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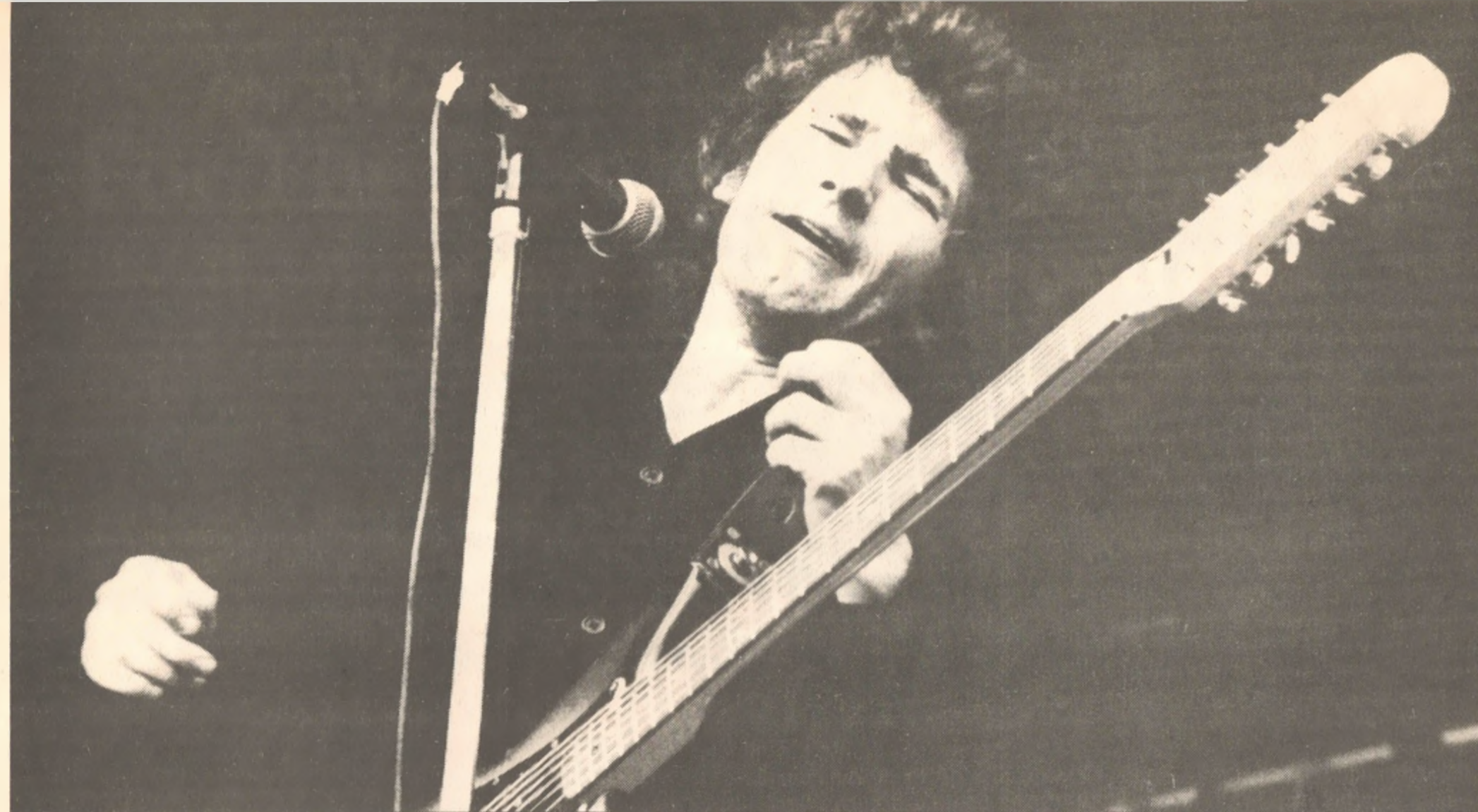


CONTENTS

TIM BUCKLEY.....	4
MIDSUMMER MADNESS	6
JOE WALSH CHART	8
SIMON STOKES.....	10
TODD RUNDGREN.....	12
GERRY RAFFERTY.....	16
JACK BRUCE TREE	22
MOONRIDER.....	24
RECORDS.....	34

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The Candle Died, Now You Are Gone, For The Flame Was Too Bright.

TIM BUCKLEY

LESS THAN A MONTH after I started work at *ZigZag* I had the privilege of meeting Tim Buckley. I interviewed him at some length and most of what came out of that interview appeared in my articles in ZZ 44 and 48. The main biographical and historical details are there if you want to read them, and I'm not going to repeat them here because facts and figures become meaningless and inadequate when you're talking about the music of a man who was one of contemporary music's true originals.

I met Buckley again, a day or so after the interview at a press reception to launch the DiscReet label, and while talking to him, albeit briefly, in a more casual relaxed atmosphere, it became obvious to me that he was just about everything I thought he would be... an extremely intelligent and articulate talker with a deep-rooted love and concern for his own country, and a wonderfully clear, level-headed perspective on not only his own music, but music in general.

As much as anything else, it was his respect and appreciation for all forms of music that makes his own recorded career so diverse and outstandingly original. From his early beginnings in a country and western band, to his 'folkie' days with Elektra, his innovative jazz albums—*Lorca* and *Starsailor*, right through to the basic rock and soul bias of his later work, Tim Buckley applied his own standards and his own astounding vocal techniques to each style with remarkable success. Unfortunately,

as is the case more often than not, the really important people, those that are truly breaking new ground, never reach the audience they deserve. Tim Buckley enjoyed no more than a cult following in this country, but for people like myself, his music was and is irreplaceable and untouchable.

Because of the range of styles he covered throughout his career, I freely admit that I find some of his music hard to appreciate and even more difficult to enjoy. Most of *Lorca* and *Starsailor* in fact is almost entirely jazz-orientated—and free-form jazz at that, with very tenuous links with rock music. Nevertheless, people who seem to know more about these things than me claim that *Starsailor* especially is a classic of its genre, and I'm not about to argue with that.

To my mind though, Tim Buckley hit his recording peak with *Happy Sad*, his third album, and one that manages even today to sound fresh and original and musically inventive. No-one, not even Buckley himself, has succeeded in making an album like it since. Apart from 'Morning Glory' which I suppose is his most 'famous' and most covered song, *Happy Sad* was the first of Buckley's work that I listened to extensively. A perceptive and impressionable friend bought a copy at the time of its release as a result, believe it or not, of the review in *ZigZag* No.2, and we played it endlessly for months on end. For some unaccountable reason I only purchased a copy myself comparatively recently when

my interest in Buckley's work was rekindled around about the time of *Sefronia*, and at the moment it is deleted although it is quite likely to be re-released by Elektra in the near future.

In the light of what has happened I can't help but recall a remark that Buckley made during the aforementioned interview. He said: "There are fewer things in my life that I want to do now, but I want to live them more intensely." And that really is the key to Buckley's whole life... nothing he ever did was achieved without complete and utter devotion, and as a result his music is some of the most intense, demanding and accomplished of its kind.

And now that's all we've got left. Tim Buckley died on 29th June and left behind him a musical heritage and many savoured memories that will shine on forever.

□ ANDY

Discography

TIM BUCKLEY (Elektra EKS 74004)
GOODBYE AND HELLO (Elektra EKS 7318)
HAPPY SAD (Elektra EKS 74045)
BLUE AFTERNOON (Straight STS 1060)
LORCA (Elektra EKS 74074)
STARSAILOR (Straight STS 1064)
GREETINGS FROM L.A. (Warners BS 2631)
SEFRONIA (DiscReet K49201)
LOOK AT THE FOOL (DiscReet K59204)

BILLY JOEL 'STREETLIFE SERENADE'



Streetlife Serenade 80766

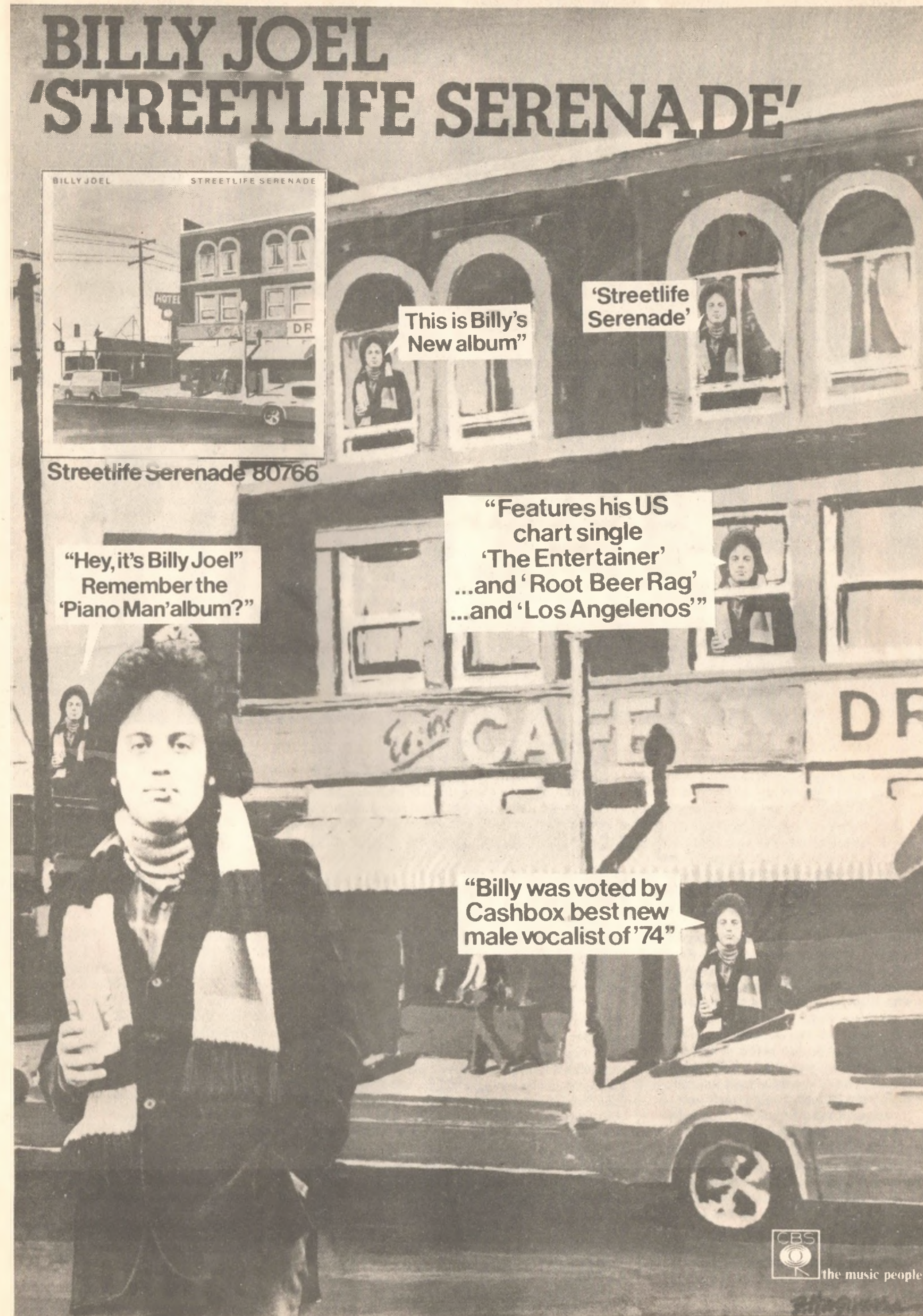
This is Billy's
New album"

'Streetlife
Serenade'

"Hey, it's Billy Joel"
Remember the
'Piano Man' album?"

"Features his US
chart single
'The Entertainer'
...and 'Root Beer Rag'
...and 'Los Angelenos'"

"Billy was voted by
Cashbox best new
male vocalist of '74"



CBS
the music people



Wembley June 21st 1975 MIDSUMMER MADNESS

A MORE PERFECT DAY for the 'concert of the year' would be hard to imagine. As surely as if the Eagles, and the Beach Boys had brought all that Californian sunshine over with them, it was brilliantly warm for almost the entire day.

Having 'suffered' the inadequacies of the official press box the year before, I made sure that this time I was down on Wembley's famous turf so that I could at least see and hear everybody comparatively clearly and feel the unique atmosphere that is created at such events. As it transpired, I found just about the ideal spot—spacious enough to be able to move around and lie flat out, central enough to get a good sound balance, and just near enough the stage to have some idea of what was going on. All we needed was 10 hours of first class rock music to make the day complete, and that we got in abundance.

The opening band, Stackridge, began the concert as well as they could have hoped to, do given that it's the most unenviable task for any band of any stature. I think they

succeeded in creating a congenial atmosphere from which the day's events spiralled to a joyous celebration of singing and dancing about one third of the way through the Beach Boys' set, which that aged but dedicated surfing freak John Tobler will tell you about later.

Rufus were second on and seemed to be a considerably improved band from the one I saw in America last year. Chaka Khan, apart from being a most diverting focal point for the whole band, is also an energetic and charismatic stage performer, and a very good singer. I should really admit right now that Rufus, and bands like them, aren't exactly my cup of tea you understand, but I can appreciate their talents, and whilst I personally found them a little out of place on the bill, I must also admit that I enjoyed them quite a lot. Their guitarist and keyboard players especially were excellent, and gave me the impression that they'd be equally at home playing anything they'd care to try their hand at. I wish I could see them in a

small club somewhere for I think it's true that their style of music more than any other is lost in the vastness of a stadium the size of Wembley's. And what could be more exhilarating than watching Chaka Khan prowl and strut her way around the stage of a sweat-drenched, smoke-filled night-club, eh?

Enough of that and on to Joe Walsh who it's been a five year ambition of mine to see. In my humble estimation he's one of the top five guitarists in America and certainly one of the only few who has managed to retain the true essence of rock'n'roll in his style. Until this performance at Wembley I didn't realise quite how much strong and varied material he has at his disposal, but he succeeded in turning in a memorable set by choosing some of the very best of his James Gang stuff and a nicely balanced cross-section from his three 'solo' albums. In order, the songs he played were 'Meadows', 'Time Out', 'Closet Queen', 'Dreams', 'Welcome To The Club', 'Tend My Garden', 'Rocky Mountain Way', 'Turn To Stone', 'Funk 49', and for an

encore, 'Get Back'. And it was a pity that that was all he did, because time permitting, there were at least another half dozen numbers that would have gone down a treat. Needless to say though, his set was the highlight of the day so far for me. I'd have been quite satisfied if everyone else had only been able to match him (and his excellent band of course), little knowing that the Eagles were about to take us by the scruff of the neck, blow our heads apart, and put them back together again. They were astounding... no other word for it. Their vocal and instrumental ability was as precise and accomplished as their albums testify, and they turned in a classic set consisting of 'Take It Easy', 'Outlaw Man', 'Doolin Dalton', 'Desperado', 'One Of These Nights', 'Train Leaves Here This Morning', 'Peaceful Easy Feeling', 'Blackberry Blossom', 'Already Gone', 'Too Many Hands', 'James Dean', 'Good Day In Hell', 'Witchy Woman', and a stirring encore of 'Oh Carol', and 'The Best Of My Love'. Again, it never quite dawned on me how many great songs the Eagles have written, and if ever a band was tailor-made for an open-air gig it was them... and the Beach Boys. Let me finish by saying that in contrast to what old Tobler's going to say about "dynamite music being weary in ten hour bursts", I find these one day 'festivals' infinitely more preferable than the three day variety where one has to sit through more duff bands than you'd normally see in a whole year. At the end of that memorable day at Wembley, I felt not so much weary as satiated.

□ ANDY

IF THE PLAN which was worked out in advance for this review works, you should already have read an account by our muscular and photogenic editor of the performances of Joe Walsh and the Eagles. While I was certainly there during their performances, and enjoyed them, the latter rather more than the former, I cannot claim sufficient familiarity with either turn to comment in any but the broadest terms on the quality of their performance vis-a-vis their records. And that, may I beg to inform you, is the crux or the nub of the whole matter of what followed the Eagles, specifically the Beach Boys and ZigZag hero, Elton John.

The concert had been wandering along for around eight hours when the Beach Boys took the stage, and instantly and effortlessly they stole the show from the Eagles, previously the day's prime audience pleasers. It would be pointless for me to do other than merely list what they played, a chore which seems to have been neglected by other reports. 'Wouldn't It Be Nice', 'I Can Hear Music', 'Do It Again', 'Help Me Rhonda', 'In My Room', 'Sail On Sailor', 'The Trader', 'Surf's Up', 'Cool Water', 'Surfer Girl', 'Heroes And Villains', 'Little Deuce Coupe', 'Catch A Wave', 'Don't Worry Baby', 'Darlin'', 'Sloop John B', 'California Girls', 'I Get Around', 'Good Vibrations', and for the encores, 'You Are So Beautiful' (sung, I think, by Dennis, but anyway by one man alone), 'Surfin' U.S.A.', 'Barbara Ann', and 'Fun, Fun, Fun'. This list will serve two purposes. First, and most important, if you are a Beach Boys fan, and you bloody well

all should be, you'll know that you made a mistake in missing the concert, and that you'll have to be forcibly prevented from being there the next time. Secondly, it may help someone not quite as word perfect to discover the title of a hidden gem which has been nagging their consciousness ever since they heard it that day. The Beach Boys were quite the most perfect thing you could be close to on a hot Saturday afternoon after some good music and the usual accoutrements of the festival (one day, British).

Then came Elton, who I have said before is one of my all-time super-great faves (as are the Beach Boys, of course). What prevented the set from reaching quite the high produced by all that lot listed in the last para was all down to one thing, in my humble estimation. Familiarity. The press box, where I sat and gazed upon the stage from an elevated position whose distance from the action must have been around a hundred yards, resounded during the Beach Boys set with the choir of the massed journalists, a sound which could not be described as pretty, but whose lyrics were to a large extent accurate. This was not possible during Elton's set, for no matter how much we all like the new album, and a substantial number in there did, there just hasn't been time to get to know very many of the words yet.

Certainly, the new album was prefaced by some good and familiar songs like 'Rocket



WEMBLEY

Man', 'Candle In The Wind', 'The Bitch Is Back' and so on, culminating in 'Lucy In The Sky' and 'I Saw Her Standing There', and followed by 'Pinball Wizard' and 'Saturday Night's Alright For Fighting' as encores, and both segments enlivened the crowd, but I seriously think that the concert came about a month too soon, bearing in mind the release date of the album, for the middle segment, which consisted of the whole of the album almost without a break. I'm unable to think of any album I know which can be played live without some drop in audience enthusiasm, and perhaps that's why the concept appeared over-ambitious to me. Also, the sound during Elton's set was just a little bit muddy from where I was, which presumably means that a good half the audience felt the same way. That in its turn may have been due to the preponderance of guitar players on stage, who honestly didn't seem to complement each other very much. It's to be hoped that I can interview Elton before too long, and get his views on the subject.

Next, a few observations on what was a very pleasant, if ultimately rather gruelling day. An electronic scoreboard was utilised for the messages, that at least prevented the endless between-set messages. I wish to say at this point that I do not believe that quite so many diabetics attend these functions without their insulin. Sufferers from this disease would not, I am sure, be pleased if they were aware that half at least of the insulin messages do not in fact refer to that life-saver, but rather to certain other substances, whose owners are too stoned or too stupid (in giving their dope to someone else) to have their acts together. Were I a diabetic, I'd be pretty pissed off if I had to wait for my medicine because some dummy had lost his dope. On a lighter note, let us immortalise Christine Burton of Lichfield, whose message read "Please phone home after the show—URGENT". This message, mind you, was displayed at 3.30 in the afternoon, some six and a half-hours before the unfortunate lady could discover that her house had burnt down or whatever. Had she stuck to the letter of the message, she could have totally missed World War Three, 'New Faces' and anything else going on in between. A strange message. What else? While the press box may be very convenient and warm for watching football, the Grateful Dead, etc, on this day, it was so far away, that it wasn't until someone who had been much closer came and said so that we knew that Jackson Browne had played a number with the Eagles. Is there no better method of accommodating those who will report the event to the unfortunates who couldn't be there? I'd been anticipating seeing Chaka Khan's famed navel, but I doubt if I would have seen it were it the size of an LP. Oh well...

Finally, even if the musical side of the day ended on a slight downward incline, my thanks to Elton for organising a quite splendid day's music, a veritable feast of the very best in today's rock. The only change I would make would be to put a couple of turkeys on between the good acts, so that the audience would be able to ignore the stage for a while, and move around. Dynamite music can get very weary in ten hour bursts.

□ JOHN TOBLER



JOE WALSH: born in New York but raised in New Jersey, where he played rhythm guitar in assorted school bands during his adolescence. The most promising of these was the G-Clef; Ventures imitators specializing in early sixties instrumentals. "We learned them all, but we were terrible!" Switching instruments, he replaced the bassplayer in the local Nomads, who were heavily influenced by the Beatles (not unreasonably - this being during 1964). "My parents still have a picture of me all slicked up, with a collarless Beatles jacket and Beatles boots, playing at the prom."

Turning a deaf ear to his assertions that stardom was just around the corner, his parents sent him off to college, to Kent State, Ohio, in September 1965.

By the end of the year, his studies had been cast aside in favour of the Rickenbacker 12 string he had thoughtfully remembered to bring along - and after making himself known in some of the seedier quarters of Kent, he was asked to join The Measles. In double time, the Measles became local favourites, and Walsh, now playing lead guitar, was the star of the band.

For 3 years they gigged furiously, using a condemned farmhouse on the edge of town as their base of operations - but the band ultimately split up, and after a short period of

inactivity Walsh was rolled into another local outfit, the James Gang, who were based in nearby Cleveland but had just lost Glenn Schwartz to Pacific Gas & Electric.

Because of its stature as Ohio's best band, Walsh felt obliged to study the guitar like mad, buying records and reading all I could - and he also assumed the role of vocalist.

Along came Bill Szymczyk, a staff producer for ABC/Blueway Records, and national fame was within their grasp. They cut 'Yer Album', and the success of this, consolidated by moribund energy touring, led to their gaining recognition as a potential worldshaker - but it was Pete Townshend who went out on a limb to help them. He'd seen the Gang opening a show for the Who in Pittsburgh, and was so impressed that he invited them to Europe to play on the Who's next tour - and he continually praised Walsh's playing in press interviews.

"I was flattered beyond belief, because I didn't think I was that good... but Pete and I really hit it off, we shared the same frustrations of working with a three piece group."

By 1971, the James Gang were huge - but Walsh's enthusiasm was on the wane. "The band became preoccupied with bucks, the emphasis came off good music and creating...

...that was all left behind. I got really fed up with the whole flash guitarist, heavy metal thing we were going toward. I felt like a whore - so I played the remaining dates and quit."

After Peter Frampton left Humble Pie in October 1971, Steve Marriott asked Joe if he was interested in coming over to England to join them - but Walsh declined and went to Colorado instead - leaving Cleveland for the mountains.

Since the rise of the James Gang, Cleveland hasn't seen too much activity: the Raspberries almost made it big, but basically the local talent doesn't seem to have been able to burst out of Ohio.

"What Cleveland needs is a person like Phil Walden in Atlanta to pull the scene together," says Michael Stanley, who's band is currently showing the most break-out potential, since the failure of last year's big local hype - Circus and Left End.

After firing Mike Belkin (who still manages the James Gang), and considering Dee Anthony, Walsh turned to Jerry Aron, an ex-agent who has become one of the hottest managers of 1975.

Walsh hung around Boulder until Spring 1974, when he moved to Studio City to be close to the L.A. scene. He recorded, formed a new band, did a bit of touring, a bit of session work, a bit of producing. It's not bad life!

Background on Kenny Passarelli: "I'd studied trumpet from the time I was 7 until I was 19, but I started playing bass in 1966 - one year before I graduated from high school. The bass got me into rock music, because there were no horn bands in those days - so I played in local groups around Denver, Colorado. I first met Stephen Stills in 1969, he played me an acetate of the Crosby Stills Nash album - and more or less offered me the gig as bassplayer - but it was one of those things; Stephen was - er, Stephen - and he never got back in touch. Then I went out to British Columbia and played with a group called Janop, did some studio work, moved back to college for a year. After that, I went to New York and toured with John Hammond, as well as working with Jan Hammer and Jeremy Steig - but I returned to British Columbia to work on the music for a television series called 'Story Theatre'. It was around this time that Joe Walsh called me up, he'd moved from Cleveland to Colorado, after he left the James Gang, and when he asked around for a bassist, somebody recommended me. I stayed with Joe for about 2 1/2 years, I guess."

The Barnstorm album was recorded at Jim Sullivan's Caribou Ranch in Colorado - and Jim Sullivan and Paul Harris were among the guest musicians. Bill Szymczyk produced.

Rode Grace was added and they hit the road. "We toured for 330 days of the year - quite ridiculous - and things within the band just started to go wrong - let's say that our musical directions were changing." Basically we all had our own material, but it was Joe's solo thing, rather than a democratically run band, a whole broke us up; Joe fired the others, but asked me to stay - he and I were very close. But I wasn't really happy - and I went out to work with Stephen Stills, who had offered me a gig. It was really heavy when I said goodbye to Joe - he'd been counting on me to stay with him."

JOE WALSH'S BARNSTORM
MAR 1972 - SEPTEMBER 1972 #1
Recorded one album - "Barnstorm" (Sept 1972, DSK 50130/ABC 5028), but Joe was reluctant to go back on the road as a trio - so he looked for a fourth guy.

JOE WALSH'S BARNSTORM #2
SEPTEMBER 1972 - DECEMBER 1973
This line-up recorded one album - "THE SHOKER YOU DARE" (June 1973, DSK 50140/ABC 5035). Extensive touring consolidated the success of the record, which was a US hit. Split after Stills tour.

JAMES GANG #2
APRIL 1969 - JANUARY 1970
This line-up recorded only one album - "YER ALBUM" (Nov 1969, BLS 1034/SS 10295).

JAMES GANG #3
JANUARY 1970 TO NOVEMBER 1971
Recorded three albums, all of which went gold, and toured consistently. This was the most successful line-up in terms of creative by and acclaim.

JAMES GANG #4
DEC 71 TO AUG 73
(Still on ABC in USA and Probe in GB.)

JAMES GANG #5
AUGUST 1973 - JULY 1974
Switched to A&O Records and cut a further 2 albums - "RANG" (Nov 1973, SD 7037/K 50028) and "MIAMI" (July 1974, 3U-102/K 50066). Then the band decided to split.

JAMES GANG #6
JAN 1975 TO THE PRESENT
Are currently in the throes of working their way up again, having decided to reform and start again. So far, just one album - "NEW BORN" (May 1975, 3U-112/K 50148) which fitted up the US charts briefly. It remains to be seen whether the band will be able to recapture the spirit of their illustrious past.

STEPHEN STILLS BAND #1
OCT 1970 - AUG 1971
In retrospect, the least impressive band with which Stills has associated himself - never really did like brass, and much (always reminds me of Billy Cotton's Band Show). After the splitting of Crosby Stills Nash & Young, Stills remained in England, cut a solo album, re-commenced CSNY for a short tour, then formed this band, which rehearsed at his Surrey home. Did a 52 city American tour and recorded "STEPHEN STILLS 2" (July 1971, SD 7026/K 46749).

STEPHEN STILLS' MANASSAS
OCTOBER 1971 TO SEPTEMBER 1973
Kenny Passarelli: "Stephen and I had been friends, we spent a lot of time together in Colorado - and I joined Manassas when Fuzzy left. We did a tour of 7 gigs - Manassas and Barnstorm - in Fall 73. After Barnstorm's see was over, I'd change clothes, and go back on stage with Stephen's band - it went so well that I decided to join him in his next group."

STEPHEN STILLS BAND #2
JAN TO MAY 1974
Passarelli: "Stephen offered me the chance to co-produce his album, write with him, play and sing - so I went with him and we worked on the album which just came out ('STILLS' CBS 69146). I also did an album by his wife, Veronique Sanson, last June - and I decided to move on after that. This line-up, a filler prior to the re-formation of CSNY, played Carnegie and 'the smaller concert halls'."

THE SOUTHERN HILLMAN-FURAY BAND
SEPT 73 TO APRIL 75
Much vaunted supergroup which sadly failed to deliver the goods. Recorded 2 albums before falling into disarray. "THE SOUTHERN HILLMAN-FURAY BAND" (July 1974, STLA 8758) and "TROUBLE IN PARADISE" (May 1975).

JOE WALSH BAND
JANUARY 1975 TO THE PRESENT
Joe Walsh: "I'm really happy with my new band. Bryan (I'd known for ages - we did some Belling sessions and some for Jimmy Witherspoon). Ricky was with the Beach Boys, of course. Paul was with Stephen Stills and then the Southern Hillman-Furay Band, and David is real good - even though not many people will have heard of him - he used to play with Bernie Leedom and Don Felder in their group in Florida during the sixties. If I came to England in June 1975, to play Elton's Wembley gig, and there he is - the man himself."

JOE WALSH
Researched and drawn by Pete Frame, August 1975 for Jayne from Andromeda Spiral. "Time passes by - and I watch her fly"

222222



The Simon Stokes Legend

Aftermath

"I would suggest that you keep that album as a collector's item. It was a big disappointment to me, because I got caught—Clive Davis left the company, and I think there were a lot of changes going on, and David's label was one of the changes. I was the last release on it, and if it had been different, everything *should* have happened. So for me, it's just like a *deja vu* back to MGM, although this album was more of a disappointment, because for once I felt it came out and said something... I mean, it got great reviews, but you can't eat reviews!"

A SERIES OF VIGNETTES—SIMON SAYS

In which the artist talks in an illuminating and often entertaining manner on diverse subjects.

SIMON SAYS #1 Jack Kerouac

"I dedicated my first album to Jack Kerouac. He was from the next town to mine... If you haven't read the biography, you should get it. It's by Ann Charters, and it's really a great book. The guy ended up a lot different than everybody expected—he died of alcohol, and was like 250 pounds, saying things like 'The only woman I've ever loved is my mother.' He lived the opposite, almost, of what you'd imagine, because a lot of his books... I mean, I always say a blues singer's life is in his songs, meaning that it may not ever have happened, but something happened somewhere to someone, and he sings about it." **ZZ:** There's another song about... that thing by Aztec Two Step... about Dean Moriarty

"Yeah, now there's a good one. I'm very very close to both of them, the Aztec Two Step are two of my best friends. It's funny you should mention them, because they haven't had hardly any exposure."

Footnote: *Aztec Two Step* was released here on Elektra in 1972. The two principals of the group are or were (?) Rex Fowler and Neal Shulman. On the album, they were supported by some recommended people like Doug Dillard, Jerry Yester, John Sebastian and Spanky McFarlane. The track mentioned, 'The Persecution and Restoration



of Dean Moriarty (On The Road)' is better than 99% of your collection, unless you already have it. The rest of it pales by comparison.

SIMON SAYS #2 Commander Cody

"I just wrote a song for him. I mean, I just presented it to him. I don't know if they're going to do it, in fact I'm talking with their manager now. It's called 'I Fell For Her, She Fell For Him, And He Fell For Me'. I also showed him the Black Whip Thrill Band album, and he was possibly interested in 'Boa Constrictor'.

Footnote: Seemingly Commander Frayne hasn't yet recorded any of Simon's songs. If any of our American readers have seen the Airmen do a Stokes song, please let me know.

SIMON SAYS #3 Reviews

"Reviews are tough, because you either like it or you don't like it, and two weeks later, you might change your mind completely. 'What have I done? I've said I love this album, and I think it's terrible now!' I've been put down in print. One guy started a review on the Nighthawks album, and said 'Looking terribly similar to Charles Manson, Simon Stokes and his Nighthawks...'. Once you start a review that way, nobody's gonna like it! It's like saying 'If Jack the Ripper were reincarnated, you'd be him.'!"

SIMON SAYS #4 Restiveness (?)

"I was in real estate too, for a while. The thing is with me, I get bored easy... not bored, but... you know, there's a certain excitement when you go to a different bank for the first couple of weeks. And I was in real estate for just a little while, and did fantastically well. It was amazing, like I sold some land or something to Dick Zanuck, the Head of 20th Century Fox... but that didn't last very long. I went to work one day, and a tie was required. You had to have a tie, and it bothered me because I had to have one."

SIMON SAYS #5 A random gig (joke)

"I've lost a lot of weight, so I'm not bad now, but when I did the Whiskey, they were calling me obese and stuff. It was a good review, but they put 'obese', and I sort of felt like Mick Jagger's mind inside Orson Welles' body! I remember I was really getting kind of heavy when I was with the Nighthawks, and we did this afternoon baseball festival up in Portland. It was the height of peace and love, and everybody was doing the peace sign. Everybody hated each other, but they were saying 'I love you', and all the hostilities were held back. I had never been there but I thought it was going to be really classy so I had gotten this suit. I'd never have bought it, but it was a tailored sort of a Tom Jones suit. It had like stripes, red, white and blue, and the flares, with a vest with a thing that tied in front. I had really gotten heavy after I had got the suit, frustrations, you know, just drinking all day, and saying 'Fxxk this!'—that was when I was crazy, but since then I've got crazier in a much mellower way. But I decided I was going to knock this audience dead, and I put

on the suit and the pants—you know when you're really heavy, you can hardly get into them—then I'm hanging out of the side, I can hardly breathe, and I've got this fancy thing on, and I'm trying not to move, because if I move, I'll split it! And I had been drinking, anyway, and they told me to get down to the show. I didn't know where half the band was, they'd disappeared. When I got there, it was like everybody was in T-shirts, the groups were in T-shirts and old jeans, and I came out looking like a really heavy Tom Jones. And then, to top it all off, everybody was into peace and love, and we were singing, even back then, we were singing motorcycle songs, like 'Ride On Angel'. And the audience just fxxking hated me! They're fxxking booking, and everybody else has been peace and love, and we're stomping around. Some guy got on stage and was going to hit one of the band, and it was just awful! I got off the stage, and I was getting scared of being lynched, because they was no way out of there back to the truck. When we got off stage, there was this midget, with a hunched back and a cape, that was waiting for me, with a whole bunch of bikers in black, and I thought 'Oh shit, now what's happened?' So he comes up to me and he says, 'Man, this is the best act since Alice Cooper that we've ever seen!' and there was this whole following, like about 180, that really liked it!"

SIMON SAYS #6 News of a forgotten one (trivia fans only)

"It's funny you should mention P.J. [Proby], because I know him quite well. Do you remember Bongo Wolf? [Note: a sidekick of Proby's in England, during the pant-splitting years.] I talk to Bongo all the time. He's an officer in the Count Dracula Society, and spends his time going to see movies of vampires and things."

Subsequent Vinyl

A brief section here dealing with some connected albums. I mentioned earlier a couple of other Spindizzy albums, apart from Simon's and, of course, the first three Grins. The first is by a fellow named Jerry Williams, who is not the same Jerry Williams as Swamp Dogg Jerry Williams Junior, who has recently had an album out here on Island. The one we're speaking of here is still a mystery to me, as John Sebastian might have said, but he has an album, titled *Jerry Williams*, which was released in the States on Spindizzy/Columbia in 1972. I'm not going to go into the material on the record just now, but I expect a few will be interested to know that the supporting musicians include all the original members of Grin (Lofgren, Gordon, Berberich), plus Nicky Hopkins and some heavy Atlantic New Yorkers like Dupree and Purdie. Williams also played a fairly large part in Nicky Hopkins' ill-starred solo album, writing four of the songs with Hopkins, on which tracks he also sings. Sidemen on this one

include George and Ringo Beale, Mick Taylor, Klaus Voorman, Ray Cooper, Keys, Horn and Price and Chris Spedding. One for the session man's dictionary.

Then we get back to Grin album number 3 (*All Out*), which credits Kathy McDonald. The lady, with an "i" instead of a "y", (Kathi) had her own album out last year on Capitol, and as well as featuring the interesting vocal trio of herself, Simon Stokes and Sly Stone on the title track ('Insane Asylum'), all the original members of Copperhead can be found on various tracks—that's Cipollina, Mark Unobski, Pete Sears, Gary Phillipet, Jim McPherson and maybe David Weber (he's not credited, but then no proper drummer is credited). Apart from them, you also get Lofgren again (which rhymes), Neil Schon, now of the highly recommended Journey, Ronnie Montrose, Papa John Airplane, and so on.

Maybe there are some more Spindizzy albums and related projects. The linking feature is David Briggs, who, since I started writing this piece, has got his name as producer on both the new Lofgren and the new Neil Young albums. Getting to be a main person, I should say... what about Simon Stokes as a next project?

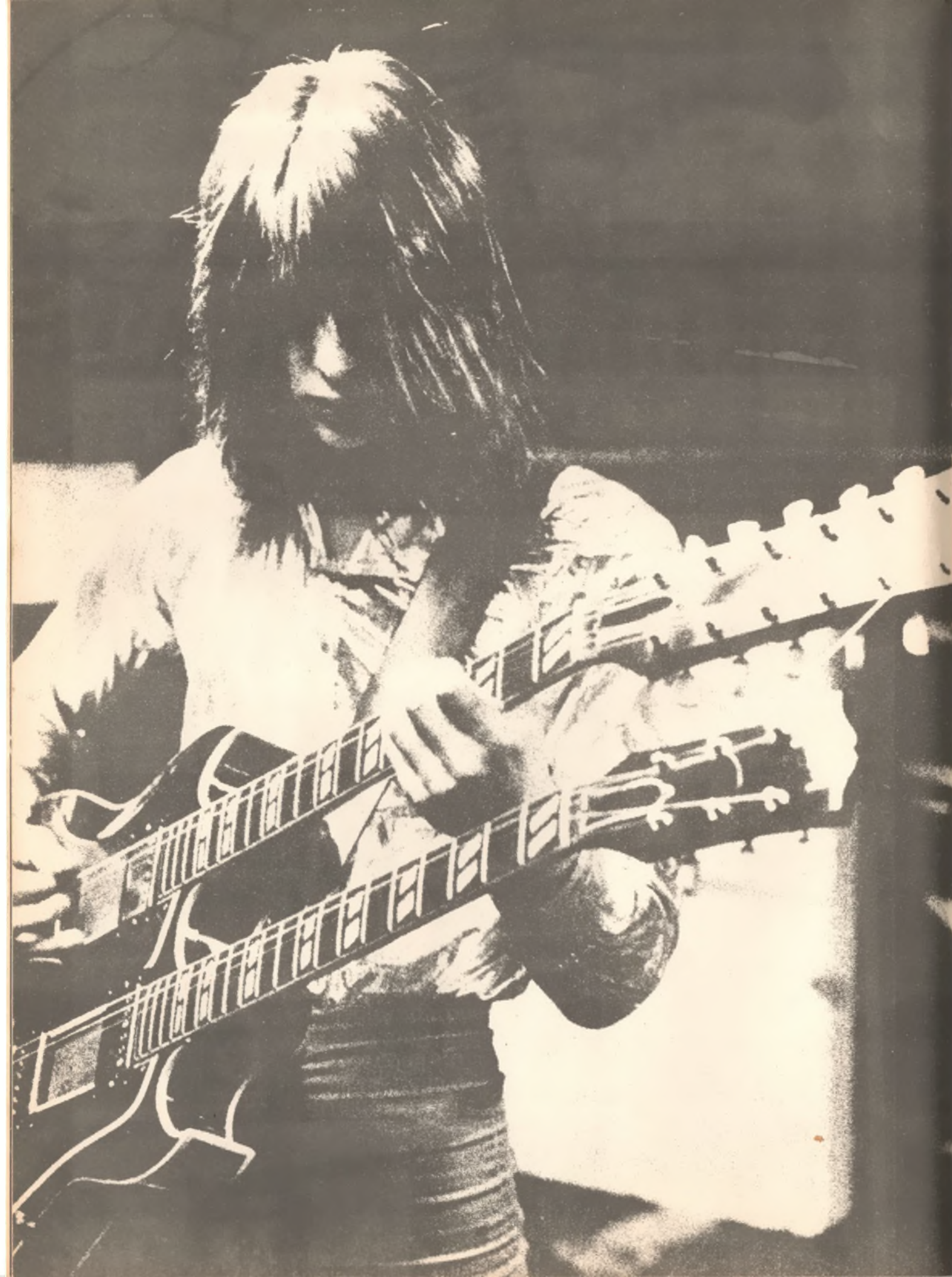
Finale

The above comment was not made gratuitously, for the last recorded product of Simon Stokes to reach my greedy paws was a single on the Casablanca label, produced by Kenny Kerner and Richie Wise, about whom I know nothing but the names. What passes for the top side of the record is 'Captain Howdy', a reasonable enough song, but one stifled by strings and other accoutrements nothing much to do with Simon. The other side, though, is back to the quality displayed on the best of the albums. It's in fact the song that was offered to Commander Cody, 'I Fell For Her, She Fell For Him, He Fell For Me', which is an interestingly troilistic song, set to a perfectly ace country and western backing. The song is funny, and lines like 'Love stomped me in the head with a pair of work boots' should appeal to those of you with a slightly weird streak like me. Of course, it sold little if anything here, and I don't know that it was any different in the States.

I had occasion to talk to Simon's manager fairly recently, who said that apart from trying to 'escape' from Casablanca, Simon was involved in writing the soundtrack to a film either featuring or concerning Richie Havens and Muhammad Ali, which could be titled either *The Coming Storm* or *Man Made Of Clay*. I think he also said that there was another single due called 'Play It Again Sam', but I haven't heard anything since then.

So, as is often the case, the artist we've been looking at is waiting for something to happen. I know that it could be very difficult to find any of Simon's records, but if anyone out there has them, or gets them, I'd like to know your views, c/o *ZigZag*. All those views will be passed on when I write to Simon, who, by the way, is an ace cat, and a bloke who Pete and I will remember for a very long time.

□ JOHN TOBLER



THE MAN BORN TO SYNTHESIZE, OR WAS THAT A WIZARD? A TRUE STAR?

TODD RUNDGREN

A *ZigZag* interview with Todd Rundgren could get well out of hand if we weren't too careful. Not only has he been around long enough to be in a group that made three albums and then gone on to produce seven albums of his own, but each one of those albums deserves more consideration than I'm afraid we've got time or space for. In my eyes, Todd Rundgren is one of the most important figures to emerge in rock music in the 1970's. Although it's sometimes hard to perceive, his roots are mainly in early 60's British pop and American blues, and the rest is just a product of his own fervent imagination and 70's technology. His music is more demanding and complex than most, the musicians he surrounds himself with are as good as you'll find anywhere, and his stage show and performance is more elaborate and visually exciting than yer average American rock'n'roll band. (He's also a f**king ace producer.)

Todd Rundgren has a reputation for being pretentious, eccentric, as technically precise in his speech as he is in his music, absurd, bombastic, and just plain weird. His critics say that. And I must admit that as time goes by there seem to be more of them . . . disappointed with every further release and unable (or unwilling) to come to terms with Todd's philosophies and musical ambitions. Reaction to his most recent album, *Initiation* (Bearsville K55504), has been mixed to say the least, but I like it a great deal. But there again I like all his albums for one reason or another, and if by chance you've yet to lend your ears to anything he's done, try the two double albums *Something/Anything* and *Todd* for a fairly balanced indication of his ability.

The interview that follows took place during Rundgren's recent visit to this country when he finalised dates for a British tour to commence sometime in October. Interjections by me are left to a minimum to avoid sending you to sleep, and my usual astoundingly perceptive powers of analysis have been mercifully curbed so there is no heavy intellectual toffee apple job done on his albums . . . just the man himself talking.

PRE-NAZZ

"I had a band called Woody's Truck Stop when 'underground music' was recognised as an entity in 1966—about the time the first FM stations appeared in the States. I had just graduated from High School and I had no saleable skill except to play the guitar, so I joined this local band—a band that played

the blues in a very white manner—it was hip to do so in those days. I became second guitar player in this band—I didn't deserve lead guitar player status yet. That was where I essentially learned how to play guitar . . . my nine months or so with that band, after which I left and started The Nazz."

ZZ: Paul Fishkin was the manager of Woody's Truck Stop wasn't he?

"He was, yeah. He wasn't a manager in the sense that a manager is today because in those days we were all hippies and he just happened to be the one with money so he paid for our equipment and stuff."

The personnel of Woody's Truck Stop changed about three million times during its undistinguished career, but while Todd was in the band, the line-up was mostly Alan Miller (lead guitar), Bobby Radeloff (vocals), Kenny Radeloff, Carsen Van Osten, and Todd. Who were all these people?

"No-one memorable. Alan Miller played guitar and his claim to fame was that he was in *Time* magazine—this is how the band got famous. He was in *Time* magazine because he had grown his hair and refused to cut it, and the State said he had a right to have long hair but the school authorities wouldn't let him in school. So they had him go to school by telephone. They had a picture of him at home with a little speaker listening to the teacher at school. At any rate he didn't even go to college after that—he went right into this rock'n'roll band. There were two brothers—Bobby and Kenny Radeloff. Bobby was the big stud lead singer that all the girls went for and the last I heard he was working in a studio in Florida—the studio that Steve Alaimo does a lot of work at. Betty Wright cut 'Clean Up Woman' there. Kenny Radeloff—I have no idea what happened to him. There were innumerable personnel changes. In fact I think during the life of the band they had some twenty-two members. The final band didn't have one original member but the name kept going."

ZZ: So did you actually join them and leave?

"I joined and left and the band kept going. I left because they became subject to the psychedelic craze and decided they wanted to 'go to the country and get their heads together'. You could tell psychedelic music because it didn't have a steady rhythm—it would speed up and slow down and get loud and quiet. And that was their music. After

that I started . . .

THE NAZZ

"I started The Nazz using local musicians. I stole the bass player from Woody's Truck Stop—Carsen Van Osten, and the last I heard of him he was in LA working for Walt Disney drawing Mickey Mouse comic books for European distribution. In fact I think they're even letting him make up his own stories . . . you go to school and they teach you to draw Mickey Mouse exactly the same as everybody else. I stole members from other local bands. At any rate we formed The Nazz and The Nazz was our concept band—we were going to take the world by storm. We had this way we dressed, and we acted in this whole affected manner, like English mods I suppose. Anyway after about 1½ years that all disintegrated into personnel hassles and management hassles, and just dissatisfaction all around. I think I was the second member to split, the first one was the bass player."

The band, however, stayed together long enough to make three albums for Screen Gems/Columbia (SGC), *Nazz*, *Nazz Nazz* and *Nazz III*, and their constant personnel (while Todd was with them) consisted of Todd Rundgren (gtr), Thom Mooney (drums), Stewkey (vocals), and Carsen Van Osten (bass).

"The last I heard of Stewkey he was working in Philadelphia. He had a band called The Sad Old Men Of Europe or something like that—I think I heard a demo that they did. As far as I know no-one in that band has made any inroads as a professional musician. After I left the band they tried to keep it going for a while. I left the band and I didn't have any money and they were doing gigs because they needed money so I did a few gigs with them, and every time I showed up there would be a different bass player there. Eventually I just got tired of that."

PRODUCING

Rundgren then signed to Albert Grossman's managements company as an engineer/producer.

"Initially I didn't think of myself as a solo artist, I wanted to produce at that time. And I'd got a certain amount of encouragement from a few people so I started producing. First I started producing a local band in Philadelphia who were signed to Bearsville Records called The American Dream. They were also managed by Paul Fishkin—that was why we signed them—and by this time

becoming more professional as opposed to being a hippy businessman, and ultimately he became president of Bearsville Records. My production and engineering credits include albums by Jesse Winchester, Half Nelson (later to become Sparks), Moogy Klingman, American Dream, Ian & Sylvia's Great Speckled Bird, James Cotten, The Band, Paul Butterfield, Badfinger, Grand Funk, Felix Cavaliere, New York Dolls, Hello People, Daryl Hall & John Oates. I never engineer an album that I'm not producing, because engineering is a non-creative job for the most part—you're supposed to take instructions and the blame if anything goes wrong."

RUNT-THE BAND & THE ALBUM

"I hadn't really planned on a solo career, but at a certain point I had some time and some songs that I'd been fooling around with and I thought I'd give it a try. So I went out and recorded the album *Runt* (Bearsville K45505), and as it turned out it shocked everybody because they didn't think I was capable of doing it in terms of an album with that much individuality to it. For me it was a very experimental album. I'd never done a solo thing before and I didn't know what I was supposed to do or what I could do. So I just did a whole variety of things."

"And then I did an album called *The Ballad Of Todd Rundgren* (Bearsville K45506) which everybody who heard it loved the crap out of it but it didn't sell anything—it sold the least of all my albums, because it had no hit single on it or whatever. It also came out at the time when Ampex Records were folding and we were in the process of transferring to Warner Bros. So it really didn't get the promotion that it deserved. Ultimately, that and the first album are going to be re-released probably within the next year as a double package."

The making of the two albums mentioned above go hand in hand with the existence of an informal band simply called *Runt* which consisted of Todd, and two brothers, Hunt and Tony Sales; Hunt played the drums and was later to be replaced by N.D. Smart II from Mountain for a while, and Tony played bass. Various other people helped out on the albums.

"Tony and Hunt Sales were local characters on the scene in New York. There's a club in New York called Steve Paul's The Scene, and all the English acts used to open there when they first came to the States. It's like the Marquee, something like that. That was where they would play and everybody used to come down to jam. Jimi Hendrix was always down there, and Buddy Miles and everybody, and so I met Hunt and Tony during one of the innumerable jams that went on there. At any rate, they had a house uptown and they had amplifiers and stuff set up. They wanted to be The Cream but they didn't have a guitar player, and I was a great Eric Clapton imitator—I knew how to play all that stuff, so we would like completely blast our ears out for hours. But when it came to doing the albums my eclectic attitude al-



ways took over so I never did those kind of albums; I never did like a totally heavy guitar-oriented album. As a result of that, Tony and Hunt lost interest after a while—they didn't want to play ballads and things like that. I think nowadays they're playing with Ray Manzarek."

SOLO

Rundgren's next album was the much-acclaimed *Something/Anything* (Bearsville K65501), which marked the end of a frustrating period of inactivity.

"There was a transition between record companies and they weren't really together. But eventually I did that album. That was the last album I did in L.A. I was living there at the time and I did some of it in the studio and some of it in my house, and then I recorded one 'live' side in New York which I did in a succession of days. In a sense there were two unique things about that album for me; on three sides it was all me which I'd never done before—I'd never played the drums before, and on the other side it was all 'live' which I'd never done before. It was good experience. I enjoyed it but at the same time I'd got into a very pat style of writing, and so by the time I was ready to do the next album, *A Wizard A True Star* (Bearsville K45513), I decided to abandon that style and try to develop something that was more uniquely my own. I thought seriously about the record and I realised that I don't make singles and that most albums are simply a compilation of singles. So I thought that when I make albums I should make them by the sides as opposed to by the four-minute cut, and the *Wizard* album was the first one that was done like that."

UTOPIA

"The first prototype *Utopia* was around about the time of the *Wizard* album. Hunt and Tony Sales were in that band also. We tried to make a second crack at it and it was a very high concept band. It had the total Cocteau concept of futuristic rock bands. It was total black and white... black and white costumes, and no equipment of any kind visible on the stage except the drums. We had this special geodesic dome for the synthesizer player to sit in with special constructions that made it look like a lunar excursion module with the drummer sitting on top of it, eight feet off the ground. Me and the bass player both had double-neck guitars, but the show was so ambitious technically that it never came off. So anyway that folded and I shelved the concept temporarily and went back to producing again. And then I did the *Todd* album (Bearsville K85501). I'd been working with some musicians at the time who were highly sympathetic to what I was doing. I formed a band out of mostly those people. It was all the people who were on the next album, *Utopia* (Bearsville K55501), (i.e. Kevin Ellman—percussion, Moogy Klingman—keyboards, M. Frog Labat—synthesizers, Todd Rundgren—guitar, Ralph Shuckett—keyboards, and John Siegler—bass and cello). That was the original personnel and since then there's been two personnel changes. There's a new synthesizer player (Roger Powell), and a new drummer

Rundgren

John Wilcox). The synthesizer player we got last year after we finished recording the album (*Utopia*), and the drummer we got just a month ago. So we've been rehearsing him for the past month.

"This band doesn't have the same concept as the original prototype but the second prototype concept is still fairly intact, being a communal music situation as opposed to a shock value situation which was the original concept. This one is much more spiritually balanced, and subsequently it's much successful in concert. In fact I would say that it's an unqualified success because we play the entire show—2½ hours—without an opening act, and we probably haven't played more than five gigs where we haven't done three encores. It's an incredible response, and the response is unique also in the way that the audience reacts; they don't go crazy during the show, they sit and listen and then they go nuts at the end of the show. We're coming to play over here in October and we'll probably be doing the exact show we do in the States; we'll be doing the whole thing ourselves. We won't have a support band, it wouldn't be good for us or them. Besides, we perform such a diversity of material, and there are six people so extremely talented that we need that much time to extend ourselves. Everybody in the band is just an incredible musician—some are the best at their instruments that there are. Like the synthesizer player, Roger Powell, is probably the best

synthesizer player in the world only because he's Moog's personal synthesizer player (see *Rolling Stone* 180), and if they make something new they ask him what to do. He comes to Europe all the time to demonstrate new synthesizers. He started out as a jazz pianist so he has all that keyboard technique but he is also much more aware of the possibilities of the synthesizer than most keyboard players. And our bass player John Siegler is acknowledged as one of the best."

If you've got any or all of Todd Rundgren's last four albums especially, you'll be only too aware of the quite astonishing complexity of not only the compositions, but also of the arrangements and the actual execution. The mind veritably boggles at the difficulties that any band would encounter when trying to perform such material onstage.

"With this particular band it's no difficulty. This band has such a density and range of sounds—like we have three keyboard players and two of the keyboard players have four keyboards each, all with different sound. And the synthesizer player has the biggest portable synthesizer in the world. We have a great range of sounds and at the same time we're very self-conscious about that. We're conscious of exploring as many sounds as possible. Onstage I used to play keyboards but I don't any longer. I don't play anywhere near as well as the keyboard players we've got so it's

just embarrassing for me. No, it's not embarrassing, it's silly."

ZZ: You've been quoted as saying that you don't consider your music as an end unto itself, but as a means towards some other end.

"Well I distinguish myself, possibly with some degree of pretension, I don't know, but I distinguish myself as an artist as opposed to somebody who makes a living at music. So being an artist, music is just my means of expression. An artist is someone who has a vision that supposedly the normal person does not have or has not been conditioned to see. And the artist renders this vision in a certain technique that he's good at—sculpture, painting, poetry, music, whatever it happens to be. But the important thing is his vision, his concept that he actually exercises his technique on. And that to me is *always* the most important thing. It's not whether I come up with a record or not, it's whether I have something to say. And if for some reason I should be prevented from making records, it won't be the end of my so-called artistic vision, I'll just find another technique or another outlet. In fact right now I'm moving into the video aspect of things as a means of more complete expression."

□ ANDY

RED OCTOPUS FTR 2002

Jefferson Starship's new album. With galloping inflation, a sinking pound and wage restraint, just about the only way to enrich ourselves is culturally: and as far as I'm concerned, you can become a cultural millionaire by listening to Jefferson Starship.

Melody Maker.



FTR 2003 HOT TUNA

Their new album 'America's Choice'. More than a few eyebrows were raised when Hot Tuna turned up with a roaring, stomping, rocking album called 'America's Choice'. Melody Maker.

Marketed by RCA Records & Tapes.

GERRY RAFFERTY rarely comes up in interviews, seldom works on the road and is in London even less often. And yet when it comes to writing tasteful pop songs—songs that you remember long after they've dropped out of the Top Twenty or whatever—he's just about the best and consequently the most underrated in Britain.

Scarcely a song that he and partner Joe Egan have written since the commencement of the ill-fated Stealers Wheel has fallen short of the highest standard, and when 'Stuck In The Middle With You' was number two in the American charts, Paul Simon said in an interview that it was the best pop song he'd heard in ages.

And yet the dour Glaswegian has maintained a low profile—the only thing that's changed him is the scars inflicted by various business upsets along the way.

Rab Noakes quit Stealers Wheel almost immediately because he didn't want to face London business pressures. Rafferty thought he could cope but a combination of misfortunes, pressures and probably a bit of intransigent stubbornness on the part of the artist, placed him on the verge of mental breakdown. Rafferty quit but re-joined when 'Stuck In The Middle With You' became a huge worldwide hit. Still he remains suspicious and bitter towards the men who hold the power.

The man who has often made jibes at the business machinery in songs looked destined for stardom. But more disasters were to follow as Rafferty found it increasingly hard to work with the people surrounding him and to that end he may have contributed to his own downfall. Will the Rafferty career get back on the right tracks? Read on and find out in Rafferty's most revealing interview ever

ZZ: I'd like you to go back to your earliest recollections of just listening to music and playing music, and where you were at the time.

GR: Like everyone else I started listening to radio, that's where I first picked up on pop music. The first thing I remember hearing that struck me with any kind of strength was 'Rock Island Line' by Lonnie Donegan. Our family had just bought their first record player, it was one of these old radiograms and the funny thing is my mother's still got this thing and the speakers are superb. But the first record we bought was an old 78 and it was 'Rock Island Line' by Lonnie Donegan. Then my elder brother—Jim, who's six years older than I am—started buying all the early Elvis records, so as a kid I heard music through records and listening to the radio and stuff. But as a family the three brothers and all of us at Christmas time and New Year time used to sing together and harmonise. We were living in Paisley which is just near Glasgow and I remember as I was the youngest I had to sing melody and my brothers would sing second and third part harmony—but once I came of age they allowed me to sing a harmony part.

It went on from there and at the age of thirteen or fourteen I got my first guitar and that was at the height of the Cliff Richard and The Shadows thing and the American people such as Buddy Holly, Eddie Cochran



and so on.

ZZ: So you were a lover of good pop music—the mainstream?

GR: That's it. To me it was all grist and mill, I couldn't really differentiate between one thing and another, especially when I bought my guitar because I'd just hear records on the radio and then sit and try and work out the chords.

ZZ: Were your parents at all musical?

GR: No. My father was not only tone deaf but physically deaf so he was the worst singer you've ever heard. But mother had quite a good ear and I suppose it was a musical family because in terms of the children we always sung together.

So this went on. I picked up a few chords and learnt to play 'Poor Me' by Adam Faith and 'Bad Boy' by Marty Wilde. By the time I was sixteen or seventeen I was listening to the Beatles and it was then that I first started to write songs.

ZZ: Were you still at school at this point?

GR: No, I'd left school when I was fifteen, and when I was sixteen I started working in the first band I was ever in which was just on a Sunday night at the local hop.

ZZ: What were you actually doing for a day job?

GR: At that point I was working in the Civil Service but that only lasted for about six weeks because I had got into the place under false pretences. When I left school I didn't have any 'O' levels or certificates but the lead singer in the band I was playing with was an executive officer at the National Assistance in Partick, Glasgow, and he said he'd put a good word in with the manager to get me in.

THE GERRY

But before that there'd been a period of a year where I hadn't been working—at least not in a steady job—so I had to cover up this period, and I gave them this fictitious job I'd worked in, and as it was they found me out so I was out on my ear after a whole six weeks.

It was at that point that I decided not to have anything more to do with daytime jobs. I was only about seventeen but I thought right, f**k it—it's either one thing or another. So for the next three or four years I existed in financial terms just by playing with bands in pubs at weekends.

ZZ: So you'd learnt to play guitar up to a certain standard?

GR: I had a good command of chords and I could sing and that was about it. I was writing a few songs at that period but nothing that I felt particularly elated about. That covered the seventeen to twenty-one period, just playing in hotels and pubs.

ZZ: Did you come into contact with anybody notable—people that you worked with or just met along the way?

GR: Yes I met a lot of people who are names now. Alex Harvey and Les Harvey were playing in Glasgow at the time at places like the Dennison Palais because the dance-hall circuit was the thing then. So I was aware of these people; but even at that time Alex Harvey in Glasgow was a star because he'd been doing it since about 1952.

I played with local bands and when I was about seventeen or eighteen that's when I first met Joe [Egan]. He was playing in a band called the Censors at the time and he was the lead singer. They were a band from Paisley who just played at weekends and they needed a rhythm guitarist and vocalist so I filled that position, and something sparked off between Joe and myself immediately because we'd both been keen on the Everly Bros. and we could sing quite well together.

ZZ: Was he the first guy that you had any real musical rapport with?

GR: That's right, exactly. He was the first guy that really sparked anything off and it was really close and it's still close. So we played in this band the Censors at weekends for a year or so and then we played in a band called the Mavericks for another two years. But again it was just weekends because everybody else had daytime jobs.

ZZ: So how did you survive financially?

GR: Well I didn't survive too well. I drew dole for a while and then they stopped it so after that I only survived on what I was earning at weekends.

Financially it was hard. I was always broke but I was living at home with my parents. They kept asking when I was going to settle down and learn a sensible trade or join the police force or the army.

ZZ: Was the latter two occupations what was expected if you came from a working class family in an area such as Glasgow?

RAFFERTY INTERVIEW

GR: I think it's typical of any working class family because their experience of life . . . my father was a miner and towards the end of his life he was a lorry driver and a bricklayer. My mother worked in the local mill which is Coates's in Paisley so their experience of life was of having to earn money to survive because they'd come through the depression. So they couldn't really be blamed for trying to get their sons into some worthwhile trade.

The trouble really started when Jim went to art school because my family couldn't comprehend this whole art school thing. For four years he was trying to exist on a grant but my mother looked on it as being a living wage and was looking for money every Friday while he was trying to explain that he needed the money to buy paints and so on. So they had no real conception of it all and of course when I left school at fifteen and by sixteen and a half stopped all daytime jobs they thought things were really in a bad way.

At the time I was really determined to get out of that whole thing and I thought that the only thing to do was become a musician and be involved in pop music. There were always two things for the working classes though it's an old cliché now—pop music and football. So my salvation was pop music and I grasped the opportunity with both hands thinking, 'Well f**k it, I'm having no part of this nine to five nonsense'.

ZZ: Do you think of music as being something that belonged automatically to the working classes or that it was an art that you had to strive to become adept at?

GR: Well I did know I had something to offer over and above everybody else who was doing the same thing. The way I'm talking makes it seem as though I was pretty blind, but even then I was aware that I was better than most of the guys who were playing around me in the same town. I really felt that because you start off by gauging yourself with the rest of the guys in the group and I knew then that I had a pretty good chance of earning a living. That's all I wanted to do, that was my basic impetus.

ZZ: Did Joe and you remain together during those early years?

GR: Well we were together for two or three years while we were in the same band. But the thing is Joe started a daytime job whereas I didn't, and I was determined to go the whole hog musically while Joe was more security conscious—he wanted to hold onto his job until something was really settled and sure.

ZZ: What about your respective songwriting aspirations?

GR: Well I really started writing when I was seventeen and it was really through the Beatles. When I first heard Lennon and McCartney I thought it was magic. It was after that that I first started writing songs on my own, and then when I met Joe we started writing songs together as well as individually and that went on for two or three years. In a way we treated it very seriously but in another way we didn't take it so seriously because there we were stuck

up in Glasgow.

ZZ: But as a band weren't you restricted by having to play the top twenty all the time?

GR: As a band we would just play the hits of the day but we'd always sneak in a few songs we'd written somewhere along the programme.

So this went on for about three or four years and my writing was getting better all the time. Then, when I was about twenty-one, I met Billy Connolly which opened up a whole different kind of thing. And that's really where the next phase begins.

ZZ: So just to complete that last phase did anything useful emerge from that last period in terms of songs and so on?

GR: There is. You know the song 'Steamboat Row', well the melody line for that I wrote when I was about eighteen. For me personally there's quite a few melodies I wrote back then which I've used since—in fact on the next album there are two things that I wrote the melodies for eight or nine years ago.

ZZ: Did you ever work them out on the piano?

GR: No, for me it was just guitar.

ZZ: So how did you come to meet Billy, because he was working with Tam Harvey as the Humblebums at that time.

GR: Well we were still living in Paisley at the time and for that year from the time I was twenty to twenty-one I'd just been living in this flat doing nothing in particular. Yet I knew that although I hadn't advanced in status I had learnt a lot more and the songs were just getting so much better. The whole sixties thing, the Beatles and Dylan and everything happened then was a profound influence on me and those are mainly the people who give me a spur. I tried to emulate as every aspiring young writer tries to do.

'Love Me Do' was the first one for me, and 'I Get Around' by the Beach Boys. I was never much interested in Dylan and his first few albums because most of the people I chanced to meet and were into Dylan struck me as being very pretentious so I was put off Dylan for a while and didn't actually listen to him. Also I like the fact that musically I didn't hear anything that grabbed me quite as much as the Beatles, the Rolling Stones and the Beach Boys and at that point in time the lyrics didn't really mean anything to me because I'd just jot them off—all sort of 'Moon/June' nonsense. So at the time I wasn't really equipped or prepared for someone like Dylan. It was only later on, during his mid-period, that things like 'Positively 4th Street' and 'Like A Rolling Stone' made me sit up and take notice.

ZZ: So to get back to the story—you met Billy in Paisley?

GR: Yes he was playing with Tam Harvey and they were called the Humblebums, a successful folk duo in the west of Scotland. They'd made a name for themselves in Scotland and had recorded that first album for

Transatlantic. So through a mutual friend, Danny Kyle, I met Billy. He asked me along to see a Humblebums concert and I'd never been involved or had anything to do with folk music at this point. But I said O.K. and went along to this concert where Billy and Tam were on, and Billy and I met and again something else sparked that was magnetic. We liked each other and got on very well, and then most of the things I was writing were just on acoustic guitar so he said, 'Why don't you join us?' and I said, 'Right'.

I must admit at that point in time it was solely for the money because I was stony broke and I knew how much they were earning. But at the same time it was also good for me because I'd never had the experience of just going to a folk club and singing a song on guitar where people actually sit down and listen—so that was an eye opener to me, it was fantastic. In that particular period I wrote some of my best songs. But anyway Billy and Tam had recorded an album, and as a threesome we worked for about six or seven months and then things just came to a head. Initially Billy and Tam had a routine worked out but after a while Billy and I decided we should leave Tam, so we told Tam he should go.

So Tam went and as a twosome we recorded the next Humblebums album *The New Humblebums* album was my first venture onto record. [Harvey later showed up playing steel guitar with a band called High Speed Grass who were based in commune-style cottages at Torbane, Kirkcaldy. The affectionate name was provided by Hamish Imlach, members included Davy Craig, Robin McKidd and Sid Cairns, and patron in chief was Rab Noakes.]

ZZ: That was an amazing album and I think it surprised a lot of people. But it involved you coming to the big city and becoming involved in the wicked commercial side of life.

GR: Well I'd been in London before many times. I used to hitch-hike to Cornwall when I was about sixteen and seventeen and would always come to London, so that wasn't new to me. But I was quite overawed by the record business although at the same time that had always been my burning ambition to get a record contract, to be quite honest that was probably one of the reasons why I joined—or at least it was always in the back of my mind that they had a recording contract and I could get my songs down on tape. I'd never had that facility before and I was desperate to do it. So I was happy about *The New Humblebums* album.

ZZ: Was this the point when you decided to pack your bags and move south?

GR: It's not too far short. In fact it was about eight or nine months later.

ZZ: Were you aware of this great eccentricity you were portraying by your own incongruity when you came to London?

GR: Yes, well London was a different thing . . . but let me tell you about me and Billy first of all. The thing that attracted us first and foremost was a recognition of each

GERRY

other's talent. Billy was honestly the funniest guy I'd ever heard and we had a great humour thing going because I could make him laugh which was good. So we had this immediate rapport and I know he loved my songs and respected the talent I had for writing songs. I don't know—I think we just recognised each other. I was always supposed to be the introvert one and he was the extrovert although between us it was nothing like that, in fact the roles could swap entirely depending on where we were. But on stage it was always that kind of thing. Billy had all the stage presence and he would get the whole audience going and leave it open for me to come forward and sing a song.

ZZ: Did you ever have your act off to the point where you were giving feed lines and you were working to a rehearsed routine?

GR: It verged on that towards the end and it was that I reacted against because I didn't want a sort of Laurel and Hardy thing because that's what Billy had had with Tam and they were quite happy with that. But I didn't want to get involved as a feedman.

The first two years were great though because it was such an incongruous kind of relationship or at least that's how it appeared on stage and it's only when I look back I can see the attraction it had for people because I could sing a song and make them feel emotionally totally different and then Billy would emerge and take them to a different kind of emotional thing. It was quite a precious thing really.

ZZ: On record Billy's songs were always noticeably the weaker. How did you feel about that?

GR: Well I never reckoned Billy's songs and nor did he—he never took them that seriously either but he wrote them and they filled up five or ten minutes.

ZZ: I always thought that was a shame because I respect Billy's talents but the songs on those two albums—they were like chalk and cheese. Somehow Billy's songs always seemed to be written with a live audience in mind—to be performed live rather than preserved on record. Yours were out and out pop songs.

GR: That's right. But it never really worried me at all. I don't know, looking back maybe it should have done but I was only really concerned with getting my songs down and I knew that what the Humblebums were about was primarily a stage thing. In a sense Billy could never show his true mettle on record in just the same way that I could never show mine on stage because I was always much too uptight and shy and introverted on stage.

ZZ: Did Billy's super-extrovert manner drive you even further back into a shell?

GR: In a sense it did because . . . you don't compete with a guy like Billy on stage. So I decided I'd just sing my songs and I'll stand or fall on that. It was usually O.K. because my songs were strong so I usually relied on that to get my personality across.

ZZ: Which of those songs in particular mean a lot to you looking back?

GR: There are three or four . . . still . . . that was a happy period in my life and I feel good about all of those songs. I still sing those songs and if you're an artist and a writer and you still sing songs from way back it must say something.

ZZ: Did you sense that you were starting to get recognition as a songwriter, because I remember people started referring to you as the new McCartney.

GR: Right, there was all of that. I think there was in some ways—at least there was in Britain and amongst the music press and so on. I personally never felt any different although it was lovely to get that kind of reaction to the first songs that appeared on record.

Anyway, maybe it was because of the good reviews that the first album got that put the pressure on us but in any case Transatlantic then wanted us to do this and do that, and at that point we were still both out in Scotland, playing folk clubs as a duo. The fault was mainly mine because two or three of the songs I'd written called for more than just Billy and I so when we attempted to do them on stage with guitar and banjo it was impossible.

Nat Joseph, who is the head of Transatlantic, was also our manager, and he came up with the idea of us forming a backing group which we did and it was a total disaster. We started working England a lot more and the continent, but by that time the thing that had existed between Billy and I which was a very, very fragile thing had been destroyed. It was the whole swing of the pendulum because once there was a backing band with drums and bass and stuff Billy didn't feel equipped musically to handle the thing. How was he going to go to Amsterdam for f**k's sake and get this thing across? Even in England it was hard.

Well, we recorded the second album which was even more poppy, using drummers and bass players and electric guitars and the whole thing, and it was after that that we decided to go our own separate ways. It was a mutual decision.

ZZ: So to put that whole period in perspective, the first album that you did was basically just you and Billy . . .

GR: Yes, the only other person on it was a bass player called Darryl Runswick but he played bass and piano. That was all—just the three of us involved.

ZZ: What about the second one?

GR: Well we had Terry Cox on drums, Bernie Holland on guitar, I played bass . . . there were a whole lot of session musicians, mainly on my tracks.

ZZ: You were almost expected to have a hit single at that point. Transatlantic put out 'Shoeshine Boy' with a lot of confidence . . .

GR: That's right, they put out 'Shoeshine Boy'. I mean at that time it was still really

just the two of us before we formed a backing band, but the studio was a whole different kettle of fish because I would arrange Billy's songs and pick musicians and stuff and he would take care of things on stage.

ZZ: The second album didn't get quite the same recognition or acclaim.

GR: No, it didn't, but a lot of the songs on that album I still love. I mean you must stand by your work but by the second album it was getting more and more ridiculous and absurd because we functioned independently in the studios.

ZZ: Do you think you'd outlived the name, the Humblebums?

GR: Honestly and truly I think it was only really a stage name—and just for me and Billy on our own because it really was a genuine coming together of two totally opposite people who met somewhere. The common ground was the humour because offstage we laughed all the time. But after that album we decided to call it a day. Although I'd had three or four years involved in the folk scene my roots were in pop music really. Everything I'd heard had come from that side but I never really felt out of place in a folk club because songs like 'Look Over The Hills And Far Away' were written with that in mind and a lot of them were written just for acoustic guitar. Really I welcomed the challenge but at the same time there were many many influences that I needed to get out of my system.

I wanted to use a good band behind me, drums, bass, electric guitar, the whole bit because I knew I was capable of writing other kinds of stuff. But that whole period I remember because I was introduced to so many superb people—I mean just people as people, Bert Jansch and John Renbourn. Forget the music, I mean just as people although it comes out in Bert's music. I look back on that whole period with great affection.

ZZ: Before we pass on can you tell me about the band you and Billy formed and how you went about it?

GR: It was a very haphazard group. It was really about the time of the second album and with 'Shoeshine Boy' out as a single obviously we couldn't go on stage with a guitar and banjo and play 'Shoeshine Boy'. So it was suggested we form a backing band, and as usual when suggestions come from quarters other than the artist it was a total failure.

So we held auditions in a place called Studio 51 just off Leicester Square and the auditions lasted about two days. Everybody was terrible anyway but we picked the best because we had a lot of embarrassment on stage because Billy felt totally out of his depth and so did I—just for Billy's sake.

ZZ: I should imagine that financially it was a bad move.

GR: In every respect it was a bad move. The thing is in Scotland we could go out for £30-

RAFFERTY

£40 just in a small club but we could do concerts for about £100 and we used to do a lot of concerts. So financially we were much much better off as a duo because we had no overheads, we had no nothing. We used the hall p.a. or the other group's p.a. and we'd get paid cash on the spot. But after that working with a whole band and for a record company you don't see cash on the night anymore.

ZZ: So who was in that first band?

GR: There was a guitarist called Baz . . . I'll tell you I don't remember their second names. There was Eileen who was a blonde girl who played piano and she'd been with that girl group She Trinity before joining us. The drummer was Jimmy . . . Jimmy . . . Jimmy Tagford, that's it.

ZZ: Then you went on tour with Fotheringay—it was their first ever dates.

GR: Yes, that was a bit later. The Fotheringay tour was quite a good tour actually, I remember that. But they were strange days. Jimmy's girl friend was a striptease artist and we always had to go down and pick her up. We'd sit for f**king hours waiting for her to finish her spot with Jimmy saying "She won't be long now".

ZZ: So that first tour was almost like a farewell tour as well?

GR: Yes, in a sense it was. We both knew we had to finish it.

ZZ: What were your reactions towards the record company at this point?

GR: It's hard to say. Billy and Tam had been with Transatlantic so I had no option. In honesty I couldn't wait to leave Transatlantic which after the second album I intended to do at the earliest moment possible. After Billy and I made the official split we were both still contracted to do albums.

It reached ridiculous stages—I mean because we'd organised this whole band thing on the road, both of us were broke and we could have been earning much more as a duo just working the folk clubs. Do you know we could have earned £200-£300 a week each, easily, and really without putting ourselves out.

As soon as this whole band thing came together we were broke. We were getting a retainer from the accountant guy at Transatlantic and we were going in every Thursday to get £25. F**k it, I could have been sitting up in Glasgow earning more.

Eventually it came to a head because the guy who was booking gigs for us . . . he would try and book us into the best gigs he could but occasionally we would end up at gigs that were a totally incongruous setting for us. In fact one night we were on with Van Der Graaf Generator and some ridiculous heavy band and there was a spate of gigs like that that were a whole waste of time us even going there because the audience certainly didn't want us. It was just frustration upon frustration working this treadmill and know-

ing we could do better, so eventually we turned up to a gig one night and it was the same kind of scene—there were about three or four really heavy acid rock bands on and I said to Billy "Let's forget it", so we told the guy we weren't going to do it and he threatened to sue us.

So we went back down to London next day and Transatlantic had a fit. Our retainer had already been cut to £20 because the money wasn't coming in and then the wages were stopped altogether.

At that point Billy and his wife Iris had a flat in Finchley and I was living in a rented house in Tunbridge Wells with my wife and kid and we were totally broke—a month in arrears with rent. Both of us stood outside that office in Marylebone Road and looked at each other. After three years there we were stony broke—and literally neither of us had a penny in our pockets. So the only thing we could do was . . . although we'd decided to split at that point was to dive back to Scotland and work the folk clubs for five or six months just to get some money, so that's what we did. Both of us borrowed our train fares home—I borrowed our train fares from my brother and Billy borrowed from his cousin and we went back to Glasgow and worked for four or five months solid just to earn some money.

I'd met Roger [Brown] at this point but me and Billy just worked on our own. Both of us stayed with in-laws and we worked for about four or five months and amassed about a thousand quid. So we said we'd split then because we knew that would keep us going. Billy stayed in Glasgow and I still had this house rented in Tunbridge Wells but I didn't know what I was going to do. I wanted to work with a band and with guys like me who wrote songs and did everything and the first guy that sprang to mind was Rab Noakes because I'd met Rab two or three years previously and we'd always got on well. We spoke off and on about getting things together and we'd done a few gigs occasionally. So I contacted him and asked him how he fancied forming a band and he said "Right".

We decided to go down to England and all of us travelled together—Rab, myself, my wife, my child went back down to Tunbridge Wells and I also met up with Joe Egan again during this period. I'd been out of contact with Joe for about three years—all the time I'd been working on the folk scene. In the meantime he still had his daytime job and was doing gigs at weekends on the Mecca circuit, singing in front of big bands and he was getting well pissed off with that. He got married and moved down in the space of a week so everybody descended on Tunbridge Wells en masse, and Roger Brown, who I'd met whilst I was with the Humblebums was still in London so the four of us had this plan of forming Stealers Wheel. So that's the next phase. Phew!

ZZ: Right we're getting on. How had you met Roger?

GR: I met him one day in Transatlantic. His brother had been at some university in North Carolina and Mick McDonagh, who had worked for Transatlantic, happened to run into him and he said, "I've got this brother who plays and sings and he's coming to

England quite soon" and he gave him my phone number to contact me. In fact Roger had wandered in that day straight off the plane from America and I wandered in and met him and asked him where he was going that night and he had nowhere so he came back to my place. He'd got his guitar and he started singing away and he was great. He ended up staying a couple of months.

ZZ: Stealers Wheel. Yes, a lot of great plans, mostly hatched at Mooney's in the Strand if I remember rightly?

GR: The initial concept was, but plans went wrong. Initially it was Joe, myself, Rab and Roger Brown and we didn't have any management at this point so the first thing to do was look for management. We came across Ricochet so that solved that problem.

ZZ: How did that happen?

GR: Well two or three months before that Rab and I started doing gigs just as a duo to earn some money, and we were calling ourselves Stealers Wheel at that point. Ray Williams heard us when we played the Lyceum, and a few days later we had a whole string of dates in Scotland, so they sent a telegram to Rab's house in Scotland asking us to go and see them.

There was an immediate good feeling so we rehearsed for about two or three months and the management got us all equipment but we still needed a drummer. Now in this period of rehearsal Rab decided that he wanted to work on his own and that he didn't quite fit into the thing so he left, leaving myself, Joe and Roger Brown. So we started to audition drummers and bass players. We went through stacks of people and eventually for the sake of . . . whatever, we roped in Iain Campbell [Iain was an old friend of Gerry's and Billy's from Glasgow who can be seen leering off an old folk sampler called *Scotia Folk*. He also appears playing bass on Billy's live Transatlantic album.]. Iain suggested a drummer he knew, a guy called Eddie somebody-or-other from Germany. Ricochet were happy because finally it was a complete band and the whole thing was organised and they were anxious for us to get on the road. We did three or four gigs together and everyone felt that Roger as a lead guitarist wasn't making out so all of us decided to tell him and he was sacked for want of a better word, which takes nothing away from him because he was superb in his own right.

So we started auditioning guitarists one of whom was Paul Pilnick who played on the first Stealers Wheel album and he was the first breath of fresh air really. He'd been with the Big Three years and years ago and various bands, and he'd been in Germany for four or five years playing in different bands. But the management wanted us to get things organised so all along the line there was compromising because of time and we needed the money. So what could we do? These people were paying the rent every week. We did some gigs together around Christmas '72 in Plymouth and the Cornwall area which was a total disaster because the band had never really rehearsed because of all the pressures and stuff.

GERRY

So we came back to London after doing some gigs in Glasgow and decided that the whole thing was a shambles and we'd start afresh. So we told him he must leave and the drummer we got shot of as well, so that left Joe, myself and Paul Pilnick. So the three of us at the Pied Bull in Islington spent about a month auditioning people and one of the people we auditioned was Rod Coombes who was a good drummer and another guy we auditioned was a bass player called Tony Williams who'd been with many bands and he was O.K. By this time we'd signed a record contract with A&M, and Joe and I had had to write songs in this period . . .

ZZ: In the meantime, of course, you'd fulfilled your Transatlantic contract with that solo album *Can I Have My Money Back*.

GR: Oh yes. That's one of my favourites. I think it's the best thing I've personally done, and I think it still stands up pretty well. I think they were a good collection of songs that I wanted to put across.

ZZ: Were they all fairly recent songs or songs that you'd saved up?

GR: They were all pretty recent. I wrote them all in the space of three or four weeks and that was probably due to the feeling in the house at the time because I was there with my wife and my kid and Joe and his wife and Rab were all there so it was a really crazy atmosphere in the house.

ZZ: Yet it could have been less than satisfying as you were recording it to get out of your contract.

GR: Yes, that's right. I did feel that because I had to get out of the contract. But I wanted to do something that was good because I don't like to put anything to record that I don't feel is good. But I was immensely pleased with that album because it worked so well—I just don't think Transatlantic had the facilities to back it up. But I did love that album and I still love it. But even at that A&M still had to pay £3,000 to Transatlantic to get out of my contract—money that I still owe A&M so there was all that going on. However, we carried on and Stealers Wheel was Paul Pilnick, Tony Williams, Rod Coombes, Joe and myself and there were various record companies who came along to hear the sort of stuff we were doing, one of which was A&M and they made the best offer.

So it came to the time to do the first album and honestly again there was this terrible pressure from the record company and management. We had two or three weeks' rehearsal and even the bloody songs weren't finished—we had about six or seven songs finished and four or five in various half stages. Producers had been talked about and many names had been bandied about—people like Gus Dudgeon, Tony Visconti and a whole stack of people but it never ever clicked relationship-wise and somebody suggested Lieber and Stoller—I think it was Robert, one of our managers.

I didn't know them personally but I knew what those guys were about because as a kid all the Drifters and Coasters records . . . I always looked to see who wrote things. So

these guys came over to see us and we got on pretty well so we decided to do the album with them. We went into the studio and recorded the first Stealers Wheel album under great pressure—half the stuff was actually finished in the studio.

ZZ: Overall the relationship with Lieber and Stoller wasn't that good I believe.

GR: No, it wasn't.

ZZ: In any case the first Stealers Wheel album came out and things started to happen in the States. I mean it didn't actually really happen for you here did it?

GR: No, it didn't happen here. But to go back a bit, just before the completion of the album I was going through a terrible depression, I was very mixed up and confused as a person—I needed time and it seemed to me that the whole thing was getting totally out of hand and out of other people's hands. I was comparing it to the situation at Transatlantic and I could see exactly the same thing happening. You start off with a good idea or a few good songs, and more and more you see it get into the hands of people who have total control, and you have no control at all. I decided to leave the band because I honestly couldn't stand it anymore, and I did do.

So the album came out and two singles came out in this country, there was 'You Put Something Better Inside Me' and 'Late Again', both of which flopped, and then there was 'Stuck In The Middle With You' in America which went to number two. I was in a strange state by this time and I was back up in Scotland—but I think that gave me a lift, I think that's what I needed to get out of the depression I was in. I mean I felt part of 'Stuck In The Middle' since I'd written the bloody thing.

So the manager came on the phone again and said, "Look this thing's taking off, what are you going to do?" and the guys wanted me to come back to the band again so I joined the band because it really looked as if the whole thing was going to be good and we could go over to the States and cash in. Anyway, I came back because it couldn't have been worse than the period when I was out of the band, and so Stealers Wheel was reformed. But again it was the same old shit . . . "Well now the single's number two in the American charts we can go over there and clean up on a two or three months' tour, come back, we'll do a European tour, do London, do Glasgow, do Birmingham, do Manchester, back over to America in a few months' time bang bang, blah-blah . . . and all the problems are solved."

But the artists didn't see it in those terms. O.K., you can do it in a recording studio with the time and facilities, but as far as going out live it was a total joke.

ZZ: Why was it a joke?

GR: Because we didn't have sufficient time to rehearse really and other things as well. The band had been put together hastily.

ZZ: But the line-up had already changed, hadn't it?

GR: Oh yes that's right. While I'd been away Tony Williams had been given the heave-ho and they'd brought in a new bass player Delisle Harper and to fill my position they'd brought in Luther Grosvenor alias Aerial Bender. So that was the situation I went back to face. So now we had about five rhythm guitarists all turning up on stage to play 'Stuck In The Middle With You' [loud chortles]. In the period I'd been away from the band Joe had also been going downhill mentally so by the time I got back he was all set for splitting because he could take no more.

So we stopped to think and decided, "O.K. it's you and I anyway"—Stealers Wheel always was myself and Joe and since we were sick of the whole f**king muddle we decided to do it on our own.

ZZ: You never played America but you did some press interviews there. Right?

GR: That's right. We never played there but we did the promotional thing there. Anyway that takes us up to the second album. We did that one (*Ferguslie Park*) on our own with session musicians which I think was a good album and then after that, because we hadn't been on the road for about nine or ten months, we were getting pressure from the record company but we wanted to do it right this time because we'd been so sickened with the whole Stealers Wheel thing.

ZZ: You also had varying amounts of success with the next two singles—'Everybody's Agreed That Everything Will Turn Out Fine' and 'Star'.

GR: That's right. 'Everything Will Turn Out Fine' was a bit of a disaster because Lieber and Stoller, being of the old school, decided that we should follow up the first hit with the same kind of thing. So Joe and I had written this song 'Everything Will Turn Out Fine' and our own interpretation of the song was . . . you remember the Everly Bros' 'The Price Of Love', well more that kind of thing. But by the time we came out of the studio they'd made it sound more like 'Stuck In The Middle'. So we thought "Fk this, here's another situation where it's getting out of control so we'll get shot of them too"—it seemed this is what we were constantly coming up against.**

Anyway we recorded the second album just with Mike Stoller, and even then we had problems just with Mike Stoller as a guy because he had to rule the roost. The album came out and they released 'Star' from the album which did fairly well here and on the continent and it also did fairly well in America—it went into the top fifty anyway.

So after 'Star' took off we both sat down to work out what we were going to do. And we both decided that we'd start work on a new batch of songs. We were totally pissed off with everything, Lieber and Stoller, our management, everything . . . But at least we were continuing to create which is what we were supposed to do anyway. So we started off writing new songs and informed everyone that we wouldn't work with Lieber and Stoller again because of their overbearing attitude in the studio.

RAFFERTY

I mustn't be too unfair to them though . . . in terms of the first album they were good at getting sounds and I can't take that away from them but at the same time they are of the old school and because they write songs themselves they don't take it very easily having artists tell them the way a certain song should be. That's where the aggro started because it was songwriters versus songwriters, and because they'd been immensely successful writers and producers they weren't going to take notice of Egan and Rafferty for f**k's sake, who had proved nothing so far.

We decided after the second album that we were going to record an album and take time to form a band and go on the road. So somebody suggested Mentor Williams' name. Mentor came over and we got on really well, he's a lovely guy and we enjoyed working with him. We finished the songs, started work on the album, and halfway through the album I got a phone call one day and someone told me that Ricochet our management had just liquidated—so that just put the whole f**king thing on the slates. We were owed a great deal of money. We also didn't have any management company any more so the idea of having a band on the road . . . you need an office to organise these things. So that's the story up to date [loud waves of crazed, sardonic laughter emanate from Rafferty].

ZZ: So this happened right in the middle of

recording and it must have stopped any plans you might have had for putting a band together.

GR: It did, and through no fault of ours because sincerely we wanted to go out with a band. We were going to use the same guys as on the album—Andy [Steele] on drums and Dave [Wintour] the bass player and I had a guitarist and pianist in mind. We were really looking forward to doing it but apart from all the money we lost which is by the way, we needed an office—a base just to work from and organise things from which we didn't have any more so everything was just up in the air.

That was last August/September and we had no managers at all, since then we've only had lawyers so there's all that going on.

ZZ: When you look back at the last four years have you made any money out of the business?

GR: I'm stony broke, totally broke. Maybe we've just been unfortunate but I know a lot of other artists in the same boat—the stories some people could tell.

ZZ: O.K., let's just talk briefly about the future.

GR: Stealers Wheel will always be there because me and Joe are very very close friends,

but we've decided right now to do separate albums. The Stealers Wheel thing will be left open and thankfully I still seem to have been writing really well for the past five or six months—that's one thing I was determined upon.

ZZ: Do you discipline yourself when you're writing?

GR: Yes I do, I must do especially in the light of those kind of things happening. If you sit at home and just think about it . . . you have to get back to what you do and why you do it in the first place.

ZZ: Do you think you're finally in a situation where you'll get out on the road—there's a lot of people who would enjoy seeing you live.

GR: There's a very real prospect. As I say we both plan to do solo albums and I hope that'll be in the immediate future. At this moment in time I don't even know if it will be with A&M but in any event it will be within the next three or four months and I'm just looking for an opportunity to get back into the studios. If I can set up a new deal then it'll solve a lot of financial difficulties and just give us some kind of financial basis again to get on and do the job.

☐ JERRY GILBERT

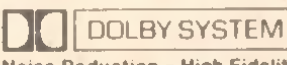
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MOONRIDING WITH GROCER JACK Keith West Recalls

MOONRIDER have had tenuous ties with *ZigZag* since before they were born. John Weider forecast their birth in ZZ42, the group played a short set under a different name at our fifth birthday party at Dingwalls, and there's always interest among what we laughingly call the staff about their doings. As John Weider told his story before, this time the job goes to Keith West.

ZZ: Let's start before Tomorrow . . .

KW: Before Tomorrow, there was the In Crowd, and before that, it was a group called Four Plus One, which was a rhythm and blues band, which was more or less a rip-off of the Stones. Junior, the bass player from Tomorrow was in it right from the start, but he was playing guitar then, lead guitar, and we had a drummer who wasn't very good, and a bass player who had a great image, but wasn't a very good player. He went to do something with his friends, and got himself jailed for four years. And that's when I found Steve Howe. This was about ten years ago . . .

ZZ: Where are you from?

KW: Dagenham, Essex. The first group I was in was with Tony Colton, and he used to live round the corner. I was a Teenbeat—I don't think I was a Crawdaddy at this stage. We used to get people from the shops coming down to play with us. Guys from Selmers, like his sidekick Ray (Smith), and Paul Kossoff was working there at the time as well, although he never actually played with the band. It was a very loose kind of band, and nobody ever got paid any money . . . The first serious band was Four Plus One. When that became the In Crowd, Steve Howe joined the band.

ZZ: This was designed to play at places like Blaises, I suppose?

KW: Yeah. The sound developed from Chuck Berry and things like that, and we did start to write one or two of our own. Then there was a big change to the mod era, with the Who and so on, and soul and Wilson Pickett, that kind of thing, and we picked up on that at an early age. I thought, with material by Otis Redding, Wilson Pickett, Bobby Bland—all that kind of stuff. We used to get them pretty quickly, like the Byrds' 'Why', which was a pretty big number of Tomorrow's, we



found on the B side of a McCoy's single.

ZZ: Who else was in the In Crowd?

KW: Steve, and John . . . Junior from Tomorrow, that is. His real name was John Wood. The last I heard of him, he was working at Victoria Sporting Club as a croupier. He met a girl who was a croupier, and he decided to take it on, and she taught him a few tricks, so he took it up himself, and just left the music business. The drummer was a bloke called Ken Lawrence. [The In Crowd made a couple of singles for Parlophone. The first was a cover of Otis Redding's 'That's How Strong My Love Is' backed with a self-composed song whose title has been lost in the mists of time and the second was also a cover, this time of 'Stop, Wait A Minute', apparently another cover of an American soul act, but by an artist long obscure, with a James Brown song on the B side. Also, it's worth noting that Four Plus One made a single, engineered by Glyn Johns and produced by Ian Samwell, of 'Time Is On My Side' (Stones, Moodies and originally Irma Thomas), and 'Don't Lie To Me' (Chuck Berry). The inevitable question—anyone with copies of any of these records who feels disposed to sell, lend or swap, please contact me. Unlike Dr Hook, I'm not a millionaire, though.]

ZZ: As there was a natural evolution from the In Crowd to Tomorrow, why did you change the name?

KW: We were getting nowhere as the In Crowd. We'd released those singles, which didn't do anything, and we were starting to make an LP. But they lost interest in it, and it was just a change of mood in the whole music thing. People were getting bored with not going down well, and people just not being interested. We just evolved from that.

ZZ: So you changed from the soul material to . . .

KW: It was when we started doing our own stuff that it changed really. I got a batch of about three or four songs together, and we decided to keep the rest of the set in, and do these four numbers. We all got a buzz off playing those, so we just carried on finding more stuff like that. Like 'Why'—we wanted to get more tracks like that together. We

never recorded that one, and it's a shame, because it was a good number.

ZZ: Who was writing for Tomorrow? Is your name Hopkins?

KW: Yeah, mc. I don't know why I credited myself as Hopkins then. It's strange—I've never been able to work that out.

ZZ: Who's this cat Burgess, who wrote with you?

KW: Ken's a friend of mine. I've known him since I was about eight years old, and he was in the band with Tony Colton as well. He comes from Dagenham, and he's now producing Zzebra. He's got into production now, and got himself out of his rut.

ZZ: Why, after the lack of success previously did you decide to stay with Parlophone?

KW: Well, they liked the band and everything, and we got with the Brian Morrison Agency, who had the Pretty Things and Pink Floyd and things like that, and we were playing some pretty good venues. Our image just kind of evolved—it didn't change overnight or anything, we just gradually built up our own material and started playing more and more of that. When Twink joined the group, it got the image of the band together. That was when the group changed, and Twink had lots of ideas for things onstage, like mime and everything, which was a bit weird at first, but we just let him do what he wanted in the end. We thought that was the only way it could work out. But he was really good for the band, Twink.

ZZ: Who's Roger Jennings, who wrote the sleeve notes? [Which are Andrew Oldham weird.]

KW: Nobody, just some guy. Like that picture on the front of the sleeve—we never even saw that cover beforehand. I saw one drawing of it, and then the next day, it was being printed up! We hardly had any say in it at all. And he wrote the sleeve notes. I think he was a friend of Mark Wirtz', actually, because Mark didn't always let us know what was happening.

ZZ: Is that where you met Mark Wirtz?

KW: Yeah. When we wrote 'My White Bicycle', we went in to make a demo of it, and

there were two or three producers interested in the band, one of whom was Norman Smith [Hurricane]. We did some test tapes with Norman, but he decided he didn't like it in the end, and he had the Floyd anyway. Steve had been doing some sessions, because we never had any money, for Mark Wirtz, just pop sessions, and Mark had heard some of the songs, and wanted to come down and see the band. He liked it, and put it to us that we could make an album if we wanted.

ZZ: He was a big deal at that time, then?

KW: No, nothing at all. He was mainly a pop writer, who was into all sorts of things like classical music as well. He was a German from Cologne, and he had a few disc jockey themes going on the radio, and I think he was trying to be a bit of a Tony Hatch, actually. Then Twink gave him some acid, and he changed overnight. He was getting into 'Teenage Opera', and 'My White Bicycle'—it was the same with Norman Smith, a really straight guy, with a bunch of people like the Floyd. He didn't know what was happening for the first year!

ZZ: This was 1967, and Tomorrow had a lot of things going for them, so what happened to you?

KW: Yeah, we were doing really well. We were starting to get some good gigs, and people were coming to see us, and talking about the band. We were so disappointed with 'My White Bicycle' not doing anything. That was what mainly, I think, had a big knife in the back for the group, and my single going so big, which was a one-off thing completely . . .

ZZ: How did that evolve? It was the same time as Tomorrow . . .

KW: It was just a loon, something to do for an afternoon. Mark had a backing track on a tape, and he said to me, 'I've got this line 'Grocer Jack', this character, and I want to get this Teenage Opera together', and I thought, 'Wow, he's going a bit far out'. I really did. But he had some good ideas, and I just knocked off a lyric on it, sung it in the studio. I think they actually wanted Cliff Richard to do it, or someone like that really, but they just happened to like the voice, and it came out, and I was just working in the band. All of a sudden, it just took off.

ZZ: Then you had to make a whole *Teenage Opera* out of it . . .

KW: Yeah. Well, then I had to decide what I was going to do—go on with that career, because Brian was trying to buy me three-piece suits, and get my hair cut, saying, 'Listen, you can make a fortune with this', and the band were saying, 'We don't want you to leave', and it was terrible. I didn't really want to be a solo star, or whatever, and when I think back, it screwed it all up—I screwed my own career up, I screwed the band up, and just disappeared for about a year, did nothing. I just lived with Steve, and we just fooled around, and didn't do anything at all.

ZZ: Were you playing guitar or bass or anything?

KW: No, that was when I learned to play guitar. I just sat around for a year doing



nothing, and I picked one up and started to play chords. Junior was playing bass, and Steve guitar at the time.

ZZ: Then you had to do a follow-up 'Teenage Opera' single called 'Sam' . . .

KW: Which was great. I thought it was very good. That was more of a step in the right direction, but of course, that one didn't sell, so again it was frustrating.

ZZ: Did you in fact write a whole opera?

KW: No, we only got to about one side, probably, but they were quite long tracks.

ZZ: Did you have to work from a story of the whole thing?

KW: No, it was pure fluke all the way through. It was a backing track, a lyric, then I had these kids singing on a tape, and I thought it would be a neat idea to try them out on the record, and that was what I think sold it. Then we got big ideas from that, mad ideas, and went into the studio and did it. 'Sam' was just about a train driver, and we had sound effects and things.

ZZ: Was that the end of 'Teenage Opera' after that single?

KW: Yeah. Mark started cutting singles on his own at the end, as Philwit and Pegasus.

ZZ: Which was you and Mark, wasn't it?

KW: Yes, but I really didn't have much . . . He did one called 'Weatherman', which I thought was awful, and I didn't want to be involved with it. Then we started rowing, and all that . . .

ZZ: He did 'Sha La La Lee', didn't he?

KW: Yeah. I only did about two as Philwit and Pegasus. The name came—Philwit was a conundrum on Mark Wirtz. It was quite a short thing. He started to blow it, I think,

He got worried about the opera not being popular, and started to blow it, and he just started doing anything that caught his eye, any track that he thought might be a loon to do, and there was nothing to link it together, it was just aimless, just pushing out this track 'Weatherman', which had a load of clocks on it and things, then he'd do something else. By that time, I was really fed up with the whole thing.

ZZ: So you were living with Steve for quite a while?

KW: A good year, yes.

ZZ: Was that during the time of Bodast? [Steve Howe's next group.]

KW: Right through Bodast. I produced the Bodast album. It was never released. They played the Albert Hall with the Who and Chuck Berry on the same day as the Stones in Hyde Park, and they did the Speak and a few other clubs. I got a bit of a buzz off it. Producers came down to see them, and John Peel liked the band, but the record company by that time was defunct. MGM, it just died. In fact, Tony Colton and Ray Smith were working for the company as well, as Poet and One Man Band.

ZZ: Who else was in Bodast, apart from Steve?

KW: Curtis Maldoon. Dave Curtis and Clive Maldoon, who have never done anything big, but they've done a few albums, been around a bit. People in the business know them.

ZZ: So by now this was 1970, and you had been living with Steve, and you were getting a lot of royalties from 'Teenage Opera', and then other royalties from the Tomorrow album?

KW: We were living off the 'Teenage Opera', but I don't think I've ever seen a penny from the Tomorrow album. It's amazing.

ZZ: What else were you doing at that time?

KW: After the Bodast album, I got back together with Ken Burgess, and we tried to get some ideas together on a new project we had, writing songs. Some people had asked us to write some songs. Andrew Oldham was in the country at that time, and he had a couple of the songs, so we went down to the studio with him, and recorded three or four songs. Some of the songs later turned up on an album I did with Ken, but nobody was interested in it in England for some reason. There was no direction, no band to go with it, just a couple of guys writing songs, and they thought it would be better to put it out under my name in Germany, which was where it came out, but it was a Burgess/West album.

ZZ: So you spent two years doing very little really?

KW: Yes, but trying to get things together.

ZZ: Were there some collaborations with other musicians which didn't work out?

KW: Yes, but nobody very exciting, and no one I can remember the name of. The thing was that Tomorrow was a very close band. We were all doing our own sort of thing, and to get characters like Twink and Junior in a band, we knew was going to be really difficult. It was a shame, it really was.

ZIGZAG 55/Page 27

A NECESSARILY

BRIEF LOOK AT THE CAREER OF LARRY KNECHTEL



What have 'River Deep—Mountain High', 'Good Vibrations', 'MacArthur Park', 'Never My Love', and 'Bridge Over Troubled Water' got in common? Well a guy named Larry Knechtel played keyboards on them all. He's been involved with some of the most important figures in American music over the last ten years—such as Phil Spector, Brian Wilson, Jimmy Webb, Paul Simon, and many others. Yet, he still remains unknown unlike so many other Los Angeles session musicians who have become cult figures over the past few years.

ZZ: How did you get into the music business?
LK: Well I started working in bands when I was in high school.

ZZ: Where and when was that?

LK: Los Angeles around '55-'56. Then I started doing a few recording sessions, getting five dollars or so doing demos. I remember I did some work with Johnny Otis.

ZZ: Were you only playing keyboards at the time?

LK: Yeah.

ZZ: Then what happened?

LK: I got out of that and joined Duane Eddy's band. I went with him for five years. I'd been playing keyboards for him and he decided for economical reasons to cut down to four pieces. So rather than firing me, he handed me the bass and said 'learn this'. I took it home and messed with it and I had kinda liked it anyway, so I played bass with him for a couple of years. Then he quit going out on the road.

ZZ: Was this the time you first got into session work?

LK: Yeah. Phil Spector was a guitar player and Sandy Nelson a drummer in some of the bands I'd worked in previously, and these guys started getting into the record business. So they started calling some of the people they knew. I did a lot of the Ronettes and Crystals things. 'River Deep—Mountain High'. Some of the Righteous Brothers records.

ZZ: Was Leon Russell on keyboards as well at this time?

LK: Yeah, Phil couldn't pick out any one keyboard player, so he used three of us.

ZZ: Who was the third?

LK: Al DeLory, who went on to producing Glen Campbell, amongst others. Glen was also on those sessions playing guitar as a matter of fact.

ZZ: This was 1963?

LK: Yeah.

ZZ: Then came the *Shindig* TV series?

LK: That was my first steady job. It was the first time I could go out and buy something on credit.

ZZ: Who was in that band?

LK: A guy named Richie Frost played drums. Glen Campbell, Jerry Cole. Leon Russell was playing piano. I was on bass. Delaney Bramlett was in on that. Oh—and Joey Cooper and Bobby Sherman. And when Leon quit Billy Preston came in.

ZZ: How long did that last for?

LK: About a year and a half. At that time I wasn't known as a bass player, but after that I started getting a lot of bass gigs, because Ray Pohlman who was the bass player at the time was so busy arranging that I got a lot of the spillovers so to speak. Then Leon Russell quit working shortly after that and I got a lot more keyboard work because he had been the number one keyboard player in town at

that point.

ZZ: When did the Hal Blaine, Joe Osborne, Larry Knechtel section get together?

LK: A Johnny Rivers album was the first time they actually put that band together. It was a rather schlocky album too. Anyway it worked really well, and Lou Adler who produced that was getting really hot with the Mamas and Papas, Barry McGuire and all these different people and so we got used a lot. Do remember that there's not just one set of session guys in L.A., there's seven or eight. So Hal, Joe and I, had quite a run of it.

ZZ: Was most of your work at this time with Lou Adler then?

LK: I was doing a lot of other things too, but that was probably the best time. The most successful was that Lou Adler, Jim Webb, Johnny Rivers, Bones Howe era—monetarily speaking too.

ZZ: So who else were you playing with?

LK: Well I did a couple of albums with the Beach Boys. *Pet Sounds* and a couple of earlier things. I played organ on *Good Vibrations*. Sometimes Carl would play but most times they would use studio people. I liked working with Brian until he went a little bit berserk. Enjoyed him a lot. He's pretty far advanced harmonically speaking. He knows his music.

ZZ: You won a Grammy for your arrangement of 'Bridge Over Troubled Water'.

LK: I played piano on that. I did several things with Simon and Garfunkel. Oh—and I did some things with the Association. 'Never My Love', 'Windy' and a couple of other tracks.

ZZ: This policy of using studio musicians was prevalent in the mid-sixties. Why?

LK: Some of them, such as the Mamas and Papas, walked into the studio off the street, and didn't have bands of their own, so they acquired them after they had success as a record act. The Association were different. The producer there decides who's going to play what. Actually the guys in the band were there in the control room and it was uncomfortable even though you knew them.

ZZ: But was it because they weren't capable of playing the material?

LK: I don't know for sure, but presumably the producer felt so. We did a lot of records with Bones.

ZZ: So who was on 'Never My Love'?

LK: Hal, Joe and I. And Mike Deasy played the guitar parts.

ZZ: What are they all doing now?

LK: Hal's working with John Denver. He's gone kinda downhill. He's quit listening, lost interest. I don't know. He's not the drummer he used to be.

ZZ: He's in his forties now. No doubt he's mellowing somewhat. He can't be in touch with some of today's music.

LK: Yeah, I suppose so. You see he came from the big band era. He never really was a rock 'n' roll drummer.

ZZ: His drumming on 'MacArthur Park' was pretty nice. What about the others?

LK: I haven't seen Joe in about eight months. He and I used to be pretty close. We always had a certain rivalry because I played bass too. I miss him quite a bit. He's now living in Nashville. He doesn't do any sessions there though. Joe got kinda bitter. I don't know what the situation is. He comes up to L.A. and works on the Carpenters' stuff.

They use Jim Gordon now instead of Hal. Mike Deasy lives near me now. He's an old friend. He was one of the first guys I worked with in one of those combos I mentioned earlier. Jim Horn's another one. Mike and I have known each other for twenty years. He left L.A. before I did. He didn't keep his ties as well as I did. I've been back quite a lot, but I think he's only done a Jackie de Shannon album recently. He's writing mainly now.

ZZ: He had an album out in the States a couple of years back called *Letters To My Mind*.

LK: Yeah, it didn't do very well.

ZZ: What made you sacrifice session work to go out on the road with Bread?

LK: Well I got bored with it and I got tired of playing other people's music all the time. David [Gates] approached me in '72 and I had been doing studio work for the previous ten years, so I thought I'd do something different. I had been thinking of playing live again because I had missed that, and I had been on the road a long time previously with Duane. But it didn't quite work out to be as I expected.

ZZ: You replaced Robb Royer?

LK: Yeah.

ZZ: What happened to the drummer, Mike Botts?

LK: He's doing a few sessions and trying to get into producing. Other than that I don't know. We became pretty good friends because Griffin and Gates were the songwriter heroes and I've always been a sideman and I prefer that. I like being in the background and so does Botts. So we hung out together.

ZZ: James Griffin had a solo album out here last year. What's he done since?

LK: He's done another one. He did one of my songs on it and I helped him out on that.

ZZ: You haven't written that much in fact, have you?

LK: Oh I've always messed about. I wrote some with Duane way back. Most of my songs are crazy and not fit for commercial purposes, but I don't care. I do it for the fun of it. If I was dependent on it for income I suppose I'd straighten it out, but I don't enjoy doing that though.

ZZ: What else do you play apart from keyboards and bass?

LK: Oh a little of everything.

ZZ: You play quite a bit of harmonica, don't you?

LK: That started on *Shindig*. They didn't have a harmonica player for economics again and they would try and dig out as much as they could from us. It was kinda fun as long as nobody ever took it seriously. But then I started getting a lot of calls from guys who would write out parts for me and crap like that and I said "Hey man, I can't do this shit", which put me off a bit.

ZZ: When did you first start playing piano?

LK: Well I never took lessons or went to school or any of that shit. I started messing around with the piano in my grandfather's house. I'd go and play things off the radio and so my parents thought maybe we ought to get a piano for him, and they did. I got into rhythm and blues real heavy and then I started whacking at it a little more. But I wish now I'd had some formal training. It would have been a big help.

ZZ: How old were you?

LK: About ten.

ZZ: Jimmy Webb told me recently that in terms of technique he learnt everything from you and that several other keyboard players studied your style.

LK: I've had some licks stolen if that's what you mean. I'm real sloppy and it has a certain charm I suppose. I'm not really precise because I've had no formal training. I think he's saying that to be nice. We used to play together a lot. And he always used to come over and ask how do you do this and that and I'd show him, and it was something I didn't think of much at all. But Jim's improved immeasurably because I remember how he played when I first met him and he's been working on it. He's pretty good now.

ZZ: You played harpsichord on 'MacArthur Park', didn't you?

LK: Yeah, and Jim played piano. Fortunately I'm fairly quick on my feet as I've got perfect pitch, and because of that every thing kinda came easy. He'd play things you couldn't write down on paper, well you could, but you didn't because it would scare the crap outta you. But I could pick it up. So we did a lot of two keyboard things together because of that. After a couple of times I'd get it and ignore the chord sheet because it was probably wrong and so it worked out well anyway.

ZZ: Obviously there's a different technique in playing harpsichord.

LK: Yeah, and it's a little bit of a drag because with a piano you have control over the volume. Harpsichord is—well, it's a beautiful instrument, I love to hear it but I don't particularly like to play it. And it shows up every single mistake. You have to be precise to play it, and I'm not precise.

ZZ: What's your favourite keyboard instrument?

LK: I like organ for lead, it's a little more expressive. I think that guitar is probably the best instrument there is for lead playing.

ZZ: Do you have much control over what you play in the studio?

LK: With solos they just leave you alone. Most of the producers I've worked with, Richard Perry and people like that, learn to put it down on tape pretty quick and not mess me about, because if I start the repetition process I start finding some safe licks to play and it's not usually as good as the more spontaneous things.

ZZ: Are you still doing sessions?

LK: I'm doing some, but I've kinda cut it out since I moved away. I worked on Cher's new album. I got into a real rut and when the group broke up I didn't want to do that again all the time, because it got to the point when if it wasn't fun it was pure hell and some of the producers and people you work for aren't much fun, and I felt at that time I didn't have to do it. But even when you pick and choose you're sometimes wrong.

ZZ: It must be quite a sweat to come down and do session work in L.A.?

LK: It's only two hours. I'm a hundred and twenty miles north of Seattle about two miles from the Canadian border, up in the mountains in the middle of nowhere.

ZZ: Have you got a studio there?

LK: Yeah I have, but so far it's not worked out too well. I also run cattle. It's a money losing proposition. I subsidize it with the music, but I like it. It's really pretty.

ZZ: So what have you done up there so far?

LK: I did a Barry McGuire album, and also Mike Deasy's wife for RCA. We did a couple of other things which were pretty bad.

ZZ: Have you finished the Deasy album?

LK: Yeah, last December. It's for Terry Melcher's company Equinox. I can't see a release date for it though. They're having hassles with RCA. It came out pretty good. Mike wrote most of it, with a couple of things from Kenny Rankin.

ZZ: What's Terry Melcher doing? You were on his last album last year I think I'm right in saying?

LK: Yeah. He was working on some cuts, but with Terry you never know until it's done.

ZZ: What sort of music do you personally like to listen to?

LK: Well I don't buy albums. I should but I don't. As I say I like rhythm and blues, not modern day rhythm and blues. I don't go for that Motown plastic crap. I prefer the rock groups now. I like Zeppelin a lot. I've liked a couple of Billy Cobham albums. The L.A. Express—The Crusaders. Anything that produces a definite emotion.

ZZ: And what about your favourite musicians?

LK: I like playing with Jimmy Gordon. Dean Parks, Larry Carlton, and Louie Shelton are three of the finest studio players. The calibre of those three guys is incredible. Elvis' bass player is incredible. Actually I played with Elvis a couple of times. Anyway his bass player, Jerry Scheff, is incredible but he doesn't pursue it very hard. He and Ronnie Tutt (Elvis' drummer) together—wow! Jerry and Leland Sklar are my two favourite bass players.

ZZ: You now have a hit in America as a producer. Is this where your future lies?

LK: Jay Senter and I did 'Chevy Van' two years ago, and it's done real well. I fact when I finish the tour with David, I'm going into the studio and doing an album with Sammy Johns. So that's what I'm doing in the immediate future. I'd like to develop my own personal playing as well as produce. They're two different entities, because my own personal playing and songwriting are crazy. There's no place for them in the commercial world but I enjoy them.

ZZ: So you do enjoy producing?

LK: Well you have total control which is kinda fun. After you've been on one side of the glass as long as I've been it's neat to go on the other side. The responsibility lies there. On the player's side of the glass I like it great, because you play, you get paid and you get done with it. The producer takes the damn stuff home with him. He's gotta live with it till it's finished and that gets a bit heavy. Especially when it goes on for a month or so. I don't see myself doing more than three or four projects a year. I did four last year. Because I like the freedom of playing for the fun of it, and as a producer you have to say "No, that doesn't fit here", I have to go on the other side of the glass and play to get it out of my system.

ZZ: So what comes after the Sammy Johns album?

LK: I don't know. I'd like to spend the summer on my ranch. I haven't done that yet. It's the best time of year there. But you have to eat.

□ DAVID ANDERSEN.



SAY HELLO TO...

Phil Manzanera

Roxy Music are a conglomeration of many forces. While Bryan Ferry as stylist, writer, singer and designer is the centre point of the band (like Jagger with the Stones), the others—Eno (for a time, his relationship to Ferry bears similarities to Jagger's and Brian Jones), Andy McKay, Phil Manzanera and Paul Thompson have played and still play an equally important if more back-seat orientated role than Ferry.

When Pete and John formed ZigZag back in 1969 Roxy Music were no more than a twinkle in Ferry's eye—if that. Not until three years later, concurrent to Bowie's rise to fame, did Roxy Music become a name with 'Virginia Plain' and their first album, *Roxy Music*.

Since then, four Roxy albums and six 'solos' (including Eno's) later, they have proved themselves to be one of the great innovators to British rock music in the seventies—no one has achieved their fusion of elements from the fifties and sixties with such seventies 'style' as they have done.

Discounting Eddie Jobson, Phil Manzanera was the last to join the original band when it was felt that Davey O'List (previously with the Nice, now Jet) didn't fit in. And Phil brought with him musical tastes, preferences and styles that blended in perfectly with the approach that the others were taking. One of the interesting things about listening to his solo album, *Diamond Head*, and the Quiet Sun album—Quiet Sun was the band he was in prior to Roxy Music which they decided to reform for a one-off album—is the way in which it helps to complete the Roxy Music jigsaw.

Phil spent most of his childhood in various parts of the Americas—Columbia, Cuba, Venezuela, Hawaii (hence 'Hula-

Kula'); the *Diamond Head* of the title is in fact the name of a mountain peak in Hawaii near where he lived. We started off talking about the effects his childhood environment had on his music, particularly when he started coming to school in this country.



IT WAS quite a cultural change—spending the holidays in South America and going to school in England (at Dulwich College). It was then that the idea sank in to be a rock star. I'd spend all my money on records—the Beatles and Stones—and the whole rock thing just seemed to be the most exciting thing that was happening. I just got drunk on the whole

experience.

What about the South American music? Did that affect you too?

Very much so. You just can't ignore it really. In many ways it's a lot like rock music because it's such a strong physical thing. You get people dancing at parties from five years old to sixty—dancing in the same way, wiggling their bums and really getting into the physical thing. It's fun music—there for enjoyment and it's just something you can't avoid. It's one reason why rock music has taken such a long time to catch on there because they have their own form of music which appeals to young people as well as old. In England there wasn't a music that united everybody. The main thing there is big bands—congas and brass—playing quite a free style and doing lots of solos, like on soprano which is something you only usually get in jazz circles.

Quiet Sun evolved out of the band that you had at school, Pooh and the Ostrich Feathers; what sort of stuff were you listening to at that time?

Nearly everything. The first Soft Machine album and the whole psychedelic thing had given us a good boot up the backside musically and had opened things up for us. We listened to all types of stuff—West Coast, and East Coast, United States of America and Electric Flag. After that we went through a period where we'd get together—this was just after leaving school—and we'd try to listen to as much different music as possible. Anything by the great 20th century classical people to the most obscure electronic records. It was like a musical university—in fact we'd try to freak each other out with all these incredible records just trying to broaden our horizons and be aware that all this other great music existed and wasn't confined to just rock music. I suppose it must have gone in somewhere because it started to seep out.

It was really a period when we tried to learn as much about music as possible—we even wrote scores out trying to be super-clever!

What about the transition from Quiet Sun to Roxy?

Well towards the end of Quiet Sun, which happened just before I joined Roxy (Bill MacCormick, the bass player went off to join Robert Wyatt in Matching Mole) we were getting into rockier things—like 'Frontera' and 'Alma' from *Diamondhead*, which we had put on a demo for Warners. Anyway we'd been playing very tricky music for twelve months and you tend to go through a complete reaction.

It was great going to Roxy which was basically very simple and depended on people playing simple things and getting an overall sound rather than people playing intricate solos. It was much more of a textural thing with them than Quiet Sun.

How much was Roxy a contrived thing?

Well when I first came into contact with Brian and Andy, it already seemed to me that they had this idea of a group that they would like to see on stage. There were certain things they wanted to achieve with a band that hadn't been done before in rock. I had lengthy discussions with Brian and seemed

to agree with a lot of their ideas.

From the business point of view it was worked out so that it would happen. Brian had been to EG—our present management and who everybody said was the best—twice before they accepted us. Although a fair amount of money was put into the band, there was obviously quite a lot of pressure put on, being unknown commodities to finish the first album (recorded in February 1972). I mean there's stuff on that album which I wish we'd had the time to remix.

What about the whole glitter and image thing?

I think a lot of people were initially put off by Roxy, particularly in America where they couldn't understand us at all on the first tour, but here as well.

The glitter thing was good at the time. Before gigs when we were all nervous it gave us something to do before we went on. We'd just sit in front of the mirrors and put on all this make-up and stuff. It was theatrical besides being novel but since then it's just got totally debased and anyway by the time of Eno leaving and *Stranded* we had decided to change anyway.

As far as the image thing goes, it should always be balanced with the music but the music should be the predominant thing which is the way in practice things have worked out. The music was got together long before the image thing was and only then to draw people to the music. Once you've got them there, let them judge for themselves. Roxy were never hyped because there was always good music there.

Do you think the rise of Bowie helped?

Yes, to a certain extent. He asked us to be the support act for him at the Rainbow but the press also found this complete new thing to write about and because there were a lot of new journalists around at the time, a lot of publicity generated of its own accord.

What about the policy of putting out singles that weren't on albums?

Well the *Roxy Music* album was released in April and was selling reasonably well until we released 'Virginia Plain' in the summer which was a hit and which helped the album incredibly. I mean we did have a definite policy of releasing singles that weren't on the albums. We felt that singles had been frowned on for some time at that period which is ridiculous because there have been so many great singles in the past. After all it's a completely different art form to albums. You've got to get everything in in three minutes or so. It's rather like the difference between writing a short story and a novel.

But you never felt that you bastardised yourself?

No, not at all. At gigs it was strange and bizarre—but nice because you'd get an audience of young people at the front that gradually got older towards the back and those two audiences had never met before. It was very rewarding together with the fact that I've never played anything in Roxy that I haven't wanted to play. I've always had my own part to do. It could be that the chord sequence was very straight and I've stuck my guitar part on top which was maybe a bit weirder and then somebody else

has done something a bit weirder on top of that. But having that freedom means that whatever you play is naturally yours and there is no conflict because you are doing what you want to do.

Of the original Roxy, four have now made solo albums. How important is it for you all to have an outlet outside the band?

At the outset Roxy was meant to be six strong individuals who each had a common link within the band but who also had totally different musical backgrounds and interest. Obviously there would be some things that would appeal to number one person that might be anathema to say number three person. Obviously you are bound to write some material that won't fit in with the rest of the band and it's good to have an outlet because if you keep in to yourself everything that you write, or just leave it at home then it can be very frustrating. By doing solo albums you can get the material out and you don't feel that frustration about everything being subservient to the group. Hopefully the solo albums will act as a kind of safety valve.

Do they help in any other way?

Yes. We have all gained lots of experience from working outside the group with slightly different people—being in charge of a project totally on our own and taking all the responsibility and having to learn about the minutiae of making albums. I've really learnt a hell of a lot by producing my album—and about myself as well; about how much you can take, your physical endurance and how to work with other people and get the best out of them, learning about the desk itself and working with an engineer besides technical knowledge about arrangements.

You also learn to try to detach yourself from the whole thing and to put things into perspective and to stop yourself from thinking that something's fantastic when it clearly isn't. I had a couple of tracks on my album that I didn't put on and I'm so glad now that I didn't put on, but which at the time I wondered "Should I, shouldn't I?" Fortunately I axed them, but that's usually what a producer will do for you.

Is *Diamondhead* the first production job you've done?

No, I've worked on Cale's *Fear* and some of Eno's. And of course we all chip in on Roxy albums.

But does your increasing awareness of the producer's job, particularly on a technical level, help your playing?

Yes it does really because if you know how to get something on tape you are one step ahead automatically. There are certain things you can do with a straight guitar sound by using the deck. Take 'All I Want Is You' and 'Out Of The Blue' from *Country Life*. The first—that particular solo I'd worked out before at home. I knew what I was going to play but there are certain techniques that I'd picked up like double-tracking. If for some reason you double-track slightly out of time, you produce natural phasing and there's a bit where it comes out of a heavy section into the verse again which I really like. It's come up something like a synthesizer but it was just natural phasing slightly out of

time.

That's the kind of thing that one learns—also knowing that a certain rhythm guitar pattern can fit in well, and if you double it, it will sound even better. I've learnt a lot from Chris Thomas who is going to be doing the new Roxy album.

Have you always wanted to do a solo album?

Yes. We've had the material around from Quiet Sun but have never had the opportunity to record it. I mean it's all four years old and my album really acts as a trailer to the Quiet Sun album that we recorded at the same time as mine. 'East of Echo' incorporates themes from the Quiet Sun album, in fact bits from my album are bits from the Quiet Sun album. At the time people just didn't understand it all but today it's a bit more understandable to record companies who have had all those kinds of bands come up since then.

Could you have tackled either of the albums before?

No we couldn't have. The first time any of Roxy even had been in the studio, except for Paul, was on the first album and I certainly wasn't proficient enough as a producer.

Originally my album was going to be five instrumentals and five vocals. The Quiet Sun album on the other hand is all instrumental basically. They do compliment each other really—one is the black and white version while mine is the technicolour one I suppose.

My album has lots of smooth sounds, violins, while the Quiet Sun album has lots of fuzz basses and hard-sounding guitars and fuzzed organs. It's totally different really. But as far as the vocal thing goes on my album—I had certain songs which I thought would be right for vocals.

Take 'Frontera' (which incidentally Bill MacCormick contributed to as it's one of the numbers we performed in Quiet Sun)—I gave it to Robert (Wyatt) and asked him to write some lyrics with a Latin American flavour—I wanted a Latin American feel running through the whole album be it lyrically or rhythmically. Anyway when he sent it back it was all in Spanish which was great because it's ideally suited for harmonies.

Then there are the things with Eno. The way we did those was the way we worked on his solo albums; basically hybrid numbers that we have built on in the studio and then let them develop out of the initial reaction and substituting something on to the original idea.

What about 'Lagrima'?

Well in fact 'Lagrima' used to be the opening number on the Quiet Sun set and in fact on the Quiet Sun album you can hear it played through synthesizer and echo box. The Quiet Sun album is strictly speaking a Quiet Sun album as opposed to a Phil Manzanera—with all the material being four years old it is largely a nostalgia thing.

Finally, which of the Roxy albums do you find the most satisfying?

It's impossible to say because it's impossible to look back and say "That's perfect". And in any case if you really felt that you'd made a perfect album, you'd lose all impetus to do another.

☐ JONATHAN MORRISH



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| 27 Jimmy Page, Bridget St John, Procul/Traffic Tree, Ducks Deluxe, Kinks, Steve Stills, Byrds Part 1. | 41 Quicksilver, John Martyn, David Blue, Free, Moby Grape, Michael Fennelly, Byrds Story Part 7 (!?!) |
| 28 Led Zeppelin, The Nitty Gritty Dirt Band, Kim Fowley, Stealers Wheel, Kevin Ayers Tree, Byrds Part 2. | 42 Nick Drake, Albert Hammond, Moby Grape, Dr Hook, Free, Lovin' Spoonful, John Weider, John Stewart |
| 29 Genesis, Everly Bros, Eagles/Burritos Family Tree, Silverhead, Johnny Speight, Beefheart, Byrds Part 3. | 43 Tim Hardin, Jackie Lomax, Bees Make Honey, Man Tree, Love, Sopwith Camel, Townshend, Steely Dan |
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| 31 Sold out completely. | 45 Russ Ballard, Bruce Springsteen, New Riders Chart, Dead Sound System, Poco Chart, Bert Jansch |
| 32 Pink Floyd, Steve Ellis, The Story of Spirit, Clifford T Ward, John Cale, Roy Buchanan, Byrds Part 6. | 46 Phil Lesh, Rick Nelson, Ron Wood, Poco, Kevin Ayers, Leonard Cohen, American Newsletter |
| 33 McKendree Spring, Robert Plant, Boz Scaggs, Clarence White, Steve Miller/Sir Douglas Quintet Tree | 47 Grace Slick, Rick Nelson, Redwing, Keith Richard, Chilli Willi, Roy Harper |
| 34 Sold out completely. | 48 Jesse Winchester, Butts Band, John Sebastian, Arthur Lee, Neil Young, Curt Boetcher, Tim Buckley |
| 35 Sold out completely. | 49 Gene Clark, Home, Biff Rose, Ray Davies, Jess Roden, Nick Drake, Curt Boetcher |
| 36 Van Morrison, Stan Tracey, Kevin Coyne, Grateful Dead Part 2, Byron Berline | 50 Linda Ronstadt, Lindisfarne, Nico, Neil Young, Little Feat, Sneaky Pete Kleinow, Arthur Lee |
| 37 Charlie Watts, Mighty Baby, Nils Lofgren, Grateful Dead Part 3, Country Joe McDonald | 51 Dr Feelgood, Wishbone Ash Part 1, Norman Greenbaum, Ian Hunter Family Tree, Gentle Giant, Henry Cow |
| 38 Quicksilver Messenger Service, Richard Greene Tree, Ben Sidran, Loggins & Messina, John Stewart | 52 Lou Reed, Wishbone Ash Part 2, Country Rock, Caravan, Burritos, John Cipollina, The Strawbs Part 1 |
| 39 Michael Nesmith interview, Steve Miller, ZigZag Poll, Ralph McTell, Evan Parker | 53 Genesis, Pure Prairie League, Country Rock, The Magic Band, The Strawbs Part 2, Jesse Colin Young |
| 40 Dave Mason, Michael Nesmith: post-Monkees, Peter Hammill, Macon, Georgia | |



ALBUM OF THE CENTURY!

posn	Results of Zigzag Magazine readers poll - July/August 1975 mg/pt	votes
1	FOREVER CHANGES.....LOVE	452
2	HAPPY TRAILS.....QUICKSILVER	413
3	DESPERADO.....EAGLES	404
4	LIVE DEAD.....GRATEFUL DEAD	385
5	THE NOTORIOUS BYRD BROTHERS THE BYRDS	381
6	LAYLA & other assorted love songs....DEREK & the DOMINOS	371
7	ELECTRIC MUSIC FOR THE MIND & BODY CJOET FISH	368
8	BLONDE ON BLONDE.....BOB DYLAN	352
9	ASTRAL WEEKS.....VAN MORRISON	348
10	GRIEVOUS ANGEL.....GRAM PARSONS/EMMYLOU	347
11	AMERICAN BEAUTY.....GRATEFUL DEAD	341
12	CALIFORNIA BLOODLINES.....JOHN STEWART	334
13	SAILING SHOES.....LITTLE FEAT	315
14	AFTER THE GOLDRUSH.....NEIL YOUNG	312
15	SGT PEPPER'S LONELY VS.....BEATLES	306
16	IF ONLY I COULD REMEMBER DAVID CROSBY	300
17	HIGHWAY 61 REVISITED.....BOB DYLAN	289
18	CROSBY STILLS AND NASH...CROSBY STILLS & NASH	286
19	SURFS UP.....BEACH BOYS	273
20	PET SOUNDS.....BEACH BOYS	261
21	FOR EVERYMAN.....JACKSON BROWNE	249
22	L.A. WOMAN.....THE DOORS	240
23	AND THE HITS JUST KEEP ON MICHAEL NESMITH	232
24	BUFFALO SPRINGFIELD AGAIN BUFFALO SPRINGFIELD	231
25	ELECTRIC LADYLAND.....JIMI HENDRIX	226
26	EAGLES.....EAGLES	211
27	SKULL & ROSES.....GRATEFUL DEAD	207
28	EVERYBODY KNOWS THIS.....NEIL YOUNG	200
29	TROUT MASK REPLICAS...CAPT BEEFHEART	197
30	A GOOD FEELING TO KNOW.....POCO	192
31	COUNTDOWN TO ECSTASY...STEELY DAN	180
32	WORKINGMANS DEAD.....GRATEFUL DEAD	176
33	MOONDANCE.....VAN MORRISON	171
34	WHITE ALBUM.....BEATLES	165
35	THE BAND.....THE BAND	164
36	TASO MAGO.....CAN	163
37	AFTER BATHING AT BAXTERS JEFF AIRPLANE	157
38	DIXIE CHICKEN.....LITTLE FEAT	154
39	LIVE AT THE FILLMORE.....ALLMAN BROTHERS	141
40	I WANT TO SEE THE BRIGHT RICH & LONDA THOMPSON	139
41	WHOS NEXT.....THE WHO	113
42	YELLOW BRICK ROAD.....ELTON JOHN	110
43	TOMMY.....THE WHO	107
44	HOT RATS.....FRANK ZAPPA	103
45	BEGGARS BANQUET.....ROLLING STONES	101
46	BOZ SCAGGS.....BOZ SCAGGS	98
47	PIPER AT THE GATES OF DAWN..PINK FLOYD	97
48	SAILOR.....STEVE MILLER BAND	95
49	MUSIC FROM BIG PINK.....THE BAND	92
50	SWEETHEART OF THE RODEO.....THE BYRDS	91
EXTRA	Eat a peach / Velvets first / Ziggy Stardust / Cant buy a thrill / Court and Spark / Pure Prairie League first / Led Zeppelin 2 / Feats dont fail me now / Crown of Creation / Stormcock / Liege and Lief / The Doors first / Fixing to die / Into the purple valley / Gilded Palace of Sin / SP	

this page is a bit of a mess... done under considerable duress... what do you think we are - machines?

August 10th Sunday. 11.15 pm. No sooner had Frame and I rolled in, completely biotto, after spending the evening with Dave Stopps & Budget at the Dark Lantern taking medicinal ale into our systems, than Childs phones to say that copy date is tomorrow morning at ten! Awfully decent of you to give us such adequate notice, old chap! Pissed or not, the show must go on... so once again we are reduced to employing the services of this cheap scribe - but no matter... onward! Hello again from starlit Bucks County - home of the Friars Duck.

Once again, response to our poll was most impressive (and to answer a common request - yes, I know the cost of postage is frightful, but due to limited man hours, it is just literally impossible to collate more than one category a month - so you'll have to invent new ways of obtaining stamps).

The album of the century class, results detailed herewith, revealed in somewhat more dramatic terms than I'd dared to hope for, that the hardcore Zigzag reader remains a paragon of good taste. (This is not to say that my scale of preferences tallies with the general consensus... where, for example, are 'The Wild the Innocent and The E Street Shuffle', 'Sweet Potatoes', 'John Phillips the Wolfking of LA', the first Neil Young, 'Blood on the Tracks', the Shangri Las, etc etc).

It's interesting to compare the results with those of our late 1971 poll - if you have a copy of ZZ 23, you'll find them therein.

For this month's category, please send me your list of nominations (10 names in order of preference) for ACE CAT OF THE CENTURY - the persons (male or female, in or out of the rock world) who have most enriched your/the world. A weird category - but an interesting one, which will exercise your minds I'm sure.

Due to Frame's departure for the New World and my decision to examine a few unspoiled areas of this fair and sceptred isle, I shall be operating from a new base - so please send all entries to The Famous Mac Garry, Earth Records, 72a Friars Square, Aylesbury, Bucks. This shop, one of the smallest in the civilised world, is run by Zigzag writer Paul Kendall - he of the encyclopaedic rock brain.

There is no journalism award this month - I can't think of any staggeringly brilliant epics lately... maybe next month will be a bumper.

Lot of unsatisfactory books out at the moment. The NME Book of Rock is rather vague and inaccurate (he says, with charitable smirk) - far better and more detailed is a Danish Rock Encyclopaedia edited by Zigzagger and info-junkie Jan Smeum... get it from Compendium and learn to read Danish. Ritchie Yorke's biography on Van Morrison is interesting, but so superficial... for instance, he skims over 'Madame George', one of the greatest tracks ever, in a few cursory quotes and sentences... if Van wasn't talking, why didn't Yorke seek out some of his mates?

Enough of this moaning. Look after yourselves, my friends. See you next month - and thanks for your continued interest in the poll... keep them entries coming, and don't forget my new address. Right, I'm going to bed. (And so am I).

his mark Mac
(illiterate clod)

RECORDS



Kursaal Flyers

CHOC AWAY
KURSAAL FLYERS
UK Super 2330 101

IT ALWAYS HAPPENS that whenever the loose ensemble of people who contribute to *ZigZag*, and their friends, associates, chauffeurs and bodyguards get together for one of our frequent marathon drinking sessions, one of the prime topics for discussion is the Kursaal Flyers. Indeed, the Flyers' drummer, Will Birch, a man of great wit and limitless exuberance, is often a partaker in these revelries, and his obvious commitment and belief in the Kursaal's music is shared by one and all. I can speak only for myself now, but I find it thoroughly gratifying and pleasing that in the wake of the very sad demise of Chilli Willi there is now a band to warm our hearts in the same manner and with the same friendly spirit. The bands are not to be com-

auty, visually and musically, that the end result is finely textured, disciplined and thoroughly unimagative music grafted onto songs of immense quality and appeal. Evidence for all this can be found on their debut album *Chocs Away*, which I think is quite magnificent.

The songwriting team of Will Birch and guitarist Graeme Douglas is obviously an important and influential asset. They wrote seven out of the eleven tracks (although Paul Shuttleworth had a hand in 'Now I'm Back'), and their conception is immaculately tasteful and full of character. The execution of these songs is for the most part equally impressive, but the production (by Hugh Murphy) sometimes leaves a bit to be desired. For example, I find the way that Shuttleworth's vocals on 'Pocket Money' and 'Speedway' are recorded, with their echoey, hissing sound, quite distracting, and 'Pocket Money' in particular, which is a very clever and amusing song, is spoiled by a rather vacuous production. The notorious 'Kung Fu' is also subject to weird mixing whereby the introduction is considerably less familiar as the theme tune to the TV series than it is when performed on-stage. But put in an overall perspective, they are the only major criticisms and at the same time they're minor one. There are at least six superb tracks on this album, as accomplished and varied as any one band could possibly produce.

'Pocket Money' opens the album and is possibly a bad choice to do so mainly for the reasons mentioned above, and it leaves you anticipating something less from the rest of the album than you'd expected, although it does feature the first of Graeme Douglas' frequent stunning guitar solos. 'Hit Records' follows with some degree of improvement and by now it's noticeable that a girl chorus



pared now of course. The Willis had their own special brand of humour, stage presence, and exceptional musicianship, and the Kursaal Flyers have theirs. Each member of the Kursaal plays an equally important role in their music, and discounting the obvious flamboyance of lead singer Paul Shuttleworth, there is no one person to be singled out; and yet each has such a strong person-

making seductive noises has been featured on both tracks. As if to rid the album of its mistakes right at the beginning, 'Kung Fu' is the third track, and from then on it's plain sailing. An excellent country song called 'Tennessee', the title track—an energetic piece of banjo virtuosity from Ritchie Bull, and 'Speedway' (their current single) close side one, while perhaps the album's loveliest

RECORDS

number, 'Brakeman' opens the second side. Excellent vocal work and some quite delightful guitar playing distinguish this track which is followed by 'Now I'm Back'—a slow country ballad featuring the steel guitar of Vic Collins. The last three cuts contain two of the album's most memorable highlights; there's 'Yellow Sox'—a really great teenage High School song replete with lines like 'If your daddy's outside waiting at the car/ Don't you let him see your boyfriend drinking at the bar', and some more decorative girl chorus noises. Second from last is a Graeme Douglas composition, 'Silver Wings' which is finished off by another banjo solo from Ritchie Bull, and that leads into 'Cross Country'.

Connoisseurs of yet another great South-end band, Legend (now defunct), will recognise this Micky Jupp song as being on their album with the red boot on the cover (excellent record), and the Kursaal have taken it, accentuated the beautiful riff that runs through it, and have come up with a breathtaking version. For the first time on the album, the band breaks loose with the kind of vengeance that gives you the impression that they've been waiting to do so all the time. The guitar solos and improvised ending add to and prolong the excitement, and on this track more than any other, there's a very definite indication to the uninitiated of what the band are capable of doing and in fact what they are doing 'live'.

And that's where we come back to that same old thorny problem I suppose. How does a performing band like The Kursaal make the successful transfer to the recorded medium? Well, apart from one or two deficiencies, born I suspect more from inexperience than lack of judgement, I think they've done it as well as anyone can ever hope to do. 'Chocs Away' could have easily been the best British album of the year without any question, but as it is it's just going to be one of the best. The Kursaal Flyers themselves though are already among this country's premier ten bands... they're not just another pub-band made good, but a major attraction with a hell of a lot going for them. They're fine musicians with a lot of character and personality both as a band and as individuals, they write great songs, and they're already an A-1 *ZigZag* band destined for fame and fortune!

□ ANDY CHILDS

Roger Daltrey

RIDE A ROCK HORSE
Polydor Deluxe 244 2135

WELL, it just had to be a good album didn't it? With a producer like Russ Ballard, the golden voice of Roger Daltrey and a collection of songs such as we have here, the chances of the end product being anything short of excellent were pretty remote.

The album opens with 'Get Your Love', which you'll no doubt recognise as being Daltrey's current single. Written by Russ Ballard, it is one of the more energetic tracks on the album, with some of Daltrey's characteristic harsh vocals backed up by Ballard's excellent guitar and backing vocals from



Kokomo. Although this was the track chosen for the single, there are still a couple more which could easily have been chosen in its place. One of these is my personal favourite, the Phillip Goodhand-Tait composition 'Oceans Away'. It's a really beautiful ballad, recorded with the simple accompaniment of Goodhand-Tait's piano plus strings and woodwind and Daltrey's voice brings out every drop of emotion in the song, sending shivers up and down your spine. Certainly one of the most moving songs he has ever recorded.

Bugatti and Musker's 'Milk Train' is written from the point of view of a young singer experiencing the traumas that go hand in hand with life on the road, providing Daltrey with a chance to show off his best Cockney accent. In doing so he adds to the sense of pity evoked by such lines as 'Some joker threw a firework from the gallery/I can hear him scream, I wonder what he wants from me' and once again there's another piece of short effective guitar from Ballard.

But with an album of such high quality as this it's pointless to try to put a finger on any particular aspect that's more outstanding than the rest. Suffice to say that Daltrey's treatment of all the songs is consistently good.

Russ Ballard's contribution to the album's success cannot be overstated either. His production is superb, never drowning out Daltrey's voice but at the same time bringing out every little detail in the backing. Just listen to that lovely percussive cowbell sound on 'Walking The Dog' and you'll see what I mean. His contributions as a songwriter are worth a mention too. Besides 'Get Your Love' there's his beautiful 'Near To Surrender' and 'Proud', which has an infectious, thumping beat running through it.

Paul Korda's contributions are also worthy of note, especially his 'Hearts Right' which, thanks to Daltrey's treatment of the song, comes across perfectly. Likewise his excellent 'Feeling' which has the added bonus of a nice piece of guitar playing from Clem Clemson.

But in the end it all comes back to Daltrey, for it must be admitted that he is one of the finest rock singers this country has ever produced. He's come up with an album full of beautiful songs and his treatment of them, combined with the obvious talents of such people as Russ Ballard, Dave Wintour, Henry Spinetti, Alan Brown and Stuart Francis, make *Ride A Rock Horse* into one of the best solo albums you're likely to hear for some time.

□ TREVOR GARDINER

Earl Scruggs

THE EARL SCRUGGS REVUE
ANNIVERSARY SPECIAL - VOLUME ONE
CBS 80821

WITH AN all-star cast that includes Joan Baez, Bonnie Bramlett, Johnny Cash, Leonard Cohen, Charlie Daniels, Ramblin' Jack Elliott, Larry Gatlin, Doug Kershaw, Alvin Lee, Rober McGuinn, Jim Messina, Tracy Nelson, New Riders Of The Purple Sage, Don Nix, The Pointer Sisters, Buffy Sainte-Marie and Loudon Wainwright III (that's only touching the surface—there's also fifteen other "guests" making an appearance), one can justifiably come to the conclusion that *The Earl Scruggs Revue—Anniversary Special: Volume One* could be a triumph of mind shattering proportions or the most disastrous bomb of our times. Personally I feel that it falls between the two camps, but more about that in a moment. Firstly, for the uninitiated, a little about Earl Scruggs...



Ask any enthusiast about Scruggs and, if he/she is a diehard traditionalist, the result would probably be hand gesticulations of despair. It's been over five years since he split from his former musician Lester Flatt—a colleague of some twenty years standing—and much water has passed under the bridge that once saw the duo performing as back-up musicians to the commercial innovator of bluegrass music, Bill Monroe. Flatt went his way continuing along a familiar musical pathway whilst Scruggs—acknowledged by many, public and musicians alike, as possibly the world's finest exponent of the banjo—gathered his family around him (Randy, Gary and Steve plus Jody Maphis, a friend of the family and son of another traditional country act, Joe and Rose Lee Maphis) and created a hybrid out of basic country sounds and contemporary rock beats. In the States the transition has been successful and, whilst winning over to young audiences on their stage appearances, have always managed to collect a number of "guests" during their recording sessions. In Britain, however, the Earl Scruggs Revue is still sadly underrated: they've lost—for the most part—the pure country following but haven't managed to capture any new audience. What is needed is a UK tour—so how about it someone?

Anyway, after much rambling, back to

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RECORDS

Anniversary Special: Volume One which, if the title is any clue, must be paving the way for a follow-up. I hope so, for I found it an immensely entertaining and listenable, if not completely satisfactory, 36 minutes of spontaneous jamming from the "guests" on hand. The album's shortcomings, and I'll emphatically state that they are minimal, is that *too often too many* of the "guests" make *too brief* an appearance, and frequently in a completely supporting role. But that, I suppose, was the intention of this anniversary gathering and a fitting salute to Earl Scruggs in the eyes of his fellow musicians.

It's often been stated that Scruggs formed the Revue in order to let his sons take the spotlight—and the premise (if true) is certainly well supported with the lead-off track 'Banjo Man' in which he doesn't even make an appearance. Here the banjo work, possibly the most accentuated performance out of the album's ten tracks, is contributed by Randy Scruggs whilst Jim Messina, Kenny Loggins (whoops—I didn't mention him earlier) and Gary Scruggs provide the vocals. A similar country rock sound is to be heard on 'The Swimming Song' (which features vocals by Loudon Wainwright III and wild cajun fiddling by Doug Kershaw) whilst such items as A.P. Carter's 'Gospel Ship', Bob Dylan's 'Song To Woody' and Johnny Cash's 'Hey Porter' get that step nearer to Scruggs' original country roots. On each of those three songs the artists queueing for the vocal duties appear almost bursting at the seams with Johnny Cash emerging as the outright winner with at least a dozen lines (and some chat) to his credit! Joking apart, though, there are some incredible performances to be found with Mirabai (there's someone else I didn't credit) whipping up a vocal storm on 'Gospel Ship'. Also in a gospel framework are 'Royal Majesty', which features tight, driving appearances from Mesdames Nelson, Pointers, Baez and Bramlett and Charlie Daniels, and 'Passing Through' which contains a performance from Buffy Sainte-Marie which conjured up an impression of—dare I say it?—a contemporary Marlene Dietrich. The only instrumental piece on the album is Randy Scruggs' 5-minute original 'Bleeker Street Rag', reinforced by Willie Hall's ferocious drumming and featuring guitar spots by Alvin Lee, Charlie Daniels, Reggie Young, Roger McGuinn and Ron Cornelius.

Bob Johnston (who also makes a "guest" spot) produced the sessions, and did an effective job in keeping a situation, which could have easily run amok, under control and I'll merely conclude by stating that I eagerly await volume two.

☐ TONY BYWORTH

Jefferson Starship

Hot Tuna

JEFFERSON STARSHIP
RED OCTOPUS
Grunt BFLI-0999
HOT TUNA
AMERICA'S CHOICE

Grunt BFLI-0820

THERE SEEMS to be a lot of action in San Francisco right now. Quicksilver are apparently back together (what else need be said?), and Moby Grape are supposedly in the process of getting something together. The dear old Dead, after a period of creative inertia on record, have released a varied and interesting collection of albums on Round Records, and are now threatening to change the whole course of post-war society by releasing a 4-album live set. However, I find it wholly appropriate that this quiet renaissance seems to be spearheaded by the Jefferson Airplane and their various combinations; not only because they were the first San Francisco band to establish themselves, but because in my opinion they possessed a collective ability that was unparalleled by any other band from that era. I was greatly saddened by their mediocre *Bark to Manhole* period, and was subsequently delighted by *Dragonfly*, feeling I suppose the same way as all those Dylan freaks did when *New Morning* was released.

ced that Jesus and Mary Magdalene had produced a mini-Christ between them. Anyway, criticising the man who wrote 'Pooneill', 'Won't You Try' and 'Volunteers' is tantamount to treason, and on a more positive



Well the Airplane or rather the Starship are here again, Marty Balin and all, with an album that is simply excellent. Back once again in the fold, Balin seems to have softened his style since the old days. Apart from on 'Sweeter Than Honey' he never really lets rip in the same manner that saw him fit to burst singing 'Volunteers' on the *Up Against The Wall* bootleg. His songwriting contribution seems to be small but he has a lot of lyrics to his credit and his name on the cover alone is enough to warrant considerable attention.

Nothing much changes with old man Kantner though. He's still off in search of a new world to the tune of 'Willie The Pimp'. I have a lot of sympathy with people who were slightly spooked by Kantner's lyrics of the last three years or so, but he is now a lot more tolerable than he was when he announ-



RECORDS

note Kantner has written a beautiful song here called 'There Will Be Love' in which no starships are hi-jacked, no laser beams win the day and J.C. is left alone.

As it is it's Grace Slick who sets this album on fire. She sings beautifully, writes some of her best songs since 'Hey Frederick' and, I might add, at the risk of being inundated by letters accusing me of sexism by the entire staff of 'The World's Best Rock Read', she looks as tasty on the back cover as she's ever done. Her 'Fast Buck Freddie' is also the best song to open an Airplane album for a long time.

Instrumentally however, the band make up in quantity what they sometimes lack in quality. Craig Chaquico and Pete Sears are both O.K. and they write good songs but I can't help yearning for Jack'n'Jorma's powerful and inventive guitar work, which brings me round neatly to the other album.

Hot Tuna's new album is about what you'd expect from them if you heard *Phosphorescent Rat*. Masses of energy, rivetting guitar playing, and the best bass work you're ever likely to hear. *America's Choice* is one of the best hard-rock records to be heard this year, and, if you can still give credence to my orgy of superlatives, at last reveals Jorma Kaukonen as an imaginative songwriter as well as one of the guitarists. Listen to 'Funky 7' or 'Hit Single' and see if I lie.

Hot Tuna should venture to these shores

as soon as possible if only to convince us of the talent that this album undoubtedly shows in abundance.

□ ANDREW DRUMMOND-MURRAY

POCO



HEAD OVER HEELS
ABC ABC1 5137

ZIGZAG HAS FALLEN into the habit of reviewing Poco albums with trepidation. With each new Poco release Andy Childs, an old Poco buff himself, passes the buck

with shamless imperviousness leaving this vicarious reporter to attach his name, yet again, to the downfall of one of California's great groups.

But this time I pre-empted him by actually buying my first ever Poco album, on the premise that you take records to heart more when you shell out three quid over the counter. Then of course there is the fact that Poco are now on ABC Records and I'm not familiar with anyone in that particular press office. However...

In any event all preliminary worries were immediately dispelled when de stylus hit de grooves and Poco's eternal promise of a really fine album just around the corner has been borne out.

Don't be deterred by yet another dreary sleeve and dreary title, nor the fact that Poco haven't turned out anything wholly satisfying since Richie Furay quit. *Head Over Heels* is the album to draw back lovers of *A Good Feelin'* To Know and Paul Cotton's writing has at last found the same peaks that glowed brightly on *Good Feelin'*.

Head Over Heels is the kind of album that instantly makes you want to review track by track—just to make sure that all the nuances are conveyed. 'Keep On Tryin'' is a Timmy Schmit near acapella which opens the way for Rusty Young's dobro and Al Garth's fiddle (Loggins & Messina) on the very fine 'Lovin' Arms'. So far so good—Poco albums always start strongly anyway.

RECORDS

But it's when the album hits 'Let Me Turn Back To You', a classic Paul Cotton song, and 'Makin' Love', one of Rusty's best songs with Garth Hudson sitting in, that the album really takes off. Another superb Cotton song 'Down In The Quarter' features a Jimmy Haskell string arrangement and has the same haunting, quietly developing beauty of 'Crazy Eyes'.

Side two offers the same variety. 'Sittin' On A Fence' is Latin-percussive from Rusty. 'Georgia Bind My Ties' is a piece of Paul Cotton funk (yes *funk*) with a great chorus and 'Us' is the tenderest, most fragile love song I've ever heard. It's Rusty's song and Rusty's mandolin and it's over almost before it's begun—it's so fragile you want to pick it up and nurse it.

Then it's Timmy's turn to shine with 'Flyin' Solo', the best track on side two which should have been allowed to build to more epic proportions. 'Dallas' is a Fagen/Becker number with a hint of strings and that stands up really fine, though I don't think 'I'll Be Back Again' is that good a closer. It's Latin again—but the way in which Loggins & Messina go Latin and it's my least fave track on the album.

Poco have come up with some real gems, ABC have provided an ambience of commendable opulence and it seems like this was the album Poco have been quietly building whilst waiting for their epic contract to expire. This ranks alongside anything the band did whilst Furay was around, and if you look carefully you'll notice that no fewer than five song titles omit the 'g' from the present participle, i.e. makin' like they're avoidin' the seventh letter of the alphabet.

□ JERRY GILBERT

Buddy Holly The Crickets

BUDDY HOLLY
MCA Coral 8034

THE CHIRPING CRICKETS
MCA Coral 8035

IT'S ALL too rare to do a review of a record that you feel privileged to recommend, so being able to do that with two records may be likened to trileism, winning the pools, or finding the perfect wave. It is to be hoped that every ZigZag reader over the age of about twenty-seven has already got these two albums, either in their original, re-released, compiled, re-compiled, re-re-compiled or even, pause for breath, re-re-re-compiled state. To those people, the two albums have just been put out again in their original fronts, although not laminated, but with different backs. You maybe could do with a new copy, and this is in the original mono.

Unfamiliar readers should restart here. Basically, there is little or no difference between the records as far as personnel and date of recording goes, but for some Hachmavellian reason, one lot came out as the Crickets, and the other lot as Buddy Holly. On the group record, you must be a relative of the two thousand year old man if you don't know 'Oh Boy', 'Not Fade Away' and 'That'll Be The Day'. These are the best



versions, beating respectively Mud, the Stones and the Everly Brothers, as well as an earlier Holly version of the last one. 'You've Got Love' was covered in 1958 by Marty Wilde on the original *Wilde About Marty* LP, which was a very perceptive move, as it's an ace song. Someone should do it now. 'Maybe Baby' was another 1958 hit for the Crickets, and its B side, not that Holly ever made a B side in his lifetime, was 'Tell Me How'. Worth noting, by the way, that 'Not Fade Away' was what passed for a B side too, to 'Oh Boy'. 'It's Too Late' was a Chuck Willis song, he of 'What Am I Living For?' and 'Hang Up My Rock'n'Roll Shoes'. All three were peculiarly prophetic titles, as the Sheik of the Stroll died in April 1958, at the time that the Crickets were making their first tour of England. 'I'm Looking For Someone To Love' has been covered a few times, one such cover in my collection being the B side to 'Sad Lonely and Blue', by Peter Lee Stirling and the Bruisers. The latter were originally Tommy Bruce's backing band ('Ain't Misbehavin' in the late fifties), and Peter Lee is now Daniel Boone. But then, no-one's perfect. 'An Empty Cup (And A Broken Date)', part written by Roy Orbison, is, I suppose, a song very symptomatic of the time. The title tells it all, and the song possesses all the stupefied simplicity that such elderly people as Frame and myself mustered when crossed in love. 'Send Me Some Lovin'' is a cover of Little Richard's hit, and maybe his was a cover of Lloyd Price's, who co-wrote it. Finally, it had escaped my notice until now that 'Rock Me My Baby' was half-written by Shorty Long, of 'Function At The Junction' fame, but 'Rock Me My Baby' doesn't even sound like a distant relation of the

Motown horn player's other work.

The Holly solo album proceeds in a similar manner. 'Everyday' has been recorded by loads of people, my favourite being Phillip Goodhand-Tait, 'Words Of Love' was on *Beatles For Sale*, 'Rave On' was done acapella by Steeleye Span some time ago. 'Peggy Sue' ought to be instantly familiar, and there are covers of Elvis ('Baby I Don't Care', which was originally titled 'You're So Square') Baby I Don't Care on this album), Little Richard and countless others ('Ready Teddy'), and Fats Domino ('Valley Of Tears') That leaves the similarly titled 'Look At Me' and 'Listen To Me', which together with 'I'm Gonna Love You Too' are classics, what appears to be an oldie in 'Mailman Bring Me No More Blues' and finally 'Little Baby', which I can't think of anything much to say about.

Two essential LPs, restored to mono, which say more to me than 99 per cent of what has come out in the seventeen years since they did. Budget labels too—can you afford to ignore your heritage?

□ JOHN TOBLER

BBC

NOT A BIRD, not a plane, it's Super Beeb! Due to the fact that our national radio station apparently feels bad about playing records made by their own organisation, it has to be left to vinyl crazies like myself to uncover what certainly seem to me to be goodies, albeit with the occasional patchy bit. So far, I have been to a greater or lesser extent pleased to get three Super Beeb albums, *Best Of Top Of The Pops Vol.1*, *Best Of Top Of The Pops Vol.2*, and *Old Grey Whistle Test*. Respective numbers are BELP001, BELP003 and BELP004. I don't know what BELP002 was, or even if it exists, but they are distributed by Polydor, so they ought to be reasonably simple to find if you should want them.

Best Of Top Of The Pops Vol.1 contains four tracks which definitely should be of interest to ZigZaggers, these being 'I Shot The Sheriff' by Eric Clapton, 'Laughter In The Rain' by Neil Sedaka, 'I'm A Believer' by Robert Wyatt, and 'Slip And Slide' by Medicine Head. These jewels are surrounded by other tracks less to my personal taste by such as G. Glitter, the Rollers, the Rubettes, Alvin Stardust and so on, but I suspect that Clapton completists will have to own the album. The tracks, although it is not specifically stated, would seem to have been recorded from *Top Of The Pops*. Volume 2 is in a similar vein, although there isn't a name the equal of Clapton featured. What it does contain, and here, boys and girls, is an interesting coincidence, is 'I Can Do It' by the Rubettes. I was interrupted two lines ago by the telephone, and on the other end of the line was Cameron Crowe, who is my favourite rock writer of the moment as well as being a very good friend. I hope you've all read his Neil Young piece by now in *Rolling Stone*. Cameron said that he went into a hip-type record shop, and they all sneered at him when he asked for 'I Can Do It'. Ladies and gents, they were wrong, and he is right. 'I Can Do It' is a stupefyingly brilliant record. Much of the

'WILHELM'

As mentioned last month, Zigzag, in conjunction with UA Records, are planning to release this Michael Wilhelm solo album. The response for orders so far has been very encouraging but we still need more of you to support this venture. Be warned: this album is going to be one of the most sought-after collectors items ever, so reserve your copy now while you have the chance. Details of the album are as follows:

- Side One
1. Junko Partner (3.05).
 2. Make Me A Pallet On Your Floor (2.48).
 3. Goin' To Canada (2.32).
 4. Styrofoam (2.05).
 5. Black Mountain (3.05).
 6. Me And My Uncle (3.17).

Side Two

1. Slow Blues (8.55).
2. Dust My Blues (2.55).
3. Hear The People (2.40).
4. Bad News (3.03).
5. Phonograph Blues (1.02).

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rest of Volume 2 is soul oriented, from the nonsense of Wigan's Chosen Few through to the listenability of such as George McCrae, Gloria Gaynor and Jim Gilstrap. Another personal favourite in Slade also cops a track.

The *Whistle Test* record is reasonably enough much more in the traditional style of *ZigZag* fodder. The theme, 'Stone Fox Chase' by Area Code 615, appears twice, which seems a bit excessive, but you also get Van Morrison, Ry Cooder, Bonnie Raitt and Queen, along with 'Drift Away' by Dobie Gray, and a bunch of less interesting (to me) English stuff like Supertramp and the Pretty Things. Nevertheless, very interesting.

While I can't tell you all to rush out for these albums, the *Top Of The Pops* jobs could make good fodder for the less demanding of your younger relations, while not provoking you to the usual violence, and the *Whistle Test*, despite criticism which it seems to receive rather frequently, is still the only real TV programme to feature music for the more discerning. This has been a *ZigZag* public service announcement.

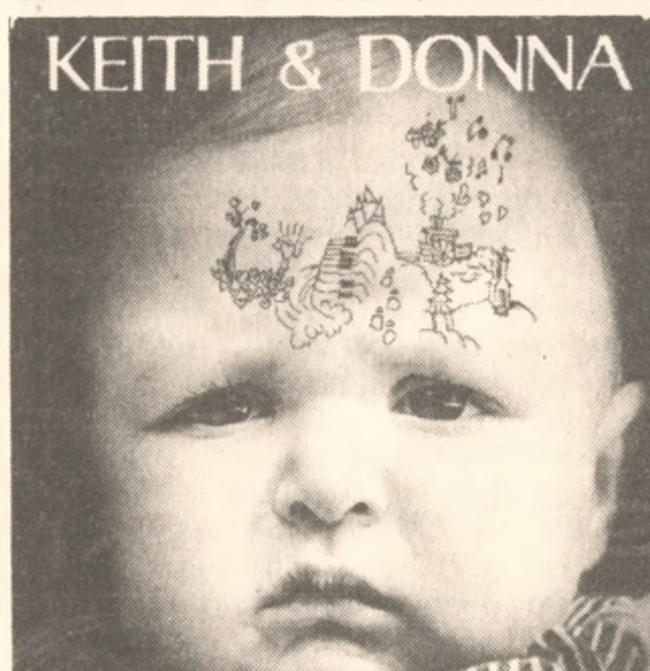
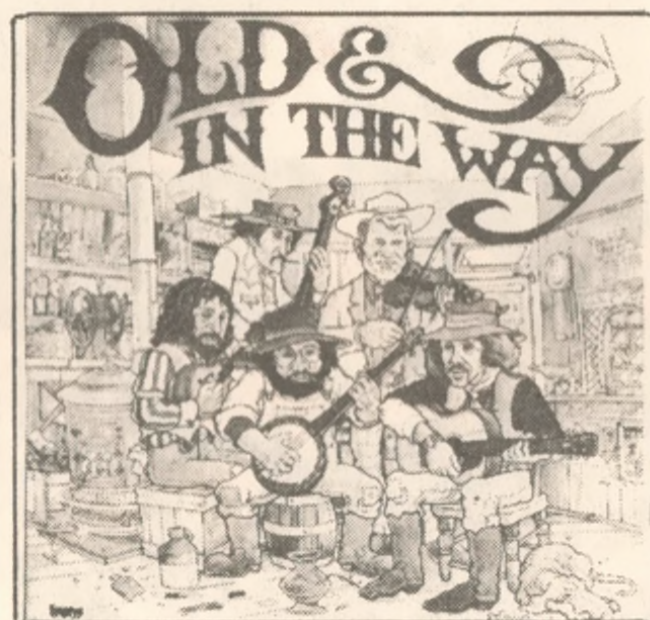
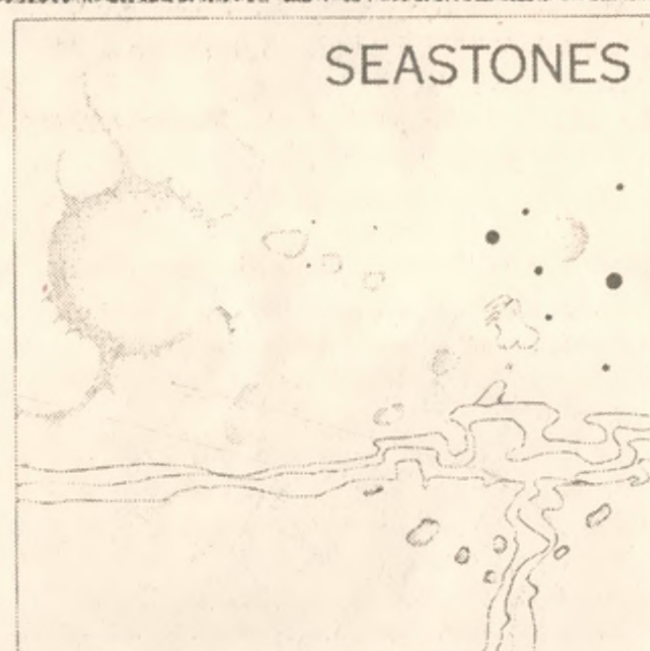
□ JOHN TOBLER

Ned Lagin & Phil Lesh

SEASTONES
Round RX 106
OLD & IN THE WAY
Round RX 103
KEITH & DONNA
Round RX 104

AS PROMISED last month a look at the rest of Round Records' current releases, and a weird and varied bunch they are too. The most interesting for me is Ned Lagin and Phil Lesh's album of electronic music. Afficionados of the Dead will be familiar with 'What's Become Of The Baby' and 'Feed-back', two tracks on *Aoxomoxoa* and *Live/Dead* respectively, and they represent the most accurate reference point for this album. *Seastones* captures the gentle ethereal sense of space that distinguishes 'Baby', but does so with the apparent disregard to formal musical structure in evidence on 'Feedback'. The musicians and instruments used on this album are Ned Lagin (piano, percussion, computers—Interdata 7/16 computer with high speed arithmetic log unit, synthesizers, keyboards), Phil Lesh (electric bass), Jerry Garcia (electric guitar, vocals), David Crosby (vocals, Alembic electronic 12-string guitar), Grace Slick (vocals), David Freiberg (vocals), Mickey Hart (gongs, and Spencer Dryden (cymbals). As you can see this ain't no rock'n'roll band, but what it is is the end product of nearly four years of composing, recording and research by Lagin and Lesh into an area of music that adheres to none of the accepted rules of formal music, requires instruments and equipment of an advanced and precise technological nature, and succeeds in creating moods and effects rather than any concrete ideas or statements.

The basic premises that we, as listeners, have to work from is that the music on *Seastones* is almost entirely improvisational, although the various parts are synchronised



with the vocals (which here serve the same purpose as an instrument), and that even at this stage it is more conservative and refined than the work of other artists in the 'classical' electronic music field. (There is very little here than can be described as noisy, chaotic or violent—adjectives that one could easily apply to the work of say John Cage). Rather than noise and the random and accidental juxtaposition of noise as a means of expression, Lagin and Lesh are more concerned with tones and tonal structures, and the free association of words with tonal clusters. The 'lyrics' to *Seastones* are arranged on the back of the sleeve and at first inspection they appear to be nothing more than a collection of assorted words assembled in no particular order and with no identifiable meaning. But like the music, the words are used purely for effect and when viewed in this light it becomes more apparent that they were deliberately chosen and used for their des-

criptive qualities. They have their own specially arranged tonal qualities and their positioning within the context of the music produces remarkable effects.

The whole album however can be treated in two ways depending on your knowledge and appreciation of electronic music and technology. For those who are well versed in the uses and qualities of ring modulators and computer/synthesizers, *Seastones* will be heard as a fascinating and academic exercise in advanced electronics: while those who have yet to venture into the world of Stockhausen and Berio or have been disuaded to do so because of its vast, complicated, anarchic nature will be able to treat this album as simply 'mood' music... music to play in the very early hours of the morning when it's peaceful, relaxing ambience has a marked therapeutic effect on one's senses. Either way it's a record that you should not ignore if only because in ten years time you might be wondering why you did.

So much for experimental music, well what about music that has remained basically the same for decades? Old & In The Way are a simple, no-nonsense bluegrass band consisting of Jerry Garcia (banjo & vocals), David Grisman (mandolin & vocals), Peter Rowan (guitar & vocals), John Kahn (string bass), and Vassar Clements (violin), and while their instrumentation and technique are true to traditional bluegrass, most of the songs on their album are contemporary compositions. Apart from 'The Hobo Song' by Jack Bonus, and 'Wild Horses' by Jagger/Richard, five of the tracks are originals, Rowan writing three and Grisman and Clements the other two. However, the very nature of the formation and existence of Old & In The Way gives rise to doubts, in the eyes of bluegrass traditionalists, as to their validity and quality. I recently had a discussion with an eminent musicologist who stated that the standards against which bluegrass music is judged aren't ones that are usually applicable to other forms of music. In calling it 'Nazi music' he said that the best bluegrass players are deemed to be the cleanest and the fastest, and that 'soul' or 'feeling' or almost any other human emotion doesn't come into it. With that in mind, it is clear that Old & In The Way are not one of the best bluegrass bands in the world... they came together not as a professional, technique-orientated, serious outfit but as a group of people who wanted to have fun playing music that they genuinely loved. The result, on record anyway, is endearing and highly enjoyable. I've seen one or two famous bluegrass bands who've conformed to the 'fast, clean picking' code so rigidly that they've ended up being lifeless and boring... great musicians but as tedious and relentless as an Inter-City express. Which is why I can listen to Old & In The Way, because although they're good, they're not perfect. They approach the music in a lazy, slapdash way compared to say Country Gazette, and the end product is a lot easier to take in large doses. *Old & In The Way* was recorded 'live' at the Boarding House, San Francisco on October 8th, 1973, and when you put it up against Country Gazette's 'live' album (their most recent), you'll see what I mean.

The last of the Round Records is for me the least interesting. It's Keith & Donna Godchaux's album which is a quaint mixture of

RECORDS

restrained soul music, gospel music, and various other influences. The musicianship is mostly very good, and Donna has got a very attractive voice, but the songs themselves don't exactly leap out and split your cranium. 'Laid-back' is I think the correct expression to describe such material although on 'River Deep, Mountain High' their subdued approach is quite effective. Not a remarkable album by any means but one that might age quite gracefully in the years to come.

□ ANDY

ALBUMS RELEASED THIS MONTH

NEW DAY—Stampede (EMI INS 3003)
PROCOL'S NINTH—Procol Harum (Chrysalis CHR 1080)
FATSTICKS—Terry Stamp (A&M AMLH 68329)
S.F. SORROW & PARACHUTE—Pretty Things (re-release) (Harvest SHDW 406)
JOY OF A TOY & SHOOTING AT THE MOON—Kevin Ayers (re-release) (SHDW 407)
NOW LOOK—Ronnie Wood (Warners K56145)
ONE SIZE FITS ALL—Frank Zappa & The

Mothers Of Invention (DiscReet K59207)
THE BASEMENT TAPES—Bob Dylan & The Band (CBS 88147)
ALL THAT JAZZ VOL.2—Art Tatum (DJM DJMD 8002)
BONGO ROCK—The Incredible Bongo Band (DJM DJLPS 452)
HOLD ON TO LOVE—Peter Skellern (Decca SKL 5211)
FORCE IT—UFO (Chrysalis CHR 1074)
MRS 'ARDIN'S KID—Mike Harding (Rubber RUB 011)
BRAVE WARRIOR—Jimmy Cliff (EMI EMC 3078)
CUNNING STUNTS—Caravan (Decca SKL - R 5210)
KAWAIDA—Herbie Hancock/Don Cherry (DJM DJSLM 2008)
THE BEN E. KING STORY (Atlantic K50139)
THE LAST CONCERT—The Modern Jazz Quartet (Atlantic K60098)
DRESSED TO KILL—Kiss (Casablanca CBC 4004)
Polydor Rock Flashbacks
PINK FAIRIES (Polydor 2384 071)
FOCUS (Polydor 2384 070)
FAIRPORT CONVENTION (Polydor 2384 047)
ERIC BURDON AND THE ANIMALS (Polydor 2356 142)
MEDICINE HEAD (Polydor 2384 069)
WORLDS COLLIDE—Hudson-Ford (A&M AMLH 64535)

FIRST IMPRESSIONS—Impressions (Curton K56143)
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station (Warners K56147)
TOWARD THE SUN—Druid (EMI EMC 3081)
ONCE IN A WHILE—Kai Olsson (EMI EMC 3082)
PICK OF THE LITTER—Detroit Spinners (Atlantic K50155)
TAKING OFF—David Sanborn (Warners K56148)
FLEETWOOD MAC—Fleetwood Mac (Warners K54043)
THE DREAM WAEVER—Gary Wright (Warners K56141)
HEAVEN RIGHT HERE ON EARTH—Natural Four (Curton K56142)
MAINSTREAM—Quiet Sun (Island HELP 19)
TASTY—Sampler (Gull Tasty 1)
OPEN DOOR—Kieran White (Gull GULP 1011)
PSI-FI—Seventh Wave (Gull GULP 1010)
THE NASHVILLE HIT MAN—Charlie McCoy (Monument MNT 80115)
SONG FOR AMERICA—Kansas (Epic EPC 80740)
RAIN RAINBOW—Larry Gatlin (Monument MNT 80897)
THE VERY BEST OF POCO—Poco (Epic EPC 88135)
ROGER McGUINN & BAND (CBS 80877)
HEAD OVER HEELS—Poco (ABC ABCL 5137)



Illustrated above is the cover of Robert Hunter's new album "Tiger Rose" by Kelley Mouse Studios, San Francisco. It is featured on a great new T. shirt and 12" square Patch, one of twenty five exclusive West Coast designs that'll blow your mind!..... Send a big S.A.E. for our B/w poster and add 20p. for a full colour catalogue. Solely from: Alcock & Dicks Trading Company, 93 Charlton Church Lane, London SE7.



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BLABBER'N SMOKE

Lots of things happened last month, the most startling of which was that the life of the magazine was placed in a very perilous situation from which we've yet to rescue ourselves. Basically the position is that our present owners have been forced to put us up for sale and so far nobody has come up with the right sort of offer. If nothing happens over the next couple of weeks then we're really gonna be up the creek, so if you know any kind, music-loving millionaires with about five grand to spare make sure you let us know. Also, as a consequence of all this upheaval, we are about to vacate our plush Soho Square office, so for convenience can you please direct all correspondence to 70 OLD COMPTON STREET, LONDON W1, and that way your letters won't go astray.

On a more cheerful and optimistic note, there's been so many good gigs over the last few weeks that my head's still reeling. Perhaps the most memorable was Maria Muldaur and her unbelievably brilliant band at Ronnie Scott's club. Maria herself is a marvellous singer, but that band..... phew! Amos Garrett, a man with a formidable reputation and pedigree, proved himself to be one of the most eloquent and tasteful guitarists in the whole world.....he makes some of the so-called guitar heroes in this country look silly. Frame and Gilbert succeeded in capturing the man for several hours during which time they questioned him extensively about every minute aspect of his whole career, and once it's all transcribed we'll probably tie it up with a perusal of Bearsville Records and present the entire thing as a mammoth spectacular.....if we've still got a magazine that is. Oh yes, and hello to Tim from Birmingham's branch of Virgin Records, and his lady, who I shared a table with at Ronnie Scott's. It was good to meet you. Other good gigs were Van Der Graaf Generator's British come-back concert which was punctuated by scenes of frenzied hysteria from hordes of foreign students who apparently consider Peter Hammill to be The Messiah. The concert itself was a huge success ensuring Van Der Graaf certain stardom in the near future. Watch out for them! Also, Procol Harum, despite luke-warm reviews in all the papers, played an excellent concert at the Palladium recently, parading a mixture of old and new songs that lasted almost two and a half hours. A Gary Brooker interview is definitely on the cards methinks. And then of course there was the Cambridge Folk Festival, an event which turned out to be the most pleasant and well-organised festival I've ever been to. Mind you, the music wasn't always to my taste - three days of nothing but fiddles, banjos and acoustic guitars can tend to drive you nuts after awhile, but the two acts that I did manage to get a close prolonged view of - Tom Rush and the David Bromberg Band, were both very good. Bromberg in particular was a treat and good to see after reading his name on album covers all these years. The remainder of my time at Cambridge was (un)fortunately spent in a drunken haze along with all the good people I was with; there was John and his dog Elektra,

Tom Sheehan, Al 'Frisbee' Neenan, 'Big' Ed Gaines, Jerry, Pete, Mac and a host of other fine folk including Elektra/Asylum press officer Monty Smith whose exploits will long be remembered by those present. The highlight of the whole weekend's activities was undoubtedly when Monty, Tom, Ed and myself were mercilessly pushed into a nearby river when we were in no fit condition to realise what was happening. It was that sort of weekend, and I could fill a book recounting all the hilarity that took place. It was a good job some people kept themselves reasonably together though, so full marks to Jerry and Pete for actually doing some interviews while they were there. Also, three cheers for John and Anthea who played host to us rabble in the CBS caravan. Here's to next year's Cambridge Folk Festival!

Many an inquisitive and surprised expression greeted the Simon Stokes article in the last issue. Obviously not many people have even heard of Mr. Stokes, but it was very gratifying to receive a letter from Dan O'Grady of Croydon, Surrey, who not only knows about Simon Stokes but was able to give us some more information about the man's career. So for that reason, and also because Dan's letter is indicative of the sort we like to receive, I'll print it here.

Dear John,

Thanks for the highly enjoyable and informative Simon Stokes interview-cum-article. He's another of those great unknown hero figures of mine and it's good to know he has other followers.

I had been after the MGM album since about 1970 when it was reviewed in Rolling Stone along with another MGM album by J.F. Murphy who I hear is still struggling along in various combos. The Murphy album got a better write-up than the Nighthawks debut but then there's no accounting for taste. I finally found the Stokes album on a deletion list in mid-'73 and got the amiable Rob of Goodness Records in Streatham to order it for me. When it came through I played it incessantly till fear of wearing it out made me replace it in the sleeve for a breather. I saw the Spindizzy album in a Schwann catalogue and ordered that last year. I agree with your comments and share your feelings for 'Lennie And George'. A definite lump in the throat song. I always picture that scene in the film version with L on Chaney.

In response to your request for info on the other guys in the Nighthawks all I can tell you is that Don Senneville was credited as lead guitarist with Quatrain, a four-piece who put out an extremely dull album on Tetragrammaton in 1969 (Polydor 583 745 over here). All rather heavy with no indication of the exciting lead work Senneville would lay down with Stokes. The album was produced and engineered by David Briggs so maybe he was responsible for getting Stokes and Senneville together. As for Michael Lloyd, he was something of a whizz-kid boy producer who had worked on a lot of those old Tower/Sidewalk psychedelic cash-in albums by Kim Fowley (bless him), The Smoke etc, and whose gig at MGM in 1970 got him his name on the most musical albums he'd so far had a hand in - those of

Simon Stokes And The Nighthawks and A.B. Skhy.

Anyway, I look forward to part 2 to bring me up to date on the intriguing Mr. Stokes. By the way, I saw a single by him (the title of which escapes me) reviewed by John Peel in Sounds. It was on Casablanca so does that mean there's an album on the way or already out?

Cheerio till next time

Dan O'Grady.

A now a few words from Jerry (who at this very moment is enjoying a well-earned holiday).

I spent a highly enjoyable weekend in Farnham prior to the Cambridge Folk Festival at the residence of Ian Anderson (of Hot Vultures fame). Aside from the nostalgia of being back in the old home town it transpired that east coast blues guitarist Paul Geremia - a guy who's been kicking around the club scene since the early sixties - had flown in to stay with Ian and Maggie two days beforehand in an effort to get some gigs for a more lucrative tour later in the year. Geremia has cut three albums over the years - one each for Folkways, Sire (some really nice songs) and Adelphi (which I haven't heard yet). He's a real good guitar picker who had come over to play a guest spot at Cambridge on the suggestion of his friend Roy Bookbinder, another fine ragtime guitarist who drifts across the Atlantic every once in a while.

Aside from savouring Geremia's tales on the road with Eric Andersen, Paul Mac Neill, Spider John Koerner and just about every folk singer who's worked professional circuits since '65, we were able to 'check' Paul's progress in '65 via Ian's fine collection of Broad-sides and Sing Outs. He also has every Zigzag (fine fellow) with the exception of the Feelgoods issue. What's that? Our subscription dept. let you down? We'll put it right immediately.

In the meantime we'll be publishing tales of Geremia's memoirs at a later date - particularly his early days in Cambridge, Mass. at the Club '47 from 1965 onwards.

Right, back to me, and a brief look at two magazines that need your support and interest. Firstly there's the second issue of 'Liquorice' with articles on John Cale, The Northern Women's Liberation Rock Band, Hatfield And The North, and Be Bop Deluxe. Send 20p to 7-34 Victoria Centre, Nottingham. Secondly there's the second issue of 'Bam Balam' which is edited by Brian Hogg, an ex-Hot Wacker. His mag is almost entirely devoted to 60's pop music and this issue has stuff on The Pretty Things, Tomorrow, and Tyrannosaurus Rex. 25p from Flat 1, Castellau, Dunbar, East Lothian, Scotland.

Well, that's just about it. There were a couple of other things I wanted to mention but I've got neither time nor space to fit everything in including my fave rave tracks of the month which include The Amazing Rhythm Aces, the Kursaals, the Feelgoods, and The Nazz, but more of that next month. (Prays and hopes that we'll still have a magazine next month).

Andy.



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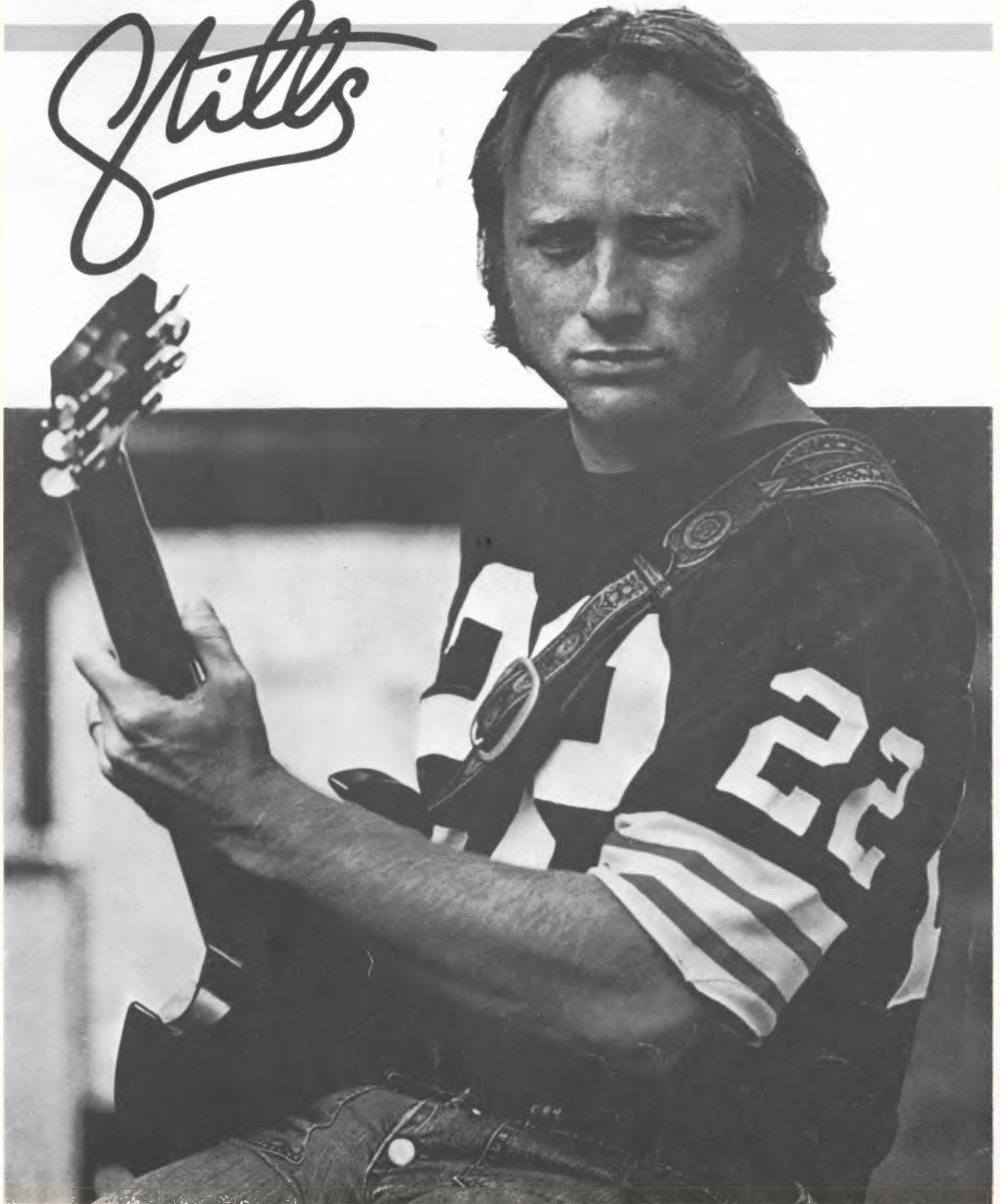


AMLH 64534

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