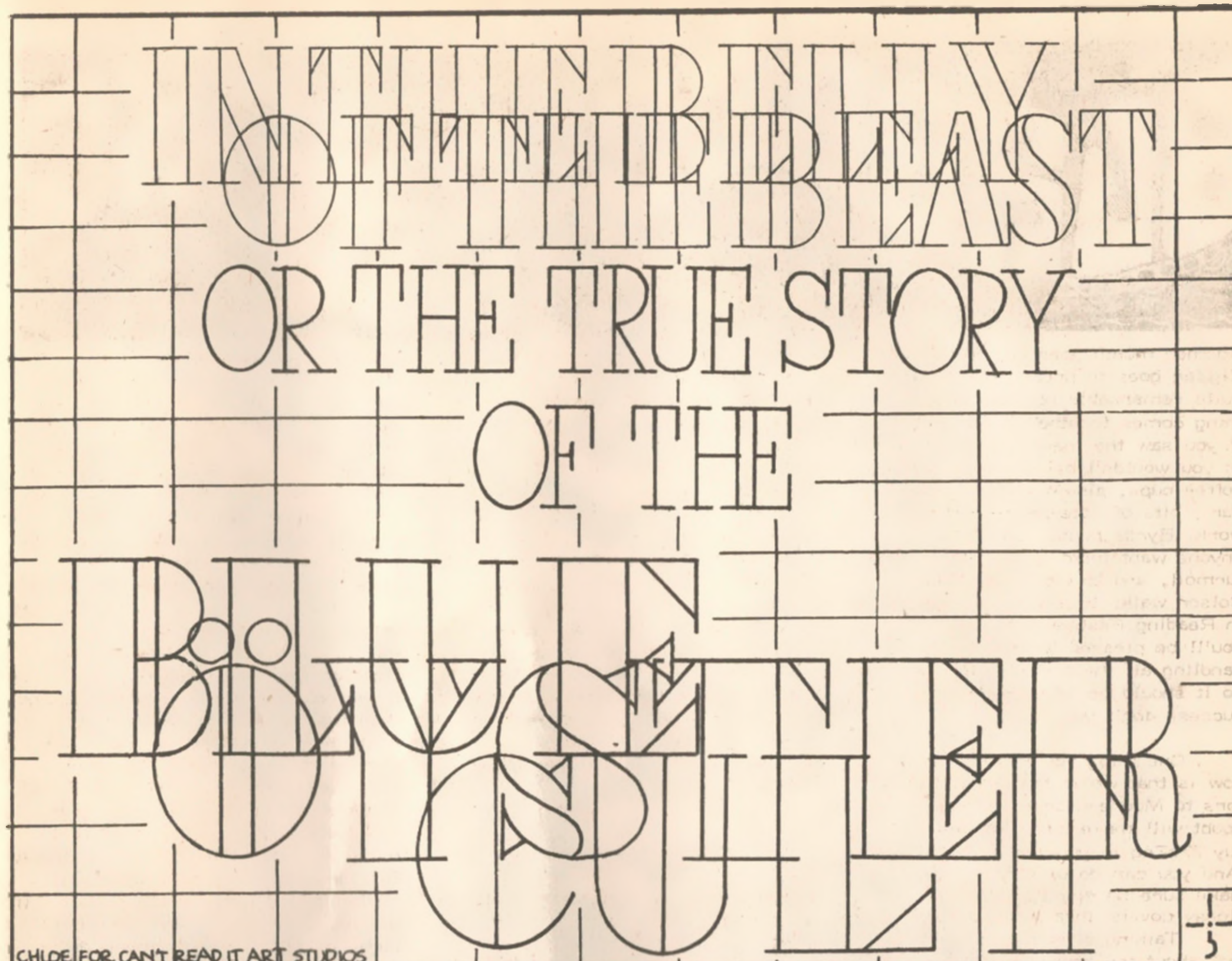
Last month was a particularly enjoyable time as far as gigs were concerned. There was the very pleasant Hyde Park concert for one, where the sun shone brilliantly after a solid week of rain, and GT.Moore & The Reggae Guitars (very fine band, check'em out), Kevin Coyne, Gong, Chapman/Whitney, and the supremely elegant Kevin Ayers played to a friendly, appreciative audience who

obviously enjoyed every minute of it. A great day. Then of course there was the spectacular Knebworth concert, boasting a bill that promised so much, and managing to live up to it. My only grievance was the fact that Tim Buckley was first on, (he should have been at least third on the bill in my estimation). Nevertheless he was bloody fabulous, exhibiting all the vocal qualities that make his records so unique. His band were pretty neat too, especially old Jim Fielder on bass.....it was good to see him. Next on were Alex Harvey, who I can do without thank-you very much, and then the Mahavishnu Orchestra played a stunning set that grew more and more intense as the sun became hotter and hotter. In the end, I had to crawl into the shade from where I saw Van Morrison play a set that many say stole the show. The Doobie Brothers followed with all their posturing and excessiveness, but then at last, The Allman Brothers Band came on and played for over three hours, and convinced me beyond any shadow of a doubt that they are one of the best five bands in the world. Unbelievable. The whole day in fact was quite amazing, and I hope it's the first of many more.

Other bands that you should definitely go and see include the much-acclaimed Kokomo (Alan Spenner, ex-Grease Band is their bassist, and he's brilliant). Also Starry Eyed And Laughing are coming along a treat. I saw them quite recently (yesterday in fact) and they really have improved quite remarkably. Who else have I seen.. oh yes, Al Stewart and his band, who were very good indeed, so much better than the last time I saw him when he sang 'Love Chronicles' for what seemed like about three days. Then there was Ronnie Wood & friends which was a shambles, although the day was saved by the Willis who were the supporting act. And that's about it I think except to say that we'll all be down at the Reading Festival.....we'll have the ZigZag stall down there where you can buy back issues, tee-shirts, and badges, and we'll have a chance of meeting some of you. So if you do decide to go, don't forget to drop by and say hello. Until then.....

Andy.

And I'm doing the best that I can



CHLOE FOR CAN'T READ IT ART STUDIOS

"Moo Moo," Pearlman used to moo his problems away while scrubbing those counters at the Branch Coffee Shop during the famous summer of '66. Sandy Pearlman was fond of cows and drank a great deal of milk. Free lunch was included and that always meant a tall glass of the old white stuff. He was healthy as an ox and thus was still around in '67 for some rock'n'roll. Time for his own band!

He'd had one before called the Fount and they lasted for two gigs during the summer of '65. A bar in Farmingdale owned—ironically enough—by Sam's uncle. They humped their way thru show-stoppers like 'Kansas City' and 'Can I Get A Witness' and hit the kitchen where Sam was busy cuttin' up the beef: roast beef for the whole gang so unc fired 'em and the Fount was never heard from again. Pearlman in fact performed with them that fateful second nite, wailing his chops thru an all reet version of the Stones' 'It's Alright' on vocal and harp. Not bad, but that was it for the old bozo as far as performing was to be concerned.

Cause management was really where he was @. So he got himself a buncha locals late summer of '67 and he told 'em the whole story, the story of etc. And so the Cows were born. Andrew Winters on bass from Pearlman's daddy's drugstore (finger-pickin' gettar was his speciality, but somebody hadda play bass), Donald Roeser on 6-string electric, Albert Bouchard on skins, Dutch Lanier on keyboards (he was makin' it with Hope Nigro at the time, she of David Roter bedtime fame—David was Stony Brook's original R&R hero and he

once got to play opposite Nico at the Dom and these boys were, for all intents and purposes, a Stony Brook band). They didn't like being called the Cows so Sandy changed the name after a period of deep thought to the Soft White Underbelly.

That fall the boys took up residence in nearby St James cause Donald and Andrew lived nearby (Albert was from upstate Clayton and Dutch from Westchester: his parents were rich muh-fuhs and he was living the bohemian life quite by choice). John Wiesen-thal was living there and so was Jeff Richards (lots of pimples and Clearasil and red hair). John had years before been the very man to teach Jackson Browne how to play guitar (a true fact) and they often surfed together in Southern Cal. John was getting cosmic about this time, so he was always telling the guys they didn't need to practice, that it would all "just come together once they started playing in public." Pearlman did not go along and chided Johnny severely on a number of occasions.

That Thanksgiving the boys got to do their first official non-college type gig, the annual Blues Bag at the Cafe au Go-Go, and Wiesen-thal was present on unamplified keyboard (so you wouldn't hafta hear him). The nite before he'd taken off on the wings of mesc-o-leen and was particularly off-the-wall so he got R. Meltzer—an old college buddy of his and Pearlman's—to be the 'singer' for the show. Meltzer was allowed to do anything he wanted and all he did was rip off his shirt (an Indian shirt), stick his head inside the bass drum, and yell "Piss!" in each of the three mikes set

up in front of the stage. Then he pulled out the plug on Don's guitar (club schmucko Howard Solomon was screaming for them to stop by then cause they were starting to infringe upon his half-hour limit) and their first gig was over (they got paid a hearty handshake for it).

Backstage Wiesen-thal befriended Richie Havens and the talk was cosmic, all about shiny lovebeads and the month of July, whole lotta horsepoop.

At this time Dutch was in the army cause he failed to physical himself out of it.

So they needed some extra meat to make their music. Jeff Latham, a college chum of Albert and Donald from somewhere upstate where they had all dropped out of (droppin' out was a big deal at the time), was employed and he brought along his skinny broad. Jeff became rhythm ax man. Meanwhile the other Jeff, Richards, was called upon to both sing and play sax (tenor).

Don's best girl at this time was Debbie Strongin, daughter of Theodore Strongin the classical review geezer for the NY Times. She was better known as "Ah, Shit, Man," cause that's all she ever said. One eve she was seen by a urinator lying on the bathroom floor in St James with her arms around the bowl. She had puked and was ecstatic about it: them cosmic hebbie jeebs again! Lotta psychedelics on the periphery in the house but nobody in the band proper ever really did that much of it, they were mostly just plain country folk. Debbie ran off with a roadie from the Grateful Dead shortly thereafter (she was a big jazz fan).



By this time Pearlman had been working for *Crawdaddy* for some time and so he figured it was high time to parlay that into some R&R \$\$\$\$. Him and Neil Louison (the cuz of Bob Somma of *Fusion* fame) got this deal together to hold some *Crawdaddy* concerts at the Village Theatre on 2nd Ave. That fell thru cause the past phone bill from the guy before 'em was too much so they moved down to the Anderson Theatre and planned 4 or 5 dates. First one was Country Joe, Jim Kweskin, and the Underbelly.

Real fuxxin' bomb it was too (Underbelly bomb). Jeff Richards was wearing this red flannel bathrobe with stars on it. They were not so hotte. 200 bucks is what they got. They were supposed to get 300 but this creepo named Tony who got gunned down a few months later was the real moneybags behind the event and he docked 'em 100 for practising too late one nite. Nite of the show Dutch shoved up from the army to check it out but he did not play.

This was early '68 and he was out of Fort Dix pretty soon after an overdose of darvon for his bad back that they wouldn't let him out for at his physical. Jeff Latham quit pretty soon after and joined the air force.

Bout this time was when they decided they needed a singer. They played a Beethoven's birthday party at Stony Brook and all sorts of guys tried out singin' with 'em, including Larry Silvestri (a shorty) and Les Braunstein (an asshole from summer stock who once wrote a hit for Peter, Paul & Mary or maybe it was just on an album or something, 'I'm In Love With A Big Blue Frog'). Les had a van too and that's what they needed so he became their singer. This was not a singer's band, just a bunch of musicians who took long jams and they didn't want any of this singer shit but they finally had to settle cause none of them wanted to do it.

Couple weeks after the Anderson they were supposed to back up Jackson Browne at the same place but it never happened cause Tim Buckley's manager (he was on the bill too with Steve Noonan opening first) cancelled out cause he figured it for a real turkey. To this day Jackson will not talk to Pearlman on account of this fxxk-up.

By this summer Wiesenthal had acided himself west (somewhere along the line Albert had got drafted and he took some acid when he went down and Wiesenthal stayed up with him telling him all about how important it was to save the world and so Albert went in with that line and they just sent him home so next time he hadda queer his way out of armed service) and Richards had graduated so all that was left was the basic band members so they moved to Great Neck. Got one of them decay-ing mansion type places where F. Scott Fitzgerald mighta lived, bad pipes and bad wires and caved in ceilings for 300 a month or 4. Les got there first when they moved in so him and his sweetie Kippy (she used to cook a good pork butt) grabbed the biggest room, the only one that had its own bathroom (real sneaky fxxkers and everybody hated 'em for it on top of hating 'em already).

Also round this time they were beginning to do their own material with lyrics by Pearlman and Meltzer and music mostly by Bouchard and Lanier (one song also by Winters, a longie called 'Green' that later became the legendary 'St Cecilia'). Stuff with titles like 'Mothra', 'Sittin' On The Buddha's Knee', 'Bonomo's Turkish Taffy', 'Bark In The Sun', 'John L. Sullivan's Readymade', et cetera. By midsummer they were real solid

and playing Group Image Dances at the Hotel Diplomat.

One such nite they were opposite Wind in the Willows (Capitol recording stars) and Jac Holzman was down to check 'em out for Elektra. The old buzzard was on THC and he thought he was witnessing the new Morrison, that's what he thought Braunstein was! Braunstein wasn't allowed to do shit except on their finale he was allowed to do a long monologue about poking your own eyes out (schmucky-wucky) and that's what Holzman liked. The place wasn't air-conditioned and Holzman said "I want this group".

So they signed with Elektra (Mercury had turned 'em down already and they had done a demo with Al Kooper at which Al was embarrassed to be a fellow yid of Braunstein cause that's how bad Braunstein was: *bad*) and at the signing there was supposed to be champagne but all he had for 'em was asti-spumante that tasted like vomit. They finally go into the studio to cut an elpee and their producer is a yid-boy name of Peter Siegel whose later claim to fame was he produced *Spirit in Flesh* those morons from hippie heaven Vermont. Two hours in the studio and they all already know that it's gonna be a disaster with Braunstein. One nite he brings in 2,000 bucks worth of horn people to do a horn part on this one bumner song that he wrote (cause if you're the singer you think you're allowed to write) and so they're out 2,000 bucks for some throw-away horn pooperoo. Nother time they're cookin' away into this jam on 'Buddha's Knee' when suddenly he fxxks it up with some bells and gongs he sneaked into the booth and they crack up and it's ruined. There wasn't one track that he didn't ruin, after awhile it was like Peter Siegel telling him to try it again with his hands over his mouth or through a megaphone or stuff like that. An unsalvageable disaster so they decided to get down to it and concentrate on their live act and get back onto 2nd Ave which by now meant the Fillmore.

They played the Fillmore July 4th opposite Jeff Beck and Jethro Tull (this was '69 already) but two-three weeks before that they unveiled their new lead singer Eric 'Manny' Bloom. Manny had been Rock King of the Finger Lakes (his actual title) when he went to Hobart along with Eric Anderson and all sorts of other heavies and now he was down to dealing certain illicit and that's how the band was first introduced to him, thru his illicit. It was Thanksgiving '68 at the Electric Circus where they were playing with Graffiti and that nite they decided to dress up like hicks and slick their hairs back and so happened that Manny had also gone to school with Les so there's the connection. Les brings Manny down and he supplies 'em with illicit and so happens he has a van too so right away he's living in Great Neck as a roadie.

Time goes by and they know Les blows dead bears so they hear these tapes of Manny from when he was RKFL and it sounds all reet so one night they audition Manny while Les is sleeping and it's all over for Les. They woulda got rid of Les a lot earlier only they never talked to him so it was hard to talk to him when they finally got down to it. Anyway Manny was their first real singer and their first real gig together was a deb party in Westport Connecticut. Manny did the 'Uncle Willy' and brought down the house (house included classy debs and their escorts in madras tuzedos). Other band was Lester Lanin.

So they finally play the Fillmore and they had real dyn-o-mite shit by now but the crowd ignored them cause it was the 4th and these other two big-mutha bands were on the bill and they got this shitty review from Lucien Truscott of West Point in the *Voice* so Pearlman decided fxxk he better change their name or their ass is grass (in fact they lost a gig at the Circus cause the Circus guy read the revue). So months and months go by of Pearlman thinkin' up a new name for 'em. They went thru a million tentative name changes that included Bad Bullet, Pit Dog, the Santos Sisters, the Underbelly (without the Soft White), 1-2-3 Black Light (Eric's suggestion), the Knife-Wielding Scumbags (Andy's name), the Nappies (Pearlman's girlfriend Joan's), Africa, and many, many more. Finally they settled on Oaxaca (pronounced wah-hah-kuhl). They went out west to record in LA and they went as Oaxaca.

By this time Albert's personal honey Helen was doing a lot of heavy dealing, operating out of the liquor store where she worked. This was beginning to scare the pants off everybody in the house. When the boys left for California, Helen had a 6-day drug-&-pud orgy with this fellow dealer Monte who used to look like John Mayall and Donald's future bride Sandi Nasci (sometimes pronounced nazi cause she was regarded as an oft-times piece-o-shit by such folks as Andrew etc). The 3 of 'em really got it on and in the course of their action the place ran out of heat and the pipes froze. Water leaked all over the place and shorted everything out and moulded up the whole house. When the boys got back from the Coast they were greeted by all that plus psychedelic art on all the walls (the neighbours hated them).

This sort of shit caused Winters to decide he'd had enough and sooner or later he quit and went home to ma. For a week. While he was gone they replaced him with this guy named Trivers who was another Hobart person and who played bass for the legendary Archies (a true fact). But Winters came back.

Meanwhile the album was finished, produced mostly by Jay Lee but by the end of it they were sick of him. Jay used to claim he wrote 'Happy Together' and then when they looked on the label and it wasn't him he'd say he only produced it or arranged it or something. Also said he produced *Fever Tree* but they never saw any verification. Only sure thing was that his father wrote 'C'est si bon'. He was big on echo and such crap, they used it on a couple of cuts and it turned out to be an actually great album, on a par with anything ever to come out of either LA or SF, one of the landmark American albums (many people who've heard the tapes agree, f'rinstance Greg Shaw and Gary Kenton).

Summer of '70 comes on and it's time to release the album. By this time they've changed their name to Stalk Forrest Group (hype was that Stalk & Forrest were two former dead members of the group) and a single is out under that name on Elektra (EKM-45693), 'What Is Quicksand?'/'Arthur Comics'. Lyrics both by Meltzer and music by Lanier and Bouchard respectively. Only 200 copies were pressed.

Album's supposed to come out but first Pearlman has to decide on the sequence of cuts and he's a slowpoke so by the end of summer Holzman decides he's had enough shenanigans with all these bogus recording sessions and personnel changes (he was particularly insensed when they dropped 'the new Morrison') and name changes and every-

thing so he sez shove it, brother. No more Elektra for them and the album is still in their vaults.

So the boys sit down and think it over and for about a week they decide it's all over and they want out. Winters finally quits for good. So they pick themselves up and dust themselves off and get Albert's bruh Joe to play bass and then the serious biz starts again: new name is needed once again. Fewer names were considered this time including the Underbelly and also Hot Bearded Clam. They settle on Blue Oyster Cult (Sandy Pearlman & The Blue Oyster Cult) & the rest is history.

Looking back the worst show they ever had was at Steve Paul's The Scene where they played opposite NRBO when they were first on Columbia (NRBO not BOC). They were Soft White Underbelly then and Braunstein was the culprit. He brought along a big bag of root beer lollipops and threw 'em around the audience when it came time for his big narrative at the end ("I want you all to be on a *good trip* so here's some root beer lollipops"). They never got asked back and he was to blame. Recently he's been showing up again and hitting 'em for a place to stay (this PP&M royalties have worn out and he's looking to get produced by David Peel). When any one member of the band knows he's in town they have a 'Braunstein alert' about answering phones, doorbells, etc. Wisenthal and Winters are in Greece with Wisenthal's wife who was once his guitar student. Richards is painting houses in Playa del Rey (Calif). Helen is an artist in NYC. Their sound man is this guy George who used to beat up acidheads at Stony Brook and is now a hippo himself. Albert has been married (a divorcee with a young brat) and now lives as a bachelor with Eric (they don't call him Manny no more). Dutch is living with Chattanooga poet Patti Smith one block from Dylan's Greenwich Village residence. They've very popular in the state of Florida.

TIMOTHY SPAZ
(Reprinted from *The Rock Marketplace*)



Neil Young: a sparkling new album 'On the Beach'



STRAWBS by CHOICE

"Choice" is not simply a collection of the Strawbs' greatest songs, or even Dave Cousins' personal favourites, so much as a profound acknowledgement of the developments that have taken place over the past six years. So sit back and enjoy this album—and if you're new to the Strawbs' music, I think you'll be amazed that such a varied bouquet of sounds can be developed through a single life span, and be presented on one album.

Jerry Gilbert

SIDE ONE

1. The Man Who Called Himself Jesus*
2. Another Day*
3. Forever*
4. Song of a Sad Little Girl*
5. The Shepherd's Song

SIDE TWO

1. Benedictus*
2. Here It Comes*
3. The Actor
4. Lay Down
5. Lay a Little Light On Me
including Hero's Theme'

*Remixed versions of original recordings



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