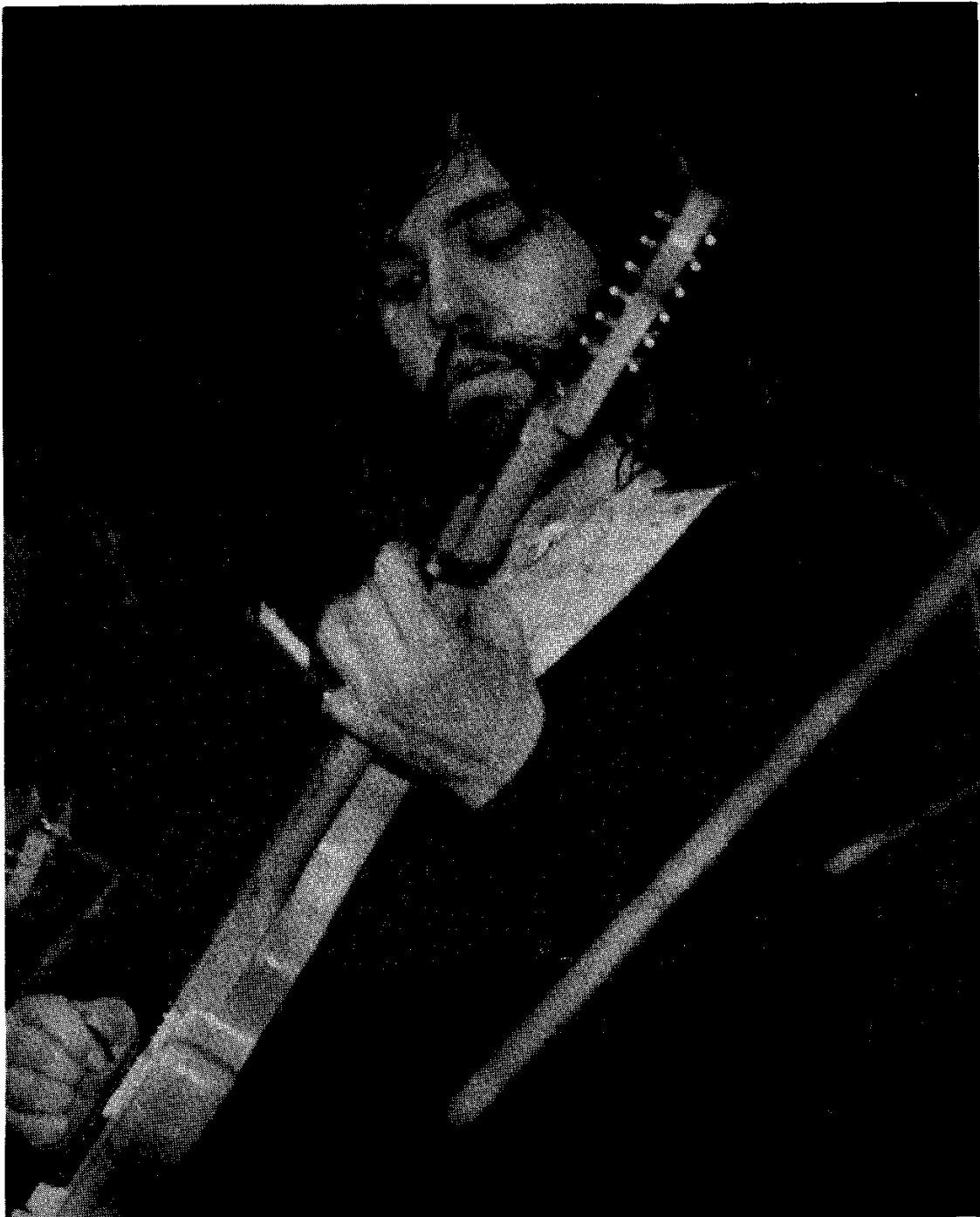


# HOT WACKS 6



**TRAFFIC · JOE COCKER**  
**CSN&Y · MOBY GRAPE**  
**Boz SCAGGS · Dr FEELGOOD**

**20p**

# HOT WACKS 6

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Published from: 104 SPRING GARDENS,  
EDINBURGH, EH3 0EY.

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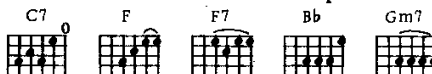
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By the very length of this article, it proved impossible to devote sufficient space to the various members pre-Traffic activities but hopefully the following few paras should suffice. Stevie Winwood, THE talent of Traffic certainly had the most successful background of all and by the formation of Traffic was already a big name by his association with the Spencer Davis Group. Five huge singles, namely; "Keep On Running", "Somebody Help Me", "When I Come Home", "Gimme Some Lovin'" and "I'm A Man" and three good R&B albums saw them voted Best New British Group of 1966 and put them temporarily in a class with the Hollies, Small Faces, the Who and Manfred Mann popularity-wise. In fact, in that same NME Poll, Stevie won the Best New Disc Singer award (from Chris Farlowe and Stevie Marriott) and Best R&B Group (in front of the Stones, Animals and Yardbirds - yep, they were THAT big) and "Gimme Some Lovin" was kept off Best Single spot by only "Eleanor Rigby" and "The Sun Ain't Gonna Shine Anymore". Despite this success, Stevie wanted to move away from a strictly R&B base and into something more experimental. By the time of their last hit, "I'm A Man", Traffic was already in the formative stage, so much so that Dave Mason, sometime Spencer Davis roadie and now Traffic guitarist, played tambourine on that record. The Spencer Davis Group all hailed from the Midlands as were Dave Mason and Jim Capaldi who first came to fame in a Hamburg-based group called the Hellions (who also featured Luther Grosvenor), a very Liverpool-influenced group. They made a few singles, the best known being a Jackie De Shannon song called "Daydreaming Of You" b/w a Mason/Capaldi Lennon-soundalike called "Shades Of Blue". The record was released under the group name of Revolution in America with a different A-side, competently sung by Mason. Well, Revolution/Hellions eventually became Deep Feeling who had a fair old run before fading away. Chris Wood arrived as the Art Student of the group, Chris had done the usual art student jazz fan routine

before drifting into rock via a series of pub and club blues bands. He was also involved with an early version of Chicken Shack, leastways a combination of Andy Sylvester, Dave Bidwell and Christine Perfect. I have an old cutting which says that they used to all share a flat together.

Stevie was also involved in various peripheral things, including the famous "Incense" record by the Anglos who were actually Stevie and Jimmy Miller in disguise, doing a soul record. Soul purists were horrified to find that this disco classic had been put together by white men. It can still be found on the 'Raw Blues' collection. Also, the famous Powerhouse supergroup which included Stevie on organ and vocals, Clapton on guitar, Eddie York on drums, Jack Bruce on bass and ol' Paul Jones on harmonica. All this, years before Cream or Blind Faith, but you could see that it was inevitable. Like all closely guarded secrets it leaked out who the participants were and the results can be found on the "What's Shakin" sampler (also available as "Good Time Music" on the British version).

So, 1967 dawned with a Traffic lineup of Stevie Winwood on vocals, organ, piano, guitar and even bass guitar (as they had no regular bassist for a long time), Dave Mason on vocals, guitar and almost any other exotic stringed instrument, Jim Capaldi on drums, percussion and vocals and Chris Wood on flute and saxophone. Contractual problems meant they would have to wait almost six months before the release of their first single. So with "I'm A Man" sliding down the charts in February, Traffic were readying "Paper Sun" for a June release. The Spencer Davis Group added a Stevie soundalike in Eddie Hardin and a new bassist in Ray Fenwick to replace the also departed (to become a record producer) Muff Winwood. (Interesting note: the Spencer D Group had been initially signed to Island but for ease of distribution, etc their records were released on Fontana, which explains why the later 'Spencer Davis Greatest Hits' is on

Island). After a moderate single in "Time Seller" and an album on UA, "With His New Face On", the Spencer Davis Group faded away into a series of solo projects with Spencer himself going to America, Hardin and York forming the 'World's Smallest Little Big Band', while Ray Fenwick made a solo concept album (about America, if I recall) for Decca. See the family tree at the end for more details. Now begins the Traffic story proper.

According to Chris Wood, Traffic officially formed on April 1st, 1967 and played their first gig in Oslo, Norway. Since then, there's been almost eight years of history which we'll look at now. Traffic were the first group to "get-it-all-together" in a country cottage; financed by an eccentric baronet who thought it to be 'groovy' to have a real live pop group at the bottom of his garden. 1967, of course, saw the famous 'Summer Of Love', and the whole psychedelic/flower-power boom. Now, as we all know, this flung up whole lot of pretentious bilge, but Traffic with a winning brand of 'psychedelic R&B' would soon transcend THAT era.

Traffic's first release, "Paper Sun" was a huge chart hit, based mainly on Stevie's soul/blues vocal but with just enough of Dave Mason's Eastern-influence (sitar, etc.) to differentiate it from the Spencer Davis 'sound'. The follow-up was pure 1967 whimsy, "Hole In My Shoe" featured prominent sitar, nonsense lyrics from Dave Mason and even a child reciting the lyric at one point. However it was sufficiently commercial to reach the number 2 spot (beating 'Paper Sun', which peaked at no. 5) only kept out by the Archie's "Sugar Sugar"! 1967 ended on a fabulous hat-trick with "Here We Go Round The Mulberry Bush" (reached no. 8) from the movie of the same name. At the same time there was a soundtrack album featuring Traffic and Spencer and it contains some rare stuff and is worth looking out for. With an excellent single foundation, an album was now needed to build on this success and would appear under the title of "Dear Mr. Fantasy" in early 1968.

"Dear Mr. Fantasy", despite several flaws, is still a fine album seven years

# TRAFFIC

' WE ARE NOT LIKE ALL THE REST '





In the main it's a solid slab of imaginative, innovative and powerful music. Obviously the period pieces date terribly and "Berkshire Poppies" and "House For Everyone" are the biggest culprits. The bulk however is a sheer joy to listen to. Like the first Cream album a year earlier, it's hard to call this a debut album because everyone concerned (except maybe Chris) had a sound road and studio track record. Stevie was regarded as THE face, but Mason's guitar and Capaldi's drumming contribute much to the overall sound. The title track best bears this out with a beautiful extended guitar solo, literally pushed along by the drums and organ. Even at this early stage, a divisive influence was threatening the existence of the band. Of the ten tracks, three are Dave Mason songs and one, the throwaway instrumental, "Giving To You" is by all four, the remainder are by various aggregations of Winwood, Capaldi and Wood. Apart from "Berkshire Poppies", their contribution is the most important; "Dealer", "Coloured Rain", "Heaven Is In Your Mind", "No Face, No Name, No Number" and "Dear Mr Fantasy" are all Traffic classics. My personal favourites are "Coloured Rain" (for Stevie's incredible vocal and organ work) and "Dear Mr. Fantasy" which leaves "Heaven Is In Your Mind" (great saxophone from Chris) as an excellent third choice. Of Dave's songs, "Utterly Simple" is the best, and very near to a raga with sitar, tambura and tabla prominent, of a more whimsical nature however are "House For Everyone" (which is pure Louis Carroll) and "Hope I Never Find Me There" nearest to the rest of Traffic musically, and even boasts an ecological warning, long before it was fashionable. The album was hardly out when Dave up and split to America, although not before co-producing Family's first single (on Liberty), "Scene Through The Eye Of A Lens/Gypsy Woman" and their excellent first lp. "Music In A Doll's House". Dave also released a solo single, "Little Woman"/"Just For You" which flopped mainly because "Little Woman" was too folksie and Elizebethan to make it, "Just For You" would've been a better choice.

This first split did not last long and when the three-man Traffic arrived in America to do their first tour, there was Dave waiting for them with a whole new batch of songs and he was back in the team again (albeit temporarily). The album was retitled "Heaven Is In Your Mind" for release on UA in America (without Dave's picture on it) which prompts the question, just how much of a drug-influenced band did the impressionable yanks think they were? "Coloured Rain" was regarded as a reference to methedrine and "Heaven Is In Your Mind"

(LSD maybe) and "Dealer" (about a card game, actually) certainly LOOKED druggy on paper, and it's amazing what a few well chosen song titles can do for your image.

The second album was previewed by a single of "No Face, No Name, No Number/40,000 Headmen" - a beautiful single, it proved to be Traffic's first miss and in fact there would be no more big hit singles. The album itself is a sheer joy, entitled simply "Traffic". It sees a remarkable advancement and maturity of Dave Mason's writing. He contributes five songs this time, "You Can All Join In", "Feeling Alright", "Vagabond Virgin" (words by Jim Capaldi, always the closest to Dave), "Don't Be Sad" and "Crying To Be Heard". "All Join In" and "Feeling Alright" are the most immediate and in fact, "Alright" was another failed single for Traffic (altho' it's now a classic in it's own right and has provided hit records for dozens of singers of all persuasions from Cocker to Andy Williams!) There are two fine ballads in "Don't Be Sad" with its country-rock (Band style), even Dylan-ish quality and "Crying To Be Heard", THE song on the album, featuring a soaring vocal by Stevie. It's certainly Dave's finest moment, building softly from a quiet sax/organ intro into something really beautiful and of great power.

The Winwood/Capaldi combination provides some winners too, with "Who Knows What Tomorrow May Bring" ushering in the classic jazz-influenced piano style that would later typify much of their music. "No Time To Live" is another stand-out with plaintive, mournful sax from Chris and a delightful, melancholy piano solo from Steve (with overdubbed organ to add to the latent tension). A very sad, but beautiful, song graced with yet another fine vocal. "40000 Headmen" is classic Traffic of the period with fantasy lyrics, lots of flute and percussion. One of my top five Traffic cuts. I'm sure this features the three-piece Traffic and I'm sure it was cut in Mason's first spell away from the band. "Pearly Queen" would quickly become an onstage classic that would last through the years. There's some terrific interplay between Dave on guitar and Steve on organ backed by Capaldi's finest recorded drumming; listen especially after the second guitar solo. Very much in the manner of "Dear Mr. Fantasy".

So there, a truly great album and certainly one of the best British albums of the sixties. In terms of their success, their best selling album which reached number 9 and quickly faded. It didn't have the staying power of, say, a



Beatles or a Stones album. Well, no sooner had it been released when Mason split again and this time for good. Things had been brewing for a while, not the least being the choice of singles material (when "Hole In My Shoe" came out, Jim and Chris and Steve wanted "Coloured Rain" as the A-side) and it blew up when Dave's choice of "You Can All Join In" was vetoed in favour of "Feeling Alright". Also, Stevie apparently said when work was completed on "Traffic" that he wasn't too keen on it anyway. This allied to what Mason felt was a raw deal in the way of royalties, etc, brought about a complete split. Finish.

Actually, it could've been premeditated on Stevie's part as he became involved almost right away in Blind Faith - THE ultimate supergroup. The Hyde Park gig; the album; the insulting choice of name; the big US tour and then split. (Blind Faith are scheduled for a more in depth look in HW7 which will feature a post-Cream history) Eric Clapton and Stevie had always claimed a mutual admiration society (Stevie was asked to join Cream, if I recall) and had always envisaged being in a band together but as neither were natural leaders it just drifted along until the Cream split and the chance presented itself. The album, despite its obviousness, is a really splendid one with Stevie writing three of the six songs and doing most of the vocals. He also contributes the best song on the album (after the only non-original; Buddy Holly's "Well All Right") in "Can't Find My Way Home".

Back in Britain, in an attempt to capitalise on the success of "Traffic", Capaldi and Wood got Dave to join them along with Mick Weaver (aka Wynder K. Frogg, R&B bandleader with two fair albums on Island, "Sunshine Superfrog" and "Out Of The Frying Pan" and a band which featured Bruce Rowland, Alan Spenner and Dick Heckstall-Smith) in a band called Mason, Capaldi, Wood and Frogg (also known as Wooden Frog for short). They managed about half a dozen gigs or so and an excellent Top Gear broadcast but Mick Weaver was no Steve Winwood and it soon split up. After this, Capaldi briefly linked up with his old mate and former Hellion, Luther Grosvenor in Spooky Tooth and Chris Wood drifted into one of Doctor John's more chaotic ensembles. Before splitting to America to resume his solo career, which would also include spells with Delaney & Bonnie, Derek & The Dominoes and would culminate in the release of the very good "Alone Together" album, Dave produced a strange album by a guy called Gordon Jackson (not the actor chappie!) The album, "Thinking Back" (Marmalade 608012) is a loose concept album about a mythical journey and is very much a product of the psychedelic era. The backing however is by the Stevie-less Traffic (They got a bigger billing than Jackson on the cover) and is very good indeed. Quite pleasant apart from Jackson's voice, sounds like a folkie turned rocker. As far as session work goes, Dave is also on "Beggars Banquet" and Chris is on "Electric Ladyland" with Dave too, I think. (Dave Mason leaves the story at this point as his story is in Hot Wacks 1, which you should have as the companion to this epic. Any further references are mainly to put things in some sort of chronological perspective.)

We're rushing ahead tho', Traffic were still

a viable proposition, even in extinction and very soon and without too much thought, an album called "Last Exit" (after "Last Exit In Brooklyn" the hard porn book that was raising eyebrows around that time) was released in April 1969. Basically it's a hotch-potch of unreleased and live material in an effort to wring some mileage out of the name. It succeeds quite well, and is not too bad.

The opening track is none other than Dave Mason's, "Just For You" - very much like a mature "Hole In My Shoe" but with an interesting guitar line, it's meant to be Dave 'solo' but you can take it to mean 'without Stevie' as Chris Wood certainly, and probably Capaldi are both on it. "Shanghai Noodle Factory" is a later Winwood/Capaldi/Wood song and is very much 2nd album period Traffic. "Something's Got A Hold Of My Toe" is a jokey instrumental and is mainly a guitar 'duel' between Dave and Stevie. "Withering Tree" is most strange, certainly as good as anything Stevie and Jim wrote for "Traffic" it was released as a single (as Traffic's singles dilemma grew). Undeniably good, a change of heart caused it to be withdrawn in Britain (altho' it was a big hit in Europe). "Medicated Goo" is another light-weight Traffic song and was released as a single, along with the album, with "Shanghai Noodle Factory". Side two is of interest as it features the three-piece Traffic live at the Fillmore West. The recording quality is excellent considering it was done on a friends cassette machine. "Feeling Good" is a Lesley Bricusse/Anthony Newley show tune, far removed from any original context in an emotional reading from Stevie, but basically it's just a springboard for extended organ and sax breaks. Steve by now was well into his jazz-influenced period and on this record you can see where Al Kooper got a few of his "Supersession" licks. "Blind Man" is more bluesy, but still jazz tinged, Jim and Chris come out of it quite well, but it's mainly Steve's show. Definitely an interesting artifact then, and worth it for side two alone.

This collector-oriented album was soon followed by a more general interest one a few months later; a genuine 'Best Of Traffic'. The tracks, well they almost pick themselves: "Paper Sun", "Heaven Is In Your Mind", "No Face, No Name, No Number", "Coloured Rain", "Smiling Phases", "Hole In My Shoe", "Medicated Goo", "40000 Headmen", "Feeling Alright" and "Shanghai Noodle Factory" and "Dear Mr. Fantasy". The only possible quibble being not enough material from "Traffic", although probably omitted in favour of the more immediate coupling of "Shanghai Noodle" and "Medicated Goo". Also, "Smiling Phases" is in there for rarity value (it was the B-side of "Here We Go Round The Mulberry Bush"). A good seller, even today, but it didn't make the charts!

After the Blind Faith tour, Stevie took a rest and went into seclusion for a while but not for long however. Traffic's premature split meant that 'product' was still owed to UA in America and work was begun on a solo project. It wasn't long before rumours of a Traffic re-formation was becoming a reality. Steve had called in Jim, then Chris to assist on the album and before you knew, Traffic was on the road again. Work on Stevie's album was cancelled and fresh work quickly began on what was to become "John Barleycorn Must Die". At least two of the songs appear to be material from the solo album, as "Stranger To Himself" and "Every Mother's Son" are all Stevie with only Jim Capaldi

on some backing vocals. "Barleycorn" sees the first pairing of the instrumental "Glad" and "Freedom Rider", always performed together hereafter. They are fairly alike in structure and often seem like one song (Freedom Rider), with an extended keyboard intro. "Glad" is once again Stevie's jazz influenced keyboard style and Chris runs through a range of sax styles. "Freedom Rider" too, features fine sax/piano work. "Empty Pages", despite drifting a bit in the middle, features another patented Stevie chorus, with the voice and piano rising in unison - an established Stevie move now. "Stranger To Himself" is Steve on his own with overdubbed electric and acoustic guitars, piano, bass and drums and is quite an interesting experiment. "John Barleycorn" is a traditional, old folk song, about "the effort of the people to give up alcohol distilled from barley" and is done very quietly with Just Steve on guitar, then Chris adds some pastoral flute and ends with Jim and Steve on vocal harmony. Quite compelling actually. The album ends with 'Every Mother's Son' which features a stinging guitar intro from Stevie before a middle section which features more rambling, jazzy organ. Again, like "Empty Pages", Stevie has that knack of dragging a song round, just as interest begins to wane, and introduces a clever change of pace and usually a devastating chorus. "John Barleycorn" was Traffic's last hit album in Britain and a smash in America, where, admittedly, they tend to concentrate their efforts

On the tour to promote "Barleycorn", it was decided to augment the band, because Stevie was finding it a struggle to combine bass and organ playing on-stage as well as guitar and vocals. They could obviously cope in the studio but on the road it was a different matter and Ric Grech was called in. Ric hadn't been doing too much since the demise of Blind Faith and joined up with his old buddy. This is the band that toured America in Autumn 1970, and which should have been on an album called "Traffic Live - November 1970" which was hastily withdrawn, altho' not before sleeves and demos had been produced, and a catalogue number (ILPS 9143) allocated. The copy I have is quite good and features long versions of "Who Knows What Tomorrow May Bring" and a mammoth "Glad" (11 mins.) which cuts after the first verse of "Freedom Rider". Side two has "Pearly Queen", "40000 Headmen", "Dear Mr. Fantasy" and "Can't Find My Way Home" and features a lot of fine Stevie guitar and Chris Wood on keyboards for the most part. Why Traffic had a last minute change of heart is unclear (possibly over-familiarity of the material) - the original story was that the tapes were stolen, but they just didn't want it out.

Stevie liked the idea of a permanent bassist and a tour of Britain was planned for early 1971. Before it could take place though, a number of things were to happen - first, "Reebop" Kwaakuh Baah was recruited on congas. Jim Capaldi lost his confidence in drumming and concentrated on vocals, so Jim Gordon was called in as drummer. And, lo and behold, Dave Mason arrived back in Britain (after his disastrous band with Mama Cass) with the Delaney & Bonnie caravan. Third time lucky he thought and he was back in the band again. It didn't last too long, six gigs to be precise, Dave said that it could've worked out real fine, but once again, Stevie wasn't too keen and their old animosities prevailed. However the experiment was preserved on tape and was released in late 1971 as "Welcome To The Canteen". By the very nature of their temporary formation and limited rehearsal time, all the material was well known,

An obvious royalty compromise saw Mason and Traffic material fairly equally shared. Despite the limited rehearsal time, it's a fine album and side one features good versions of Traffic's "Medicated Goo" and "40000 Headmen" and Dave's "Sad And Deep As You" and "Shouldn't Have Took More Than You Gave" from the excellent ALONE TOGETHER album. Side two features "Dear Mr. Fantasy" which is a ten minute treat. Dave takes a long guitar solo, starting off just that bit shaky, like maybe he'd forgotten it over the years, but soon the notes just tumble into each other and by the end he's really cooking. For a man who wanted to be known as a singer/songwriter he really plays a mean guitar. The closer is eight minutes plus of "Gimme Some Loving", which features powerhouse drumming from Jim Gordon who must've been glad to see the end of THAT number. Real wrist-breaking stuff. I think an edited version of this came out as a single, but I wouldn't swear to it.

A fine album then, but by the time it was released that band was long dispersed - Dave went back to the States to begin work on "Head-keeper" and saw the beginning of a load of hassles with Blue Thumb. Traffic: well, they were well into their one, album, one US tour a year existence. 1971 arrived and saw Traffic at work on an album to be entitled "The Low Spark Of High Heeled Boys", a name thought up by actor Michael J. Pollard (see HW 3) while Traffic were wintering in Morocco and attempting to write the soundtrack for a movie called "Nevertheless", which despite a valiant effort by director Anton Coyas, nevertheless proved fruitless. Traffic weren't complaining tho', they at least got a sun tan! With the Summer of 71 approaching, Traffic still comprised of the basic three man nucleus and with Reebop, Grech and Gordon retained from the "Canteen" line-up.

Released in September of that year, "Low Spark" is an unfortunately apt title, it's not a bad album, just sorta uninspired. The tracks are all well played and well constructed, but it's standard jazz/rock-cum-English funk. There are no highs or lows, just a uniform blandness. I'm loathe to call it musak, they deserve a better fate. Also their attitude to life shows thru'. Here is a band who work and record sparingly - who had hardly played 40 gigs in Britain and who had become rich through one US tour a year (and consequent Gold Album status). To hear Jim Capaldi bemoaning about "sitting in a transit, wishing I was home", well really. Suffice to say that two years on I still find it an enigma, with only "Rainmaker" to remind me that it is a Traffic album. Also, with Jim still being unable to drum and taking only two vocals, the rest of his time being spent bashing a tambourine, it's all such a shame. (The album cover is a fine 3-D effort, which meant lopping off the corners diagonally, but more on that later.) The release of this album sees Traffic entering a three album 'down' period.

This was followed by a rare burst of activity. After a spring tour of America, the "Low Spark" band was disbanded with only Stevie, Jim, Chris and Reebop remaining. Jim had quite a lot of non-Traffic type songs building up and took off to Muscle Shoals studios in



Alabama to record an album. There he met the legendary team of Hawkins, Hood, Beckett and Johnstone, session musicians to the famous (Aretha, etc.) and studio owners. With this basic band, the initial tracks were laid down, but the finished record had guest appearances from Stevie, Chris, Reebop, Dave Mason and Paul Kossof amongst others. The songs are mostly mid-paced ballads and reflect Capaldi's song-writing well. The opening track is a fabulous song called "Evie" which should have been a mammoth hit single but wasn't. The rest are all fine songs and it's definitely an album to listen to if you have the chance. The title track, "Oh How We Danced", is a bit of a curio, in that it's an old Al Jolson chestnut, which in Capaldi's case dates from his Deep Feeling days. Interesting to note that although he acquits himself well on vocals, piano and guitar - Jim's still not back on drums (see HW3)

The rest were busy too, Chris, I'm sure guested on a couple of Free tracks, Stevie would soon be involved with the Sutherland Brothers. Reebop too, had a fine solo album released in the States; it's a nice effort with a host of Island names playing on it. (Interestingly, or sadly, it's currently available for 25p from all Virgin shops). Dave Mason released, or more accurately, had released for him the admirable "Headkeeper" album. A sad tale indeed, which is recounted in Rolling Stone 104.

With the summer over, Traffic returned to the States to record a new album at Muscle Shoals. Jim was so impressed by the Muscle Shoals rhythm section that he talked them into joining the band. So the group that flew to Jamaica to do the final takes of "Shoot Out At The Fantasy Factory" comprised Chris, Stevie, Jim, Reebop and Roger Hawkins (drums) and David Hood (bass). Also helping out were Barry Beckett (keyboards) and Jimmy Johnstone (guitar). Well,

all I can say is all that Jamaican sun must've drained them because this album sees the low point of Traffic's career. Like "Low Spark" it's certainly not bad per se; just lacklustre, aimless and uninspired. The title track chugs along nicely but lacks direction, despite a sustained guitar part. Whereas "Roll Right Stones" is a long, rambling tune, fairly well structured but the sheer length of it tends to detract. Definitely a non-attention grabber. Side two compounds the felony; even the titles are a giveaway - "Evening Blue", "Tragic Magic" and "Sometimes I Feel So Uninspired". "Evening Blue" is just that, Stevie sitting tired and reflective by the fire - a neat ballad, with earlier Traffic hallmarks of flute, acoustic guitar and a good vocal, melancholy certainly, but the nicest song on the album. "Tragic Magic" is Chris' big moment, he has a few good blows elsewhere but really excels here and generally comes out with the most individual credit on the entire album. Stevie tends to dominate the tune with a typically structured piano theme, but always floating just on top is Chris' sax part before cutting loose halfway through in a display of vintage Traffic sax which he maintains thru' to the end. Again, a good tune with some fine playing but essentially a jam. "Uninspired" draws a decidedly sad curtain on the proceedings, "sometimes I feel like giving up/sometimes I feel so very tired" and certainly Stevie sounds like he means it. It's all such a shame, the musicianship is faultless but the material lets it down. Other than one harmony vocal, occasional tambourine and his picture on the sleeve you wouldn't believe Jim was on this session. Like I said before, the cover is the same basic design as "Low Spark", ie with the corners

lopped off, which prompts the thought, did "Low Spark" sell so few copies that the unused cover shapes were used for "Shoot Out".

Redemption was at hand however. The touring version of this band was dynamite. Stevie's all round performance but especially on guitar, soon won back the press and the fans and not before time. The Muscle Shoals crew were really digging like on the road and a summer 73 tour of the States and Europe (except Britain) was set up. The magic had worn off a bit but the band that toured Europe acquitted itself quite well without sending the fans to the ecstatic heights of their American counterparts the previous January. On the final leg of the tour (in Germany) several of the gigs were recorded to produce a live double album - "Traffic On The Road".

"On The Road" is a mammoth production job - six long tracks spread over four sides and eighty minutes. The first side is "Glad"/"Freedom Rider" - which I'm sure they can play in their sleep by now - it starts off at a faster pace than usual (incidentally, anybody familiar with Spencer Davis' "Trampoline", may detect a similarity) before becoming rather ponderous in the middle section, "Freedom Rider" fades the side with Chris Wood taking most of the honours. Side two is a comparative revelation - "Tragic Magic" and "Uninspired" positively blossom in a live setting. Chris again is very good on his own "Tragic Magic" and Stevie gets a nice chime like tone on electric piano, but it's uninspired that really shook me. The lacklustre version on "Shoot Out" is replaced by an absolutely rivetting guitar and vocal from Stevie, which wipes out my earlier criticism of these two tracks. Side three keeps up the good work - "Shoot Out At The Fantasy Factory" absolutely powers along and a lot of credit must go to Hawkins, Hood and Beckett - who make up a very able rhythm section, Barry Beckett especially adds some very tasty organ layers. It's also a credit to soundman Jimmy Johnstone that he was able to harness this driving rhythm section and Stevie's growling guitar while allowing Chris' flute lines to dance above them all. "Light Up Or Leave Me Alone" sees Capaldi's first vocal contribution, three-quarters of the way thru' the album. So much of his time must've been taken up by just shaking his head and bashing his tambourine. Despite the seemingly disorganised jamming, everything is under control and the band move from one time change to another with consummate ease - during the whole album there are no false starts, missed cues, fluffed notes etc; it's hard to comprehend that this is the same band who were so anaemic on "Shoot Out" a few months earlier. The last side is one long track, "Low Spark" spread out from its original twelve minutes to seventeen here. It's not that Traffic didn't have any new tunes to use, they did, including one called "Vulcan" which will be on Chris' solo album whenever that is, but I feel they were trying to prove that they were capable of redeeming themselves in the face of the adverse criticism of "Low Spark" and "Shoot Out". Whereas I said the original "Low Spark" was bland neo-musak, here there is a fine vocal, fluid sax and enough REAL atmosphere to make me retract any earlier comments. No small redemption then and overall a fine album, although it probably could've been pruned to the same as the US version, which comprised sides three and four only. All the album's high points are there and as three of the four tracks are "Shoot Out" ones, it's almost a redefinition of that album. Almost as if they had

proved their point, the group splintered once again to the three man trio plus Reebop, with the Muscle Shoals guys heading home, no doubt with Traffic's heartfelt thanks ringing in their ears.

The rest of 1973 was fairly uneventful until just before Christmas when it was announced that Rosko Gee had been recruited from Gonzales on bass and recording was in process at Stevie's home studio. A spring 74 tour of the UK was set up and things were looking up for Traffic once again. Before that there were a few interesting developments. First, the announcement that Dylan would have his "Planet Waves" released on Island here had its price. In return for Dylan's UK sales, Island gave Asylum the distribution of the next Traffic album. I guess that's the cost of prestige.

Also prestigious was the Eric Clapton "come back" concert at the Rainbow in January 1974. The band that evening comprised almost an entire Traffic: Stevie on organ and vocals, Jim back on drums at last, Reebop on congas and Ric Grech on bass. The album is recognised as being less important than the actual event and is certainly not as good as it could've been but nobody was worrying too much that freezing January when Clapton stepped onto a British stage again. Whether by accident or design or by way of a compliment to Stevie, "Pearly Queen" is included on the album.

With the Clapton concerts over, it was down to rehearsal for the tour when illness to Chris Wood caused its cancellation. Work did continue on the forthcoming album, to be called "When The Eagle Flies" and, while Chris was out of action, Jim returned to Muscle Shoals to work on a second solo album with much the same band as on his first plus the addition of the excellent Pete Carr (ex-Hourglass) on guitars. Stevie had not been idle either and the unlikely combination of Stevie, 'Loughy' Amao on sax and flute, and Remi Kabaka (ex-Airforce and Shakatu) whose brainchild it was on vocals, piano and most everything else. It's basically a concept album and is based on man's ascent to some Utopian Shangri-La. It's a fair experiment (and was released on Island's Help label) with lotsa Afro-type funk and percussion with some tasty guitar from Stevie. It's still around and at the price, is certainly worth investigating.

At long last, the tour got under way and it was Traffic's first tour here in four years - and the previous one was the "Welcome To The Canteen One", so you could call it their first real tour in their own country. They played a long two hour plus set, running through their history with songs from all the early albums interspersed with new ones from the as yet unreleased album. The album came to a triumphant end with three sold out nights at the Rainbow. The one sad aspect was the departure of Reebop halfway through the tour, but as Jim says, "we're not a clock in/clock out band" so he may be back soon. Rosko Gee is a most welcome find indeed - a really good bass player. The tour finished without the album being ready but maybe Reebop's departure made them re-make a few tracks. Jim's second solo album, "Whale Meat Again" did come out on schedule and as stated in HW4 is a bit of a disappointment - not enough emphasis on the words, which was sad

considering the promise shown on his previous set. He did manage a small hit with "It's All Up To You" but again, when "Evie" was reissued as the follow-up it failed.

Autumn 74 did see the release of "When The Eagle Flies" and as stated in HW4, it is a fine album and a return to the days of shorter, well-constructed songs. I hope they can keep it up now. Jim's back in his drummer's seat at last which is another good sign. Despite a few lapses mainly to do with the introduction of synthesizer on a few tracks - "Eagle" is a fine album. "Something New", "Graveyard People" and "Walking In The Wind" all point well for the future. After a summer tour of the States with Little Feat (apparently, Dave Mason's band was briefly considered as support!) - which started off disastrously, Chris being a bit worse for drink or drug - the year ended with "When The Eagle Flies" high on the American lp charts.

So here we are in 1975, Traffic are still with us and I hope they are around for a long time to come - even if it is on one album/one tour a year basis. Stevie Winwood is still only in his mid-twenties and should continue his reputation for a long time to come yet. There's still a lot to come.

BERT.

DISCOGRAPHY :

Traffic/singles:

Paper Sun/Giving To You  
 Hole In My Shoe/Coloured Rain  
 Here We Go Round The Mulberry Bush/Smiling Phases.  
 No Face, No Name, No Number/40000 Headmen  
 Feeling Alright/You Can All Join In  
 Medicated Goo/Shanghai Noodle Factory  
 Also, the withdrawn "Withering Tree" and edited down versions of "Gimme Some Loving" and "Walking In The Wind".

Albums:

Dear Mr. Fantasy	Island	ILPS 961
Traffic	Island	ILPS 9081T
Last Exit	Island	ILPS 9097
Best Of Traffic	Island	ILPS 9112
John Barleycorn Must Die	Island	ILPS 9116
Welcome To The Canteen	Island	ILPS 9166
Low Spark Of High Heeled Boys	Island	ILPS 9180
Shoot Out At The Fantasy Factory		ILPS 9224
Traffic - On The Road	Island	ILPS/ISLD2
When The Eagle Flies	Island	ILPS 9273

also: various tracks on "Here We Go Round The Mulberry Bush" Soundtrack album on UA. Very rare. One track on the Glastonbury Fayre album, There is also an American UA compilation entitled "Winwood" which contains various tracks from



Traffic albums up to "Barleycorn" and tracks from "Blind Faith"-(Polydor 583 059). Chris and Stevie were briefly members of Ginger Baker's Air Force and are on "Air Force" 2600 001. Stevie, Jim and Rebop are on "Eric Clapton's Rainbow Concert" RSO 2394 116. Various sessions including Free/Sutherland Brothers/Vivian Stanshall /Rabbit and other Island acts.

JIM CAPALDI discography

"Evie"/Oh How We Danced  
 Tricky Dicky Rides Again/Oh How We Danced  
 It's All Up To You/Whale Meat Again  
 Evie/Going Down Oh Love All The Way  
 "Oh How We Danced" ISLAND ILPS 9187  
 "Whale Meat Again" ISLAND ILPS 9254.  
 Also wrote ZapPow's "This Is Reggae Music".

DAVE MASON discography :

"Alone Together"	Harvest	SHTC 251
"Headkeeper"	Blue Thumb	ILPS 9203
"Welcome To The Canteen"	Island	ILPS 9166
"Dave Mason/Cass Elliot"	Blue Thumb	BTS-8825
"Dave Mason Is Alive"	Blue Thumb	BT-48
"Dave Mason Scrapbook"	Island	ICD 5
"It's Like You Never Left"	CBS	65258
"Best Of Dave Mason"	Blue Thumb	
"Dave Mason"	CBS	80360

also on; "Electric Ladyland", "Beggars Banquet" and "Delaney & Bonnie On Tour" and "Oh How We Danced".



## THE LIFE & TIMES OF

Boz is now 30 years old, and has been actively involved in music for around 15 years, starting with high school groups led by Steve Miller, when the two attended St Mark's, a private school in Dallas, Texas. He's just one of the many musicians whose careers have benefitted from a spell with Steve Miller, some of the others will appear later on the story. Boz started playing with the Marksmen, singing and playing tambourine, whilst Steve Miller was teaching him guitar so that he could contribute more to the band. When Miller was kicked out of St Mark's, he went to the University of Wisconsin in Madison, and the following year Boz joined him there. The band that Miller formed in Madison was the Ardells, also known as the Knight Trains which in addition to Boz had Ben Sidran on keyboards.

"He played part of the time, the same time I was there. He wasn't exactly my replacement; I was a guitar player and singer, he was a keyboard player, we played at the same time.... I came back to play with the Ardells - I went in the Army, when I was gone he played - and when I came back he was playing and we all played together. We did mostly R & B, blues material, some modern R'n B' and some old R'n B', light jazz stuff."

Then Boz got kicked out of University, where he was doing a varied B.A. plan in science, and he went down to Austin to continue his schooling at the University of Texas. Here he formed his own band, the Wigs, and once more found that the London based groups, Chris Farlowe, the Bluesbreakers and so on, were playing his beloved R'n B' as well as the guys back in Texas, he was more determined still, to get a record contract for the Wigs. This didn't work out, so he bummed off to the Continent, borrowing a guitar here and there, and ended up in Stockholm, where he made his first record (Boz - Polydor Int.). He went into a studio with a band which was having some trouble with an old Coasters song: "I wasn't the lead singer with the band, they just asked me to come along and help them to record this particular song right there in the studio. They were Swedish and they were doing an old Coasters song, called Searchin', and they didn't really know the words, they knew the lyrics phonetically, but they didn't know what the words really were. Actually I went along to help

them with the lyrics and help them do the song, and I ended up singing the song on the session, and the producer of the session wanted then to make an album with me, and it was very casual. It was Friday afternoon that we did the thing with the other band, and I did the album on Saturday, and a little bit on

Boz with Steve Miller



Sunday afternoon, and finished on Monday morning so it was pretty casual."

Two of the songs he was playing around this time were 'Gangster of Love' and 'You're so Fine', which reappeared on "Sailor".

"We'd done those previously, Steve and I used to do those songs in high school when we were 15 or 16 ..... 'Steambot', 'Gangster of Love', 'Got you on my Mind'."

After a trip to India he was set to return to the States to rejoin Steve Miller whose band (The Miller Band, then the Steve Miller Blues Band, finally the Steve Miller Band) had been based in San Francisco for a year and a half.

"They sent me a postcard, I was living in Stockholm, asking me if I'd be interested in coming back and filling in a spot, and I said 'Yeah', kinda interested, and they sent me a plane ticket, and I went back to try it out and I stayed".

With Steve Miller, Boz made two records "Children of the Future" and "Sailor", the last

named is rated by many as not only Miller's finest work, but one of the best records to come out of the whole West Coast shebang. Although it is as a Miller sideman that Boz is best known, he spent only 11 months with the band, joining in September 1967 and leaving the following August (compare Gram Parsons' 4 month stay with the Byrds). Steve Miller had landed the best record deal yet known for a rock band, and by early 1968 had completed 'Children of the Future', which had been gestating since 1964.

"There was a concept devised mostly by Steve. Steve had actually done one side of the album, had not done it, but conceived Side One of 'Children of the Future', which didn't get finished entirely the way we wanted it, and the rest of the band and Glyn Johns contributed to the completion of that side, and the other side of the album I actually wrote two of the songs and of course performed on the rest of them. Overall, we all participated equally, all the songs on that album."

Those two songs that Boz refers to were 'Baby's Callin' Me Home', with Ben Sidran on harpsichord, and 'Steppin' Stone', a rocking blues about which Steve Cropper commented: "They've been studying their blues. Someone in that band has been listening to blues records for quite some time....The singer sounds pretty good. He sounds like he's got a lot of intensity, a lot of feeling, and a lot going for him".

By the time that the band started to record 'Sailor' which was to have been a concept album musical differences caused Steve and Boz to stay away from each other's sessions. When Steve was recording, he would use the band and Boz stayed at home, and vice-versa. However they both overdubbed parts onto each other's songs, for example the beautiful guitar solo on Song for our Ancestors is played by Boz using a Leslie unit.

"We were one of the first to do it. It's done through a Leslie, there's a unit that's made by Leslie that you can plug a guitar through. It's usually used for an organ, but they make a special unit, which will adapt normal electric instruments guitar, electric piano, whatever....We were one of the very first to use it, it happened to be set up in the studio for someone else's session, and I went in and started fooling around with it, and we used it."

If you've never heard this track, you're missing a treat, in fact the album is stacked with good things. Boz wrote a song with Tim Davis, 'My Friend':

"I gave him (Tim Davis) the chords, I wrote the music with him, the actual chord structure. Then there's a bit at the end of the song, where it does a kind of Indian sound, with a different time signature, and it goes out, and I gave him that. Steve played a little solo on top of it. I did the music and put the backing track on and Steve put the solo on, as I remember."

On the Steve Miller Anthology album, Boz is credited with guitar and vocals on 'Livin' In The USA', which in the light of repeated comments to the contrary seems rather odd. "I don't remember playing any guitar on that song at all. I may have gotten in on some of the vocals, but I wasn't really involved in that song at all."

Boz wrote two songs for 'Sailor', 'Overdrive' which has him intoning the lyrics in a very Dylanish voice, which is hardly surprising as Dylan's influence was felt on his early Polydor effort. The other song is 'Dime-a-Dance Romance' which fairly steams along, with Boz singing at the top of his normal voice, j

just managing to avoid a falsetto which would not have had the power to suit the urgency of this song. It's many people's favourite Miller Band rocker of the period, with a riff strongly reminiscent of Jumping Jack Flash which was around at the same time. Boz left the Steve Miller Band in August 1968, one month after finishing 'Sailor' which was eventually released in November 1968, and embarked upon a period of fruitful inactivity.

"I stayed in San Francisco, worked a few odd things, nothing formal really. I stayed around the house a lot, wrote songs and became good friends with Jann Wenner who was starting Rolling Stone at the time, and Jann and I had the idea of making an album, so I quit working with Steve in August, and started working on a new thing in December, so there was a period of about three months where I was just active but inactive."

## 'boz scaggs' (atlantic)

The 'new thing' turned out to be his first major solo album, recorded in Muscle Shoals, Alabama with Jann Wenner and Marlin Greene co-producing with Boz. He knew about the Muscle Shoals studio musicians from listening to various Atlantic albums, by Aretha Franklin, Wilson Pickett and so on. One of those musicians was Duane Allman, whose solos on 'Loan me a Dime' gave the album a much wider audience, though again because of Allman's subsequent fame. It was one of the tracks on the posthumous Duane Allman Anthology, although I can't really see what all the fuss is about. I must confess to a preference for the CBS records, I like 'Boz Scaggs', it's a fine record, but I feel that production, performance and material are superior in most cases on the Columbia albums. This is the first example of Boz's predilection for various styles of music ranging from the R'nB sound of 'I'm Easy', the country-flavoured 'Now You're Gone' and Jimmie Rodgers' 'Waiting for a Train', and the melodic, jazzy 'I'll Be Long Gone', the stand-out track on the album. It's not hard to see why this track is singled out, it's a beautiful song which dare I say it, I'd love to have heard by the 'Moments' band. It was quite obvious that Boz had been using his time to good effect, after leaving Miller.

"All of the songs were written, and I had actually done demos on all the songs that I had written to bring to Muscle Shoals. I didn't have the words completed in every case, as a matter of fact, I had, in general the words about half complete. I had the titles, and working chords and working verses, but I completed them in every case in the studio."

Not everything that was recorded in Muscle Shoals was released, for example, there were two takes of 'Loan me a Dime', which, judging by the ravings of the participants are both killers, and two other songs.

## 'moments'

Boz formed a band at the beginning of 1970, adding horns to the basic unit a few months



later. He had signed to Columbia, which was a company which seemed to be particularly amenable to the artists' requirements, although it was not the highest offer. The first CBS release was 'Moments' which carried on the wide range of styles employed in the Atlantic album, with some refinements.

The first thing that strikes the listener is the production, which is by Glyn Johns, who had produced both the Steve Miller albums which featured Boz. The arrangements are very tight, often very imaginative and tasteful, and the playing superb. I don't intend to comment on all the tracks, but to pick out some of the highspots, starting with the very first track. 'We Were Always Sweethearts' goes along at a fair clip with a beautiful Leslie'd guitar solo by Mr Scaggs, the brass arrangement on this and all other tracks on the record is by Pat O'Hara. This is followed by 'Downright Women' which is my favourite Scaggs song, everything about it is faultless. It contains one of Boz's best vocal performances, a fine Jymm Young Piano solo, some tasty vibes by Ben Sidran, and a light bossa rhythm underpinning

the whole. It also boasts some fine lyrics (She bathes herself in sweet perfume, she helps herself to all the room she can muster.....") which fit the mood of the song perfectly, so perfectly in fact that you can guess their meaning even if you can't always hear them exactly. Boz's vocal delivery, beautiful though it is, obscures some vowels and leaves you guessing.

"I would like them all to be understood, maybe that's why I have trouble, because I like to have lyrics say something special, and if they don't say something special I don't want to put them down, I don't want them in the song - the music says enough for me. I'm more interested in the musical content, whether it's the arrangement or the particular performance. Other songs just don't make it for me until the lyrics say the whole song."

Well, it's a gorgeous song, and it is this type of performance that has led people to compare Boz's sweet vocal delivery to Johnny Mathis, but don't let that alienate you. The only song on the album apart from the instrumental at the end, which is not sung by Scaggs is the country-ish 'Alone Alone', sung by David Brown, the bass player (one of 3 bassplaying David Browns in San Francisco), and it also features the pedal steel guitar of John McFee, who also graced Van Morrison's 'Tupelo Honey' and 'St. Dominic's Preview'.

'I Will Forever Sing (the Blues)' features Doug Simril on guitar, he plays the introduction and has a solo in the middle. Boz plays the Leslie'd guitar solo, and the song was written by R. Powell St. John of Mother Earth, another Texan band based in the Bay Area.

Glyn Johns helped Boz to arrange Moments ("I can't take all the credit"), another beautiful song with an ace chorus, which is very lavishly arranged. A girls' choir (the Rita Coolidge Ladies Ensemble, featuring, in addition to Coolidge, Clydie King and Dorothy Morrison) counterpointing the organ, Latin percussion and gentle cymbal washes. Glyn Johns also helped to arrange the instrumental track, 'Can I Make It Last (or Will It Just Be Over)', which echoes some of the features of his arrangement of "Song for Our Ancestors" on 'Sailor'.

"That wasn't intended to be an instrumental song. I knew the title, I wanted it to be 'Can I Make It Last', and I wrote lyrics to it, but they never seemed to evoke quite the mood that I was getting with just the musical track. I like the music, it had a mood that I just couldn't get with the lyrics."

By the way, that fellow Tom Slope who can be seen on the back cover photo on 'Moments' doesn't actually play on the album, and his name isn't Slope.

"I thought his name was Slope, he'd only been in the band for about 2 weeks, and we were writing the credits.....". He is in fact Tom Poole, who plays on 'Boz Scaggs & Band', Bill Atwood plays on 'Moments', but is not seen on the cover.

## 'boz scaggs & band'

Boz took the band to London to record a new album, and played a couple of gigs in the area

which were ecstatically received by all accounts, and the studio version of the band that was heard in London and at the Fillmore can be found on "Boz Scaggs & Band" released in December 1971. The band did not change much from the band on 'Moments', Tom Poole replaces Bill Atwood, and there is a lot more guitar from Boz himself (you can hear him on 'Monkey Time', 'Runnin' Blue', 'Flames of Love', 'Why Why', and 'You're so Good'). The production is once more by Glyn Johns who produced all but two tracks. Boz produced 'Here To Stay', and 'Nothing Will Ever Take Your Place' himself presumably when Glyn Johns had finished his own tracks.

"Last I heard he was doing a group, this was a year ago, he was doing something called the Ozark Mountain Daredevils. The album's out and gettin' around, and I haven't heard from Glyn in that long. I hear odd rumors that he's starting a recording studio in California, and I've lived there and I haven't heard from him."

Boz arranged most of the songs on the album, although 'Runnin' Blue, which is a Ray Charles type jazz-blues was arranged by Pat O'Hara, who has a trombone solo on 'Love Anyway' which was recorded in New York (all the others were recorded either in London or San Francisco), so who are the Lady singers on this song?

"I don't know, it's probably Rita Coolidge. Glyn did those, I didn't have anything to do with the voices."

'Flames of Love' was recorded in San Francisco at the same time as 'Moments', and it consequently has Bill Atwood on trumpet, not Tom Poole, and Mike Carrabello and Chepito from Santana providing percussion, which at one point during the song sounds more like Dr John than anything else, with girls wailing away. Boz plays a fine solo as well.

'Here to Stay' and 'Nothing Will Ever Take Your Place' introduce soul music to the Scaggs repertoire.

"They were really pretty much written to be that. I don't think they fully accomplished it, the way I conceived it."

Well they sound fine to me, especially, 'Here To Stay' which is right up there in the 'Downright Women' class, and it's arranged beautifully. One feature of the arrangement is Lee Charlton's saw and Barp. Barp?

"You know what a spittoon is? You see them in old pubs, in bars, old men spit in it. It's got metal rods welded to it, it's played with a saw, you put water in it, it's played with a saw and it makes strange sounds, useless little things."

It's a fine consistent album, which aside from the songs already mentioned, has a song co-written by Boz and Tim Davis, 'Why Why', and song collaborations with Clive Arrowsmith who also took the photos on the sleeve. Doug Simril plays a nice guitar solo on 'Up To You'.

## 'MY TIME'

'My Time' retains Joachim Young, George Rains and David Brown from the old band on the tracks recorded in San Francisco (which also feature ladies' chorus and various horn players), and the Music Shoals Studio musicians on the other tracks.

"I worked with a producer named Roy Halee on that album. We did 5 songs in San Francisco. We were spending a lot of time working....Roy Halee is a perfectionist takes a long time to record, and we were just going day after day after day and we were enjoying the work, but the record company started to complain that we were using too much studio time, and they hurt both Roy's and my feelings, and it was kind of a bad situation, so I just took it upon myself - I had some material - I went to Muscle Shoals the next week and finished up the album in three days, brought it back to Roy and he remixed a couple of things".

'Dinah Flor' was quite a big single, and it shows Boz phrasing his vocal in a manner reminiscent of Van Morrison, often uncannily so, and he was making the words up as he sang it, as was his wont at the time.

'Slowly In The West' is a David Brown song, recorded not in San Francisco as you might expect but in Alabama.

"He came with me to Muscle Shoals, and I wanted to feature one of his tunes in any case because I think he's a great writer, and I just wanted to feature one of his tunes."

Many people saw 'Full-Lock Power Slide' as a welcome return to the churning rockers that Boz used to play with Steve Miller, and it certainly blasts along, living up to that title, which as some of you may know is a motor-cycle term.

"It's when you're going round a curve, and you lock the wheel the other way, and you bend all the way over and wide open on the thing - that's called Full-Lock Power Slide. I don't remember the exact circumstances. The rhythm track itself was just a monster, this is before the overdubs and before the mix. The guitar sounds and some of the effects that we used on it were just a screecher. The song didn't come out mixed like that, and it wasn't intended to but that's what I used to call it in the studio, while we were working on it."

'Old Time Lovin' is pure soul, on Al Green song, handled with care and respect.

"Just fell in love with the song, first time I heard it, and Al Green's vocal style, just thought I'd like to take a shot at it." This facet of Boz's eclectic repertoire is featured more fully on 'Slow Dancer'.

'Might Have To Cry', 'He's a Fool For You', and 'My Time' are three beautiful ballads all written by Boz, and my favourite things on the album - beautiful vocals, great lyrics (listen hard, and be rewarded). 'Hello My Lover' and 'Freedom' for the Stallion were both written by Allen Toussaint, though 'Hello My Lover' is credited to C. Toussaint.

"Anything that you see Toussaint, he's got C. Toussaint, D Toussaint, all kinds of Toussaint. He other big name is Neville, N Neville, or A Neville, they're all Allen Toussaint. He couldn't take credit for them, because someone would take the publishing rights away from him, so you get to keep all the money that way."

'Hello My Lover' is a fine New Orleans rock and roll number, with a Professor Longhair style piano introduction and a beefy tenor solo sounding like Lee Allen's roaring saxophone solos. The other track on the album not mentioned so far, is 'We're Gonna Roll' which has Jules Broussard and Jack Schroer on saxophones, and not surprisingly the song has a Van Morrison flavour when these two are blowing.

"Well, that's 'My Time', maybe Boz's best album, it certainly shows that he is maturing with each new



release, never anything but classy and always showing he's got taste. The album was released in October 1972 to coincide with a tour of the States, which included a gig at the Berkeley Community Theater, which was a well-rehearsed concert featuring strings, the band, female singers, Latin percussion and horn section. It was one of those occasions where everything went just right, and if reprints are anything to go by, one of those occasions that should have been captured on tape.

## Slow Dancer

I had my say about this album in HW 3 (oh no you didn't!) but I should like to reiterate that it's a beautiful album which repays close attention. My reservations about 'Take It For Granted' have been swept away by the beauty of the song itself, the arrangement somehow sounds less glutinous than it did, I am happy to say. Now it's Boz's turn:

HW: This is a very soul influenced album, what would you say about that?

BS: I'd like to say that I think it is. My voice just doesn't lend itself to that kind of treatment entirely. I don't know. I'm no good at classifying my own records, somebody else is much better suited to say if it's a soul album or a country album or whatever. All the elements that went into it certainly would make it a soul album.

HW: You said about the Atlantic album, that you weren't happy with your recorded voice, and yet this one seems to be Your Voice with a backup orchestra.

BS: Yeah well I like the way my voice sounds on this album, it's my favourite album for that.

HW: You're very self-critical about your voice?

BS: Very, very...and this album's the first I've ever been satisfied with, for the vocal performances all the way through.

HW: Sounds very modest, I think a lot of people would give a lot to have your voice.

BS: It's the first time I've ever been satisfied with my voice. It's taken a lot of work, it's taken years and years.

HW: I would agree that the vocals are more consistent on this one, but some of the earlier songs, Downright Women again, and the slow songs from My Time just slay me whenever I hear them.

BS: That's why I like that song 'My Time' for instance, I like that song, because I like the vocal, and I like 'He's a fool for you' and that's only one of the things. A lot of people don't pinpoint that, they don't dig that. Those happen to be my

favourite things. They don't really make it overall for a lot of people.

HW: Depends what people want.

BS: Most people want something a bit more obvious to it, and as more than an artist or a singer, I'm an entertainer, and I try to (conform) to what people expect from an artist.

HW: Were they all studio musicians on Slow Dancer?

BS: Yes.

HW: Who was the pedal steelplayer on 'Let It Happen'?

BS: Sneaky Pete. I think, I'm not sure. I wasn't there when they did the overdubs, I was told it was Sneaky Pete. They couldn't remember, it said, oh, Sneaky Pete somebody or other.

HW: Who's in your band now?

BSL On bass, Gene Santini, from New York, had played previously with nobody live, he was a studio musician, discovered playing in Jesus Christ Superstar. On guitar, Les Dudek, he was on the Allman Brothers' Brothers and Sisters' album, he will be a very big star within a couple of years, amazing talent. On drums, Richard Shlosser, been with Van Morrison, Edgar Winter, Andy Pratt, and recorded with a number of people. Keyboards - Joachim Young, who's been with me for some time. On horns, saxophone and flute, Jules Broussard, who's very prominently featured on the new Santana album and he's played with Ray Charles, Van Morrison. On trumpet - Michael Fugate, formerly with Buddy Miles and Malo.

HW: How did you get hold of Johnny Bristol?

BS: He had just signed as a producer with Columbia, a year ago, and I met him at the CBS convention, and we just both happened to be there, and somebody thought it would be interesting if we met, and they introduced us, and talked for several hours. Then I said we should try some things together, which we did.

HW: I wondered if he had the idea to create a background around you, in any particular style?

BS: In no particular style, but I knew it would have the Johnny Bristol touch on it because he always uses his own studio musicians, his own arranger.

That just about brings us up to date. If you haven't already been converted to Boz Scaggs' music, find someone who has and have a good listen, and I as I have said repeatedly, you will not be disappointed. There is just about something for every taste in Boz's music, always done with conviction, not just to be eclectic.

ANDREW COWAN

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### DISCOGRAPHY

Boz - Polydor International LPHM 46253 (If anyone has a copy, please contact me via Hot Wacks)

Children of the Future } Steve Miller Band  
Sailor }  
Reissued as American Import (Livin in the USA)  
Capitol STBB 717

Boz Scaggs - Atlantic K40419

Moments - CBS 64248

Boz Scaggs & Band CBS 64431

My Time CBS 64975

Slow Dancer CBS 65953

Fillmore: The Last Days K66013 (3 records)

Boz can also be heard on Ben Sidran's 'Feel The Groove' and Mother Earth's 'Bring Me Home'.

# Dr. FEELGOOD, I presume ?

DOWN BY THE JETTY.  
Roxette/Route #6

United Artists UAS29727.  
United Artists UP 35760

For a kick-off, it's in mono; but so what? Weren't the first two Stones albums similarly blessed with that singular invention? And if you're looking for comparisons then look no further than those same first two albums. Not that I'm complaining, nor accusing them of ripping off the Stones. Heaven forbid, especially when the Stones themselves have borrowed from everybody from Chuck Berry in '62 to Little Feat in '72 and quite a few in between.

What we have here is good Seventies British R&B - maybe they're not the Yardbirds of the Seventies but they're mighty close. Only three of the songs (and the closing medley) were not written by guitarist Wilko Johnson. Maybe there would have been a better perspective had there been a more favourable ratio of non-original to original songs. Remember, the Yardbirds and the Stones first albums could only boast one original between them (excluding, in the Stones case one-and-a-half Phelge tunes). Maybe not, 'cos the Stones and Yardbirds had no white antecedents, just Hooker, Jimmy Reed, Muddy, Bo and Chuck.

Odious comparisons apart, this is a fine album to these ears. Apparently, the London cognoscenti, sated with the Feelgood's dynamic live performances at Dingwall's and the Hope and Anchor, have slated the album somewhat. But to somebody in Egypt or Stonehaven who wouldn't know a Dingwall's from a Locarno, I'm sure it sounds just fine for now.

Despite the instrumental limitations (guitar/bass/drums/harmonica with little or no overdubs) the sound is amazingly strong and vibrant, but in time it may become a bit repetitive without, say, the variation of a second guitar or keyboard. The basic style is Wilko's urgently struck, harsh almost metallic chords in front of a really powering rhythm section over which Lee Brilleaux adds vocals and really fine harmonica breaks. Let us not forget that all the classic 60's R&B bands - Stones, Yardbirds, the Pretty Things, Downliners Sect - all had at least five members. The extra guitar really does make a difference. Maybe their finances preclude that in the meantime but as soon as they break out of the pub 'n' club circuit I'm sure that is something they will consider. As it stands now, Wilko can double on piano but Lee can't play guitar.

As for the album: right from the opening chords of "She Does It Right", which is standard Feelgood, there is that sense of Sixties déjà vu. The first guitar break being very reminiscent of the Stones version of "Oh Carol". John Lee Hooker's "Boom Boom" is next, which along with his classic "Dimples" was standard fare for R&B groups throughout the sixties, and features lots of atmospheric, melodic harmonica and emphatic

boom boom bass drum. This is one of the three songs where Wilko sings and suffice to say that he's a bit lukewarm in that department. "The More I Give" is the one studio track to include extra musicians and Bob Andrews of the Brinsley's adds a very tasty organ layer without detracting from the urgency of the song. "Roxette" is next and is a classic definition of the Feelgood style; a harsh chorded intro, staccato vocals, powerhouse bass and drums and another fine harmonica. Might've even had a hit with it too. "One Weekend" (of your love) is again very Stones-ey and opens like "Come On" and features a "Johnny B. Goode" -type guitar break as well. Now along with "Roxette", my favourite track on the album is "That Ain't No Way To Behave" - a beautiful twelve bar blues, with Wilko on rolling barrell-house piano and a fabulous harmonica line from Lee. Again, Wilko takes the lead vocal, but this time it's absolutely suited to the song and adds just the right amount of despair alluded to in the lyric. Oh yeah, right near the end is a direct guitar quote from "Honest I Do" on RS no.1. The side closes with "I Don't Mind" and once again you can hear the Stones, this time "Not Fade Away" is the prototype. Musically it's very close, right down to the maraccas! The second side is good too, but my preference is side one, probably because there is more variety. The first three tracks on side two, "Twenty Yards Behind", "Keep It Out Sight" and "All Through The City", I find are all just that bit samey although they do have individual charm in parts. "All Through The City" in fact could easily be a J. Geils number, it has all their hallmarks. "Cheque Book" is a good, tight rocker with a chorus not a million miles from "Highway 61" - wonder what I would it would sound like with a little slide guitar on? "Oyeh" is fun. Nice lead picking and chording and very much a period 60's R&B instrumental. It would have been considered flash ten years ago. When you think how clumsy and relatively 'easy', say, "Rumble" was in relation to say, Clapton's solo on the live "Crossroads" you realise just how far we have come in terms of technique and technology. Well Wilko turns the clock back ten years to the days of one take on a beat-up amp. As I said, fun. The closer is "Bonie Moronie"/"Tequila" which was recorded live at Dingwall's and features Bob Andrews and Brinsley Schwarz on sax. Done live it's the closer of their set and is probably quite magnificent in the context of their amazing live act. Here, well it's just another version of 'Bonie Moronie' and if it wasn't for Bob and Brins on saxes it would be pretty flat. All in all tho', a really good debut album - maybe it didn't include "Riot In Cell Block 9" or "I'm

A Hog For You Baby" but it'll do just fine for now. For now tho', they have all the signs of punk greatness: proficient, but not brilliant, slightly repetitive and a bit derivative. They do look like "deranged bank clerks". However they are blessed with an ENERGY and ENTHUSIASM that is all too rare in these jaded times. Invite them into your homes - pronto. Or even better, haul off and see them live someplace. You owe it to yourself.



WILKO JOHNSON

- LEE BRILLEAUX..

BERT

## BOOTLEG DISCOGRAPHY part 2

### CROSBY, STILLLS, NASH & YOUNG

None of these records could be called essential, although "Stony Evening" contains some amazing raps from Dave Crosby, while part of the LA Forum Concert is on "4-Way Street".

To complete this disco I need info on the following: Buffalo Springfield lps: - "Gold Star", "Springfield Rock", "Great Rock 'n' Roll Circus".

Also the Neil Young ones mentioned later.

This disco cannot be completed without the assistance of collectors, so I urge anyone interested in this project to help. I also need info on Dead/NRPS lp's for a future Chapter. Please send your additions etc, to me, Rod Patton, at:- 62 Kedleston St., Derby.

### CSNY:-

"WOODEN NICKEL" (live Big Sur Festival, Sept 1969) Guenevere; Birds; 4+20; You Don't Have To Cry; Suite - Judy Blue Eyes; Bluebird; Sea of Madness; Down By The River; some versions also include the single "Ohio/Find the Cost of Freedom".

LIVE AT LA FORUM (double) First Show, LA Forum 26.6.70

Suite - Judy Blue Eyes; On The Way Home; Teach Your Children; Tell Me Why; Find the Cost of Freedom; Guenevere; Don't Let It Bring You Down; Carry On; 49 Reasons; Love The One You're With; Pre-Road Downs. Long Time Gone; Helplessly Hoping; Southern Man; Ohio; Woodstock; Find The Cost of Freedom pt 2; For What It's Worth.

REUNION CONCERT - July 25th 1974

Sugar Mountain; Ambulance Blues; Change Partners; Suite: Judy Blues Eyes; Deja Vu; Long Time Gone; Revolution Blues; Falling Down; Military Madness; Only Love Can Break Your Heart; Don't Be Denied; Bongo Beat (?); Ohio.

SPRINGFIELD ROOTS (live/studio)

Neil Young: Down By The River POCO: "Hard Luck"; My King of Love; CSNY "Listen Once Again To My Bluebird", "I Must Learn To Live". Buffalo Springfield: "Bluebird" (long version), "Baby Don't Scold Me".

CSNY: "Greatest Hits" - double, no details.

### CROSBY/NASH

"Royal Festival Hall/Live In London"

Deja Vu; Wooden Ships; Orleans; Song With No Name;

The Lee Shore; Simple Man, Ohio; Immigration Man; Guinevere.

"High Above Cayung's Waters" Cornell University, Ithica, NY 5.9.73

Wooden Ships; Your Life Is What You Fill Your Day With; For Free; Guinevere; Immigration Man; Oh Camil; The Prison Song; Page 43; And So It Goes; Long Time Gone; Encore-medley What Are Their Names/Chicago".

"Lebanese Flu" (double) Royal Festival Hall, December 1971.

Deja Vu; Wooden Ships; Orleans; New One; The Lee Shore; Ohio; Simple Man; Immigration Man; Guinevere; Marrakesh Express; Song With No Words; Teach Your Children; Right Between The Eyes; Traction in the Rain; Long Time Gone; Military Madness; Chicago.

"A Very Stony Evening" (double Oct 71 Trade Mark of Quality TMQ 7510

Deja Vu; Wooden Ships; Man In The Mirror; Orleans; I Used To Be A King; The Lee Shore; Southbound Train; Going Down; Traction In The Rain; Laughing; Born In The Game; T ad; A Strangers Room; Immigration Man; Piano Lesson; Guinevere; Teach Your Children; Ohio; Military Madness; Chicago.

### STEVE STILLLS:

"Find the Cost of Freedom"

Eagle; You're Still On My Mind; Sugar Babe; Pensamiento; Change Partners; Word Game; Bound To Lose; Love The One You're With; Heart Made of Stone; Anyway; Find The Cost of Freedom; Bluebird.

### NEIL YOUNG:

"La Music Center" 1.12.71, TMQ 71022

It's Hard To Wait; Tell Me Why; Old Man; Journey Thru' The Past; Sugar Mountain; Don't Let It Bring You Down; Live In Mind; Cowgirl In The Sand; Heart of Gold; A Man Needs A Maid; Needle and the Damage Done; Ohio; See The Sky About To Rain; I am a Child; See the Girl Dance;

"Boulder, Colorado" University of Colorado, March 71, TMQ 71063

Ohio; See The Sky About To Rain; Don't Let It Bring You Down; See The Girl Dance; Sugar Mountain (long version); Journey Thru' The Past; Heart of Gold; A Man Needs A Maid; Old Man; Needle & The Damage Done



"BBC Broadcast" broadcast from Royal Albert Hall London 1970 TMQ 71072  
Out On The Weekend; Journey Thru' The Past; Old Man; Heart of Gold; See the Girl Dance; Monologue; Don't Let It Bring you Down; A Man Needs A Maid; Love In Mind.

"A Bit More" recorded live at "Scope", Norfolk, Virginia 29.1.73 (with the Stray Gators)

The War Is Over (from Madison Square Gardens); Southern Man; Alabama; Don't Be Denied; New Mama; The Loner; Cinammon Girl; Are You Ready For The Country.

"Neil Young and Crazy Horse" live in Cincinnati 1970 and unreleased songs.

"Everybody know This Is Nowhere; Winter Long; Down-town; I'm Wonderin'; Might Have Been; The Loner; Don't Let It Bring You Down; Laughing Lady; I am a Child; Ontario; On the Way Home; Dance Dance; Down By The River; Broken Arrow.

"Coming Home" live from Kennedy Center, Washington 28/1/73 & 'Scope' 29.1.73.

On The Way Home\*; Here We Are In The Years\*; Heart of Gold; Old Man; Harvest; After the Goldrush\*; Out On The Weekend; LA; Time Fades Away; Look Out Joe. \* = solo.

#### "The Last Album"

Sugar Mountain; Sweet Joni; Look Out Joe; Time Fades Away; Don't Be Denied; New Mama; Last Dance; Southern Man; Closing Medley; Let's Have A Party.

Other Young albums include "Rocky Mountain Review", "Young Man's Fancy", "In Concert Double", "Live On Sugar Mountain" - no details.

ROD PATON/ROBIN DAVIS

Dylan/Band Tour '74  
PART THREE.

## the continuing saga of MOBY GRAPE .....



One of last summer's most pleasant buzzes was the news of the reformed Moby Grape. Chris Darrow first broke the news to us and the band consisted of former Moby's Bob Miller, Jerry Miller and Peter Lewis and sessioneers Frank Reckard and Johnny Craviotto. Initial gigs soon revealed an old Moby trait - inconsistency. Despite an ambitious concept of a three lead guitar line-up and five-part harmonies some of the gigs were a shambles altho' the good ones must've been devastating!! Frank Reckard soon quit and was replaced by Jeff Blackburn, longtime friend of the Moby's and who hung out in the Grape's 'adopted home of Santa Cruz. Jeff's got a bit of a

history in that he's worked with Arlo Guthrie and Buffy St Marie as well as being on the 'Performance' sound track. A British tour with the Eagles last September never got off the drawing board and as winter approached, the tour was pushed further and further back. 'Great Grape' was reissued all the same but that's about all the Moby stuff we're gonna hear. They are still plagued by management and record company hassles dating back to the original band. although a settlement of those differences may not be too far away. Also, Matthew Katz, their former manager, apparently still 'owned' the Moby Grape name and the Moby Grape name-change rumour flourished. With the initial enthusiasm draining away and with no prospect of a record deal things quickly seemed to be slipping away from the Moby's. Peter Lewis was asked to leave, apparently a little drug-crazed, Jeff Blackburn quit too and the band are now a four man line-up.

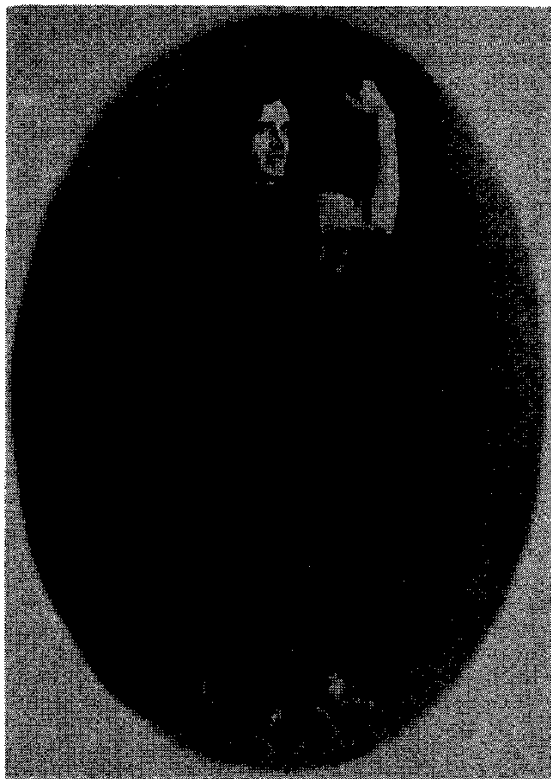
Apart from a small article in 'Creem', the press haven't exactly flocked to chronicle the latest Grape incarnation, except for a delightful little interview in Denim Delinquent, parts of which are reproduced here. Apparently, Mosley and Lewis have written a whole bunch of new songs which can easily stand beside their earlier material in terms of quality. The band still do favourites like 'Truckin' Man', 'Murder In My Heart For The Judge' and 'Can't Be So Bad'. Pete Lewis says, "No, I'm not digging doing the old stuff at all, but you people still ask for them". Bob Mosley agrees, "I'd rather get into a new bag. New material. New name".

On the subject of reformation, Peter Lewis again "Bob's manager phoned to say Bob was ready to play again. We played in a band called California until an offer to play Utah came along. The other guys couldn't make it and I suggested we call Jerry Miller but Bob didn't want to play with him. But you gotta play with somebody, so why not".....and, just like the old days, "We gave it a chance and had an unbelievable time - got busted - things I couldn't begin to tell you here.

Lastly and logically, when Bob Mosley was asked if the band's outlook now is the same as in '67 he said, "Not really, we had Skip Spence then. He was a gold mine. A fantastic showman - a tiger - the ultimate showman. I didn't like his tunes much, but performer A-number-1. He got up there at dances and jumps around and freaks out; he keeps the energy at a high level.." Praise indeed from a man who was chased by the same Skip Spence and girlfriend who wanted to part his hair with an axe!! So that's the Moby's up to date, hopefully they'll get a record deal together soon and come over and knock us all out Again.

BERT.

**RUSH RELEASE!**  
THE INCREDIBLE U.S. UNDERGROUND GROUP  
**MOBY GRAPE**  
WITH THEIR NEW SINGLE  
**TRUCKING MAN** 3945



# JOE COCKER !

ing even for the fact that record contracts were being scattered like confetti in an attempt to find another Beatles or Stones, because a talent scout (sounds a quaint phrase now, eh?) from Decca heard them and reported back to his superiors that a fabulous new singer was just waiting to be signed up. With the offer of a Decca contract in his hand, Joe pondered his future. He didn't feel ready to go full-time but his bosses at the Midlands Gas Board gave him a six-month leave of absence to see if it worked out. Joe was soon whisked down to London and put under the protective wing of Decca staff producer, Mike Leander (yes, he of Gary Glitter fame) who had Joe record a version of the Beatles "I'll Cry Instead" and a version of the Wallace Brothers R & B hit, "Precious Words" (released in 1964 on Decca F.11974). The original single, both showing the Ray Charles influence, is much sought after by collectors, although the appearance of "I'll Cry Instead" on Decca's recent 'Hard Up Heroes' set has somewhat devalued it. A much better idea would have been, I think, to have gotten a hold of the only (?) other track Joe cut at that session, a version of Ray's "Georgia On My Mind" complete with orchestra, choir thelot. Joe regards it as Mike Leander's personal ego-trip (obviously even then, Leander was looking for the big payoff) which was originally scheduled to follow, "I'll Cry Instead", but due to Decca's weird selection policy, it was shelved even tho' it had cost a mint in session fees and production costs. So if there's ever a 'Hard Up Heroes' vol 2 on the go, I'd like to see "Georgia" on it. Well, to consolidate Joe's recording debut he was fitted onto the bills of a couple of package tours including being on a Stones & Hollies one and a Manfred Mann one. In all fairness, with the audience all baying and screaming for the headliners, nobody payed any attention to the three-numbers-then-off opening acts. So Joe's first brief brush with stardom had been rather anti-climatic and it was back to the drawing board (and, the Gas Board). The record had sold about 100 copies only, but at least it was a start however small.

John Robert Cocker, born 20th May, 1944, destined to become one of our finest singers and one of the most tragic figures the harsh world of rock has produced. To most people, Joe Cocker probably represents a handful of hit singles, gravel voice and bizarre onstage mannerisms but that's just the tip of the iceberg. Joe's beginnings in rock go back ten years to his home town of Sheffield. I'm sure everybody's heard the one about Joe being the amiable gas-fitter who used to wander around with his bag of tools on his shoulder, whistling and singing to himself all the while. Joe's first big influences were Ray Charles of course, Little Richard and Gene Vincent altho' with the advent of the London R&B boom, Muddy Waters and Chuck Berry were soon added to the list. Everybody plays up to Ray Charles influence when referring to Joe, who has this to say about Charles, "One day, over the radio, I heard 'What'd I Say'. It just knocked me out - the piano cryin' out, his voice, everything. So I rushed out and finally found a copy of his 'Yes Indeed' album. Every track just amazed me and soon I became a complete Ray Charles fanatic." Cocker had formed a group called the Cavaliers and they palyed a motley assortment of Chuck Berry, Buddy Holly and Muddy Waters tunes, Altho' it must be stressed, more for fun than profit. The next Cocker band was a more promising venture, Vance Arnold & The Avengers, with Joe taking the part of Vance. They managed to get a few pub gigs which kept the wolf from the door and was invaluable experience, also they got the chance of the odd gig at two of Sheffield's 'beat' clubs, the Esquire and the Club 60 (where Dave Berry, Sheffield's other claim to rock fame used to appear quite often. See Let It Rock 4 for a good account of those days.) The Avengers must have been quite a fair band, allow-

Undaunted by his failure to become a pop star, Joe formed a new band called Joe Cocker's Big Blues, which was in fact a Tamla Motown influenced soul band. Changing times had seen the end of rock 'n' roll and R & B as the moving forces in the clubs. Stax and Tamla were the 'in' labels and it was very much an adapt-or-die scene in those days. If nothing else, even in those early days, Joe Cocker was paying his dues in full. The Big Blues landed a fairly lucrative contract playing to mainly black audiences at US Air Force bases in France. Back in England, they did manage to break out of Sheffield and got as far North as Manchester. It was around this time that the Cocker/Chris Stainton partnership was begun and it also saw the birth of a famous name, the first Grease Band. Stainton was also from Sheffield and like Cocker had come up the hard way via a series of local bands, albeit more sophisticated, including one called Johnny

TUE. DEC. 17 (7.30-11.00 p.m.)	THE WHO Supported by YES
THUR. DEC. 18 (7.30-11.00 p.m.)	JOE COCKER Supported by CLASH
FRI. DEC. 19 (7.30-11.00 p.m.)	JETHRO TULL Supported by THE VILLAINS
TUE. DEC. 24 (7.30-11.00 p.m.)	AYMREY DUNBAR RETRIBUTION Supported by JOHN DUNBAR
THUR. DEC. 25 (7.30-11.00 p.m.)	TEN YEARS AFTER Supported by EASY ON EASY
FRI. DEC. 27 (7.30-11.00 p.m.)	CHICKEN SHACK Supported by JOHN MORSE
TUE. DEC. 31	THE TASTE

Tempest & The Cadillacs which featured matching red suits, doing Cliff and Shadows numbers, right down to the choreography!

Although there was a change of name there was no real change in musical policy and as soul music fell into its hackneyed, "have mercy, Y'all, sock it to me" bag, Joe became a bit brought down and disillusioned and the band folded. After almost a year spent pondering his future and eventually decided to carry on much as before, following every new trend and jumping on every bandwagon. Remember, Sheffield had no booming R&B-type scene like London did with the Crawdaddy/Beel Pie Island/Klooks Kleek/the Marquee and dozens more and consequently there was no outlet for music other than pubs and discos. Things might have gone like this for ever had it not been for a dj in a Chesterfield club called Dave McPhee, an old friend of Cocker's. Cocker and Stainton had recorded a home demo of a song called 'Marjorine' and McPhee in true story-book fashion passed the tape onto impressario and studio boss, Tony Hall. Hall in turn, passed the tape onto fellow producer Denny Cordell and for the relatively simple task of passing on a tape, Hall earned himself 1% of Cocker for life. The original demo is of legend status now and Tony Visconti, who worked for Cordell at the time, had this to say to Sounds, "I was there when the demo came in, Joe Cocker discovered himself really because when we heard it we couldn't believe our ears. In fact that demo was never duplicated - it should have been released as it stood."

For the second time in his career Joe was to travel down to London to record. This time he was accompanied by Chris Stainton but without the rest of the Grease Band who preferred to safety and security to full time day jobs in Sheffield. I assume they were the Tom Rattigan and Frank Myles who are credited with Joe and Chris on the authors of 'Marjorine'. Despite being impressed enough by the demo to travel up to Sheffield to check them out, it was a different story in London. Cordell was busy with the Move and Procol and Tony Visconti was producing Manfred Mann and nobody really had the time to handle the Grease Band. Chris Stainton did the arrangement and played bass and piano with Clem Cattini on drums and Jimmy Page and Albert Lee on guitars. Despite the line-up and a good radio and disco play, 'Marjorine' was destined to become forgotten classic. The B-side, 'New Age Of The Lily' is alternately a Beatle rip-off and a flower power hype but the beginnings of that unique vocal style are there. On the strength of the single, Cocker began to get a few gigs around London, including the Marquee and that was most people's introduction to Joe's stage act. Apart from the grittiest, soul-filled and emotive voice to come out of Britain in a long time, Cocker was also noted for his flailing, windmill-like mannerisms and his imaginary guitar playing, alternating between the absurd, graceless, like spastic-like twitching which Dave Marsh described in Creem as "...a raving bundle of flying hair and meat. Undeniably spastic, he twitches and strums his pseudo guitar fantasizing God knows what, turning unexpected songs into cathartic mini-psychodramas." Later, all Joe could offer by way of explanation was, "I've always done me theatrical bit of throwing me arms about onstage.....But you know, it's not contrived - why would anyone contrive a stage routine that turns so many people off."



A second Grease Band had been formed and it included Kenny Slade on drums and Tommy Eyre (later of Aynsley Dunbar and Mark Almond). This was the band that was to record the follow-up to 'Marjorine', a record that would break Cocker in every record market in the world. What we are talking about is, of course, Joe's version of 'With A Little Help From My Friends'. It is so radically different from the Beatles version that it had to succeed. A

gentle, building organ intro leads to a stinging Jimmy Page guitar break then dies to let Joe come in then it builds to a fantastic crescendo of Joe's voice, answering the vocal chorus and Jimmy's guitar again. After an initial launching on the Simon Dee Show it quickly became a number 1 record here and worldwide. It also introduced the patented Joe Cocker scream which he admits, 'I didn't really know what I'd started when I did that'. The success of which took everybody by surprise and an album and a US tour were called for. But first, Joe had band problems; Kenny Slade and Tommy Eyre were not working out at all. They were fine musicians, but too jazz-influenced to make it as rockers. So the split came and the definitive Grease Band was formed with Henry McCullough on guitar (from the Hendrix proteges, Eire Apparent) and Alan Spenner on bass and Bruce Rowlands on drums (both of whom had recently departed Wynder K. Frogg when Mick Weaver split to join Mason, Capaldi, Wood & Frogg - see Traffic article).

With the success of the single, work had been going on on the album for almost a year before it was released. Denny's attitude to Cocker, now with a number 1 record behind him, changed and he devoted a lot of time to make sure the album was a winner. There are 29 musicians involved in the album and it stems from Denny's desire to make every track as good as possible, hence various combinations of musicians are used, many of the takes not being used, despite apparently great sessions by Al Kooper, Aynsley Dunbar etc., Amongst the names here are Jimmy Page, David Cohen, Albert Lee, Carole Kaye (the Motown lady bassist), Mike Kellie, BJ Wilson, Matthew Fisher and Stevie Winwood in some terrific line-ups. Apart from the singles, 'Marjorine' and 'Friends', there are eight other songs, two really promising Cocker/Stainton songs - "Change In Louise" and "Sandpaper Cadillac" and the rest of the album being good solid contemporary material of the day. Dave Mason's "Feeling Alright", Dylan's "Just Like A Woman" and "I Shall Be Released" (both incredible versions), Pete Dello's (of Honeybus: strange band indeed - commercial success on one hand and yet also able to do a fine brace of 'Top Gears') "Do I Still Figure In Your Life" and a near-to-the-Animals version of "Don't Let Me Be Misunderstood". Lastly, and probably as a sop to the Ray Charles sound, a dazzling version of "Bye Bye Blackbird" (yes! the same one), complete with fine Jimmy Page guitar. Throughout the album there is a whole lot of tasteful playing, none of your typical all-star flops that usually emanate from sessions like this. Jimmy Page in particular is really in great form and so is Stevie Winwood, who wanted to do all the sessions

on the second album, but due to Blind Faith's tour, he had to cancel out. Matthew Fisher also chips in some lovely, ethereal, Procol-like organ layers, but let's not underestimate Chris Stainton's keyboard work - he is, I assume, the uncredited pianist on "Do I Still Figure In Your Life." A fabulous debut album then, with Cocker in really great form and everyone playing their parts well and backing him to the hilt. All that was needed now was for it to sell, something it did not do at all well in Britain. Cocker reckons that the heads weren't too keen on his gas-fitter background, it smelled of hype. More's the pity for them and Cocker and they all missed out on a great experience. So with sales of around 6000 or so over here, Cocker took off for America, where he couldn't do a wrong move. The album was a smash and sold 200,000 copies straight off. Also, a torrid performance at the Woodstock festival inscribed him in the memories of all who saw him. Soon too, would begin the chain of events that would build Cocker-mania to unprecedented heights in America; the arrival of Leon Russell.

During the tour, a copy of "The Original Delaney & Bonnie" album arrived at Cocker's hotel and, like most others at the time, Cocker was absolutely knocked out by it, especially the piano player: Leon Russell, long time session man (Glen Campbell, the Byrds, Dorsey Burnette and even Sinatra) and opportunist (witness his manipulation of Gary Lewis, the Knickerbockers etc.) who was keen to break into the rock sector. (the whole Leon Russell/Delaney & Bonnie story is gradullay being assembled for you, but as my regard for them wanes daily, I'm not sure what form it will take yet. Watch out though) Also, Denny Cordell was at this time, early 1970, in the process of forming Shelter Records in partnership with Russell so that too, would have a profound effect on Joe's future.

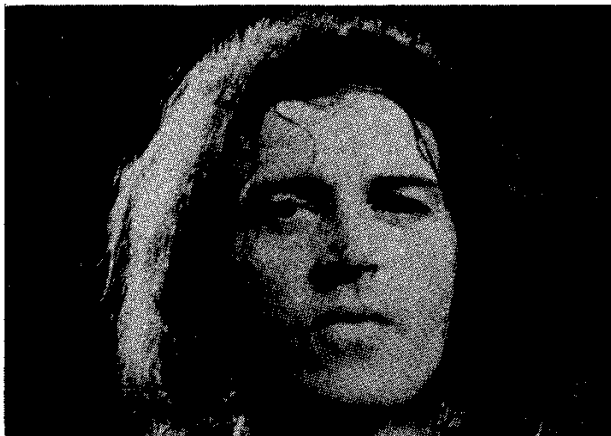
Very quickly thereafter, Cocker and Russell met up at Russell's labour of love, his in-home studio, Skyhill, built by the sweat and labour of a thousand sessions. Cocker liked what he heard and a quick working partnership was soon struck up. The first fruits of which was Cocker's recording of two Russell songs, one of which, "Delta Lady" was released in October 1969 (almost exactly a year after "With A Little Help From My Friends". "Delta Lady" is now typical Leon Russell-type tune, great piano riff, backing singers well in evidence and a great 'Swamp rock' feel. Considering the long gap between the release of the two, "Delta Lady" did very well to reach the top ten here, which shows that Cocker was not the gimmicky, one-hit wonder he was still regarded as in England. A second US tour was quickly set up as it became obvious that this was definitely the place for Cocker to concentrate on. A second album was to be recorded as well, and in contrast to the first, was much more 'American' in concept and feel. Gone were the cream of British session talent and in their place came their US counterparts including Russell on piano, Milt Holland on drums, Sneaky Pete and Clarence White on guitars and the quickly becoming essential backup vocals of Merry Clayton, Rita Coolidge, Bonnie Bramlett and Shirley Matthews. As far as selection of material goes, "Joe Cocker!" is superb: this time around, only one Cocker/Stainton tune, the excellent "That's Your Business". Apparently the Beatles were so happy with Cocker's reading of "With A Little Help..." that they sent round advance copies of 'Abbey Road' and from them Cocker chose 'She Came In Thru' The Bathroom Window' and "Something". Dylan's "Dear Landlord", John Sebastian's "Darling Be Home Soon", Leonard Cohen's "Bird

On A Wire" and, of course Russell's "Delta Lady" and "Hello Little Friend". Lloyd Price's old rocker, "Lawdy Miss Clawdy" completes the set. The obvious noticeable difference from the first album is the more good-timey feel throughout, gone is the emotion, the pain and the desperation. Apart from "Bird On A Wire", which is suitably doomy and possibly "Something" and "Hello Little Friend", everything else is very much an up-tempo groove, even Dylan's "Dear Landlord" which ain't meant to be a happy song. However, the sheer exuberance of "She Came In Thru' The Bathroom Window", "Delta Lady", "Hitchcock Railway" and "Darling Be Home Soon" show that there's more to Cocker than just another tortured soul singer. So two albums out of two and both stone classics, albeit of different moods and forms. Again, the Cocker persona was such that it was more than just session fees that drew people to him, like Page and Winwood before him, Sneaky Pete wanted to join the band but the pull of the Burritos prevailed and Clarence White wanted so much to play live with the band because he felt he hadn't done as much on 'Dear Landlord' as he could have. On the first Cocker tour, the Grease Band often had to play second and third billing and a very good reaction to Cocker's set is described by Ben Fong-Torres in Rolling Stone 60 (June 11th 1970 despite the gig taking place in June 1969!) where they played a fantastic set below the 'Doctor Jekyll'-era Byrds and Pacific Gas and Electric. The second tour again saw them in contact with the Byrds and the Burritos so obviously friendships developed; the thought of Sneaky Pete and Clarence White in a Cocker band was really something.

Again, like its predecessor, "Joe Cocker!" was a huge Stateside smash and a British failure. It sold even less than "Friends" in England, despite being a gold record in America, in fact it seemed to spend the major part of 1970 high in the US charts.

The second tour was a mammoth three month slog round the States and when it finished, Joe arrived at Denny Cordell's LA residence looking forward to a good, long rest. This was not to be the case because twenty four hours later Dee Anthony of Bandana Management (in his pre-Humble Pie management days) let it be known that he had arranged another two month tour to begin the following week in Detroit. This came as a complete shock to Cocker, who had just disbanded the Grease Band and had sent them back to England and had no intentions of going through with another marathon tour so soon after finishing one. However, Anthony had Cocker's signature some time previously on a contract to do the tour and that complicated things. Failure to do the tour would involve a lot of future hassles with promoters, the Musicians Union and even the immigration authorities who could bar any future entry into the States. With all this legalised blackmail against him Cocker had to say yes. With no band, and only a week to find one, he turned in desperation to Leon Russell who promptly set things in motion for the most traumatic stage of Cocker's career.

Russell went to work right away and very quickly recruited drummers Jim Keltner and Chuch Blackwell. Now Carl Radle had just quit Delaney & Bonnie and joined up with Cocker, in the process telling Russell that quite a few of D&B's band were on the verge of quitting so another chance



phone call fixed up Jim Price, Jim Gordon and Bobby Keys (familiar names now, but in 1970 they were just setting out on their supersessionmen road to fame, the Stones and the Cominoes would come later). This little incident upset the Bramlett's quite a lot and they accused Russell and Cocker of 'pirating' their band although they calmed down later. Percussionists and back up singers were no problem and soon twenty or so souls were rehearsing like mad at A&M's Hollywood film lot and things were at such an advanced state that the fourth days rehearsals resulted in Joe's next single, the Box Tops old class "The Letter" b/w "Space Captain" (by recently recruited Matthew Moore). Again, the single had moderate British success compared to it American dimensions. To fly this motley bunch around the States, by now dubbed "Mad Dogs and Englishmen", an ancient Martin 202 twin-prop was hired but the addition of wives, lovers, children, secretaries and a five man film crew necessitated the hire of a larger (altho' equally ancient) Lockheed 'Super Constellation' four-prop. The fifty-two dates were recorded and filmed for posterity and resulted in a double album and film both entitled "Mad Dogs and Englishmen". It is at this point, with the benefit of hindsight, that you realise that Joe was being taken for a big con by Russell et al. On record it sounds like back slapping bonhomie, down home good fun, with ol' Joe, good ol' Joe holding it all together. However the film is a different kettle of fish - Russell hustling like crazy to get Joe into a Shelter T-Shirt; Russell with his garish clothes trying to steal the limelight for himself and Shelter, Joe on the plane, completely ignored by even the backing singers and who, fochristsakes are they to ignore anybody? A massive flying clique to whom Cocker was an outsider and merely the excuse for this never ending party. In the hotel kitchen, a tour aide ordering food and wine tho' it was going out of fashion and all on Cocker's tab. Didja know that for 52 gigs in 59 days Cocker made a personal profit of less than a thousand dollars. OK, so maybe it was on Joe's tab but some of those cats just used him. Tell ya what ....look at the credits to that album and tell me a singer or musician who hasn't bettered himself since then....Russell, Don Preston, Carl Radle, Jim Gordon, Jim Keltner, Jim Price, Bobby Keys, Rita Coolidge, Claudia Lennear, Donna Weiss, Pamela Polland, Donna Washburn, Nicky Barclay and Bobby Jones. Every manjack of 'em. If it wasn't so criminally sad, it'd be laughable, OK then, I've said my say. Everybody agrees now on what happened, right, Joe was an honest trusting bloke who was shafted by manager, musician

and promoter alike that no wonder he took solace in drink and drugs, again probably with somebody's encouragement.

But wait, we're jumping things: the record came long before the film and I still accepted Russell then. The album then, firstly, it was Joe's only chart album in Britain, probably more to do with being at a budget price and with the Russell cult thing which was in full bloom then. Like all live albums it is a mixture of the very good and quite dull. What blows it is a long, long ultra-slow and ultimately boring Blue Medley of 'Drown In My Own Tears', 'When Something Is Wrong With My Baby' and Otis's "I've Been Loving You Too Long" - far better to have interspersed them throughout the album than run 'em together. That said, immediately after it comes a very short, quickly improvised, Cocker/Russell duet of "Girl From The North Country", a quick nod to Dylan who had come to check out Joe. Good versions of 'Superstar' and 'Let's Go Get Stoned' are cut with fair versions of 'Cry Me A River', 'Bird On A Wire' a woeiful 'Honky Tonk Women' and Delaney Bramlett/Leon's stomping "Give Peace A Chance". Side Four sees a big finale with great versions of "Bathroom Window", a really atmospheric "Space Captain" (which cuts the vapid B-side of 'The Letter') and a rockin' Delta Lady'. So there, a worthwhile album, recorded at the peak of Joe's career and most of which follows is a sad slide into near-obscurity and despair. The odd selection of 'Cry Me A River'/'Give Peace A Chance' was culled as a single here but bombed. Russell apparently liked the old Julie London 'torch' ballad and this is his idea of it in a gospel setting. Didn't work mate.

The tour ended in San Bernadino (where John Peel did his dj bit - in Riverside, San Bernadino. There is also amaniac Hells Angel biker called SanBerdo Ber tie - no relation tho'.) and everybody went their separate ways to fame and fortune. Chris and Joe retired to LA to recover and entered a period of virtual seclusion that would last a good eighteen months. Joe was obviously spent by his efforts of the past year and this allied to the daunting task of ever topping the 'Mad Dogs' gig took their toll. He was in pretty bad shape when he and Chris flew to Muscle Shoals that December and cut an abortive five-tracks - Joe's voice not being up to it and over-abused with drink, drug and tobacco. However, Fly managed to get a hold of the tapes and released "High Time We Went"/"Black Eyed Blues"; substandard versions of good songs. Joe refused to have anything to do with the single and it thankfully died a death. Something was needed and the 'Cocker Happy' album was dreamed up - a sorta greatest hits album which is dispensible unless you want lp versions of 'The Letter' and two non-album B-sides, the excellent 'She's So Good To Me' and 'Something's Coming On'. All things considered, quite a fair compilation but it was released at a time when Cocker was a forgotten man in Britain and quickly faded. Cocker and Stainton returned to the UK in January 1971 and Joe retreated to a hermit-like existence in Sheffield before embarking on a land-rover tour of the country, completely unrecognised.

The Grease Band had split up when they came back to Britain and McCullough, Spenner and Rowland joined up with the remnants of Spookie Tooth, a venture which quickly fizzled out. Bruce Rowland

landed a good gig touring the US with Terry Reid then he and Alan Spenner formed the rhythm section on the original 'Jesus Christ Superstar' album. Once these avenues of income dried up, the lads reformed the Grease Band with those three and Neil Hubbard, late of Jucy Luicy amongst others. A fairly good album (SHVL 790) was recorded for Harvest and a second was at the mixing stage when Henry McCullough split to join Wings and that was the end of the Grease Band for awhile again.

1971 drew to a close and not a word from Joe although he was spotted in the crowd at a Grease Band gig and, surprise, surprise appeared onstage and sang two numbers with Rita Coolidge at Sheffield on the tour here. Apart from the odd rumour to the effect that he was recording an album with Ringo and others at Island studios there was no word from Cocker as we being 1972. Then things begin to happen - in January, Chris Stainton had flown to Connecticut to rehearse a new band who were almost ready to go out on the road but were looking for a really good vocalist. The band included Stainton, Reg Isadore, Alan Spenner, Neil Hubbard and Glen Campbell. Then, lo and behold, it was announced that Joe was flying out to join them. Maybe things were looking up after all, A&M in America issues "Feeling Alright"/"Sandpaper Cadillac" to celebrate Joe's return and it too followed "High Time We Went" up the charts. Definitely gone but not forgotten in the Americas. It transpires that Joe had been lying low all the while to try and free himself from the clutches of Dee Anthony, whom he now mistrusted after the Mad Dogs showdown. Nigel Thomas, allegedly a front man for Denny Cordell had bought Joe's contract from Anthony for some fantastic sum (£250,000) and this being done, Joe was free to go out on the road again. A fantastic version of this story is told in Rolling Stone 109 and ZigZag 26. Anyway, the tour BEGAN at Madison Square Garden and things had all the hallmarks of impending disaster - a horn section was added two days before the tour began. Also, Joe was patently unready for the stage, overweight, unsure of voice, a little wasted and a more cynical and bitter man. Well, the tour sorta bombed, sure they went through all the motions but the press slammed them although the fans still turned out. Gradually tho' things got better - Jim Keltner came in on drums, a new horn section was found, Joe perked up and began to look a bit healthier and there things had looked disasters-ville at Madison Square, they looked just fine at two packed houses at the LA Forum. The tour quickly developed in a marathon round the world event and Cocker arrived back in the UK for appearances at the Lincoln Festival and at the Crystal Palace Bowl with the Beach Boys, both concerts were fairly poor Cocker performances and allied with the poor early reviews of the US tour, everybody was prepared to write off Cocker. A single was released to preview the upcoming album and an amazing mix-up ensued, in their infinite wisdom Cube (Fly's new name) issued "Woman To Woman", a good, though not a singles choice, song backed with Greg Allman's "Midnight Rider". After a few sporadic airplays, it was decided to flip the record and made "Midnight Rider" the top side. It was too late though, Cocker had been and gone and the chance was lost. Disaster tends to follow disaster and the Cocker



entourage was busted not once but twice in Australia on the final leg of the tour (where Cocker is apparently huge) first for possessing dope and also conga player Felix Falcon was caught in possession of heroin and needles. Now I don't know what the fascination is with Felix Falcon, I mean, he's just a conga player, ten-a-penny, you would think but he's been in Crabby Appleton, Dave Mason's band and Cocker's. Somebody said maybe he was fixing somebody in the group which may be harsh on Falcon but it's logical. Also, he is apparently a Cuban exile and has no passport and is an absolute hassle at Customs points world-wide, so again why bother with him? After this bust, which saw them only fined, they were involved in a scuffle at the band's hotel where Joe, drunk and half-dressed, grappled with police and Motel staff trying to eject the band. It caused a regal stink with politicians jumping on the bandwagon and all sorts of heaviness and vituperation going down. The band were allowed to proceed tho', but I'm not sure if they're welcome back. Again though, it just shows the bad luck that has constantly dogged Joe Cocker.

Who needs enemies with friends like Cube? When the album, "Joe Cocker" (not to be confused with "Joe Cocker!" ) was issued it was saddled with approximately the worst cover I have ever seen. A most unflattering photo of Joe waving a tambourine, obviously the angle of the photo and the colours of the lightshow combine to make him look like a purple and yellow hunchbacked freak..... I consider myself lucky to own the slightly better US version (same back sleeve though, which IS nice.) The album itself well ....granted that Joe's voice is gone and that he just cannot reach certain notes, but it is really a good album all things considered. Quite fine in fact. The band play brilliantly throughout with Neil Hubbard especially good on guitars and Chris Stainton, as always, plays a big part in it. There is also much power from the twin drumming of Jim Keltner and Alan White. Side one is all Stainton/Cocker songs, their biggest contribution to an album yet, and altho' his voice may have shaded a bit, he still writes a mean tune and a perceptive lyric. Running thru' the side we have the two singles and their B-sides, "Pardon Me Sir" (shoulda been huge, great sax break) and the equally fine, "She Don't Mind". "Black Eyed Blues" (a fine blues song) and "High Time We Went" are here which shows the material dated back to vintage Cocker. I always tend to think that the five songs on side one are the ones from the Muscle Shoals sessions of winter 71 just redone, certainly

the latter two tracks are the same cuts as those issued as a single in 1971, no matter what the sleeve claims. Which would explain why Joe is in far better voice on the lovely "Something To Say" than on the others when he manages a full-blooded scream without his voice breaking like it does elsewhere. Interesting. Side two features the other single sides, "Woman to Woman" and "Midnight Rider", both really fine songs. The remaining two are live cuts from either the Rainbow or Crystal Palace Bowl gigs (probably the Rainbow) in late 72. As I've said I'm a real sucker for the blues and that's why I like "Black Eyed Blues" as well as the live "Do Right Woman" (with glorious vocals from Joe and Vicki Wills) and the old Eric Burdon epic, "St James Infirmary". A promising return then and into 1973 on a lot of promise, a European and British tour was set for the early part of the year when all of a sudden Chris Stainton just up and quits to get his own thing together. I mean I could've seen the point of his leaving after Mad Dogs, but to stick thru' that desperate period and to get through a comeback success—fully then leave on the point of consolidation, well, what can I say. Apart from building a home studio and doing the odd session or two, the Who's "5.15", Capaldi's second album etc, Chris did nothing for a year then formed Chris Stainton's Tundra which after a few gigs and a single on Nigel Thomas's Goodear label, has recently split up.

Once again shattered, Joe retired to a remote cottage in Cornwall and all sorts of rumours began to filter out about his ever declining state of health. Certainly the interviews done just before the tour should've begun didn't show him in too good form. To add to it further, on his return months later to Sheffield he was immediately busted by the police for having traces of dope in the cigarette ends in his car ashtray. Would it never end? Apparently not, recording sessions in London, Bermuda and LA for a follow up album were not producing much and with the coming of 1974 things dragged on and on until the summer saw another disastrous stage comeback at the Roxy in LA, thankfully before a private crowd of record and press types. Under the direction of Jim Price an album was finished and released as "I Can Stand A Little Rain".

The album is a strange affair. There is only one Cocker composition but all the others, by Millson, Randy Newman, Jim Webb, Billy Preston etc. all appear to have been written for or about Cocker, each relating to the despair, desolation, sadness, resilience that is Joe Cocker. Daniel Moore's "Put Out The Light" is one of only two fast tunes here while being a fine dance type tune also has a barbed lyric. Similarly, Jim Price's title track, has a basic storyline of "I've made it before I can make it again" but I'm not too keen on the mock applause tagged on at the end; there to imply, "damn right Joe, you tell 'em". Other songs, Randy Newman's "Guilty" could be about Cocker's OWN booze problem and not just the guy in the song. Jim Webb's "The Moon Is A Harsh Mistress" chronicles Cocker's fall from grace and fame, "I fell down on my face/ I fell and missed the stars/ I fell ....I fell alone" sum it all up. Apart from "Put Out The Light" and Cocker's only contribution to the song-writing (other than being the subject matter), "I Get Mad" which are both rockers, the remaining eight songs are all piano led blues and ballads each with a guest pianist, Newman, Preston, Webb, Nicky Hopkins, Jim Price, Greg Matherson and David Paich all taking a keyboard role. Only once does guitar get a first mention in the credits, Henry McCullough on

Millson's "Don't Forget Me" — apart from contributing "Sing Me A Song" and one guitar track, a small part of the sessions, Cocker went to great length to entice Henry back from Wings. Cocker's voice is certainly a lot better than on the previous set but there is a sense that he is not yet back at his best or, more likely, he is not giving his best. He's still cautious, wary and feeling his way back which should make the second Jim Price produced album, currently under way, a great move if they can build on this. A last word for the musicians who are fine throughout but a big hand to the Atlantic house band of Cornell Dupree, Richard Tee, Chuck Rainey et al and Stevie Wonder's current brass men, Steve Madaio and Trevor Lawrence (check out their stuff on Butterfield's live album). The picture was much as before, the album and the single, "Put Out The Light", both biggies in America and nothing over here, so really nothing's changed, saleswise.

A band was put together to tour and promote the album in the US and featured a strong line-up of Henry McCullough on guitar, Jimmy Karstein on drums (also played on Bardney Festival and Crystal Palace gigs) Alan Gelber on bass and Mick Weaver on piano, then in one quick about turn, the lot were sacked except for Mick Weaver and when last heard of the band was Weaver, Albert Lee, Pete Gavin and Gregg Brown. A second tour quickly followed but again a lot of bad publicity has bogged it down — Cocker throwing up on stage, recurrent drunkenness and on it goes. Again it's out of proportion to reality and only happened at a couple of gigs, the rest were fairly successful events, but nobody reports them when there is a seedy alternative.

Over the last three or four years, Joe Cocker has been systematically used, abused and conned almost to the point of extinction. He's been lied to, let down and ripped-off so many times it ain't true but he keeps on coming back for more, to prove himself time and time again. I'm sure he can, given the backing and help of good management, good musicians and above all, good friends. He's certainly more than the sum of the shambling casualty that he's been allowed to become. There's a moral to this story, but you can work it out for yourself.

#### BERT

#### DISCOGRAPHY :

I'll Cry Instead/Precious Words	Decca F.11974
Marjorie/New Age Of The Lily	Regal RZ 3006
With A Little Help From My Friends/ Something's Coming On	Regal RZ 3013
Delta Lady/She's So Good To Me	Regal RZ 3024
The Letter/Space Captain	Regal RZ 3027
Cry Me A River/Give Peace A Chance	Fly Bug-3
Friends/Delta Lady/The Letter	Maxi reissue
High Time We Went/Black Eyed Blues	Fly Bug-9
Woman To Woman/Midnight Rider	Cube Bug-25
(repromoted with Midnight Rider as A-side)	
Pardon Me Sir/She Don't Mind	Cube Bug-28
Put Out The Light/Guilty	Cube Bug-44

American singles mostly the same except for "Feeling Alright/Sandpaper Cadillac" a belated hit on A&M 1063.

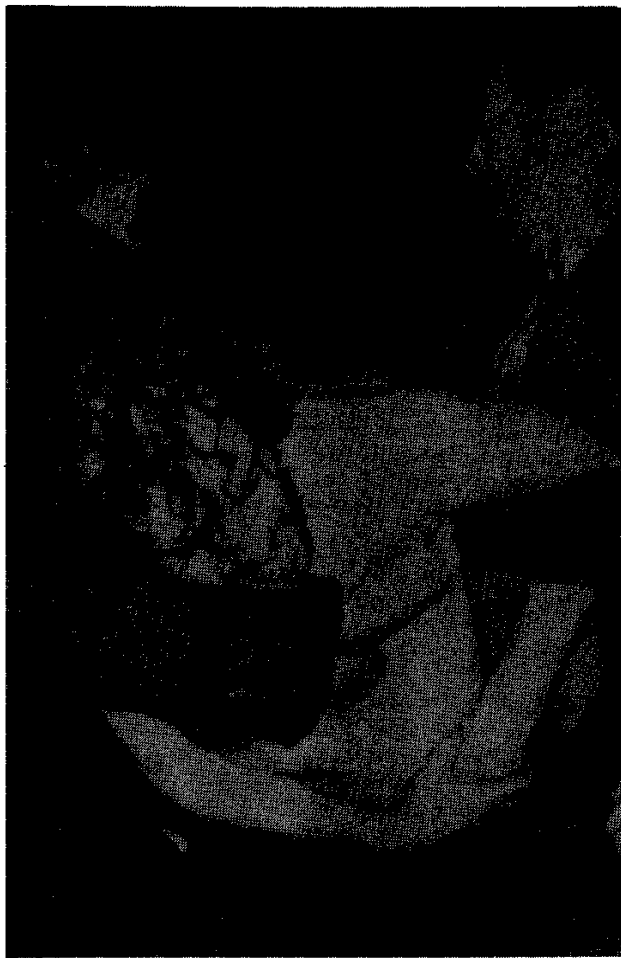
French singles on Stateside (?) with picture sleeves include: She Came In Thru The Bathroom Window/Chane In Louise C 006-90.994M  
Delta Lady : 2C 006 90.609 Feelin Alright 90368.

ALBUMS :

With A Little Help From My Friends  
Regal Zonophone SLRZ 1006  
Joe Cocker ! Regal Zonophone SLRZ 1011  
Mad Dogs & Englishmen A&M AMLS 6002  
Cocker Happy FLY Hifly 3  
Joe Cocker FLY Hifly 13  
I Can Stand A Little Rain CUBE Hifly 18

plus various tracks on dozens of Fly compilations: Big Ones, Juicy Giants, Flybacks etc. Also, the first two Regal albums reissued as a double set.

Dedicated to Joe Cocker and tireless Pam Pepper.  
(pic below: Joe in Australia ! Wire service photo from the Daily Express)



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**HOT WACKS SMALL ADS .**

HOT WACKS 2. Not quite, but the Cream article is entirely reprinted in Trans Oceanic Trouser Press. 40p from Compendium and Virgin Shops.

WANTED : Melody Makers, NME's, CREAM, Who Put The Bomp, etc. Records. Also, to write to anybody interested in Punk Rock '66-69 scene with a view to swapping records & info T.R. Merchant, Box 11261, Wellington, N. Zealand  
FOR SALE: OZ 2,4,6-8,17-48, IT 53-164, RS 35-45,47,48,56-74,76-176, Friends/Frenz complete set, Let It Rock 1-24, CREAM 9.10, 12-15,17-29, Strange Days 1-4, and a few Fusions, Penetrations and Omaha Rainbows.  
Ian Pollington, 3 Weybridge Road, Thornton Heath, Surrey.

FOR SALE :RM's 1971:24 issues. '72:18 issues Cash or exchange Offers. Also Mid-60's UK pop 45's for sale. (SAE/IRC) WANTED: 60's R&B/Soul magazines and lp's on OKEH, BRUNS) WICK labels and Mayfield/Imps stuff. Dave Wenlock, 18 Blymhill Common, Spifnal, Shrops.  
WANTED: Information on Doors (Morrison), Love (Arthur Lee). Album (mint essential) "Spring" on NEON NE6. Single (mint also) Mothers' "Big Leg Emma". Mike Anderson, 72 Merthyr Dyfan Road, BARRY, Glamorgan.  
FOR SALE: Many albums, singles. SAE lists. Wanted Nico/"Index", Trevor Reid (includes 'Mrs Henry'), Dashiell Hedayat/"Obsolete", Ayers, Deviants, Fairies (not Pink), Geesin, Tomorrow, Junior's Eyes - albums & singles. Buy or swap. Paul Cox, 24 Bispham Close, Elton, Bury, Lancs.

OMAHA RAINBOW: fabulous fifth issue has Doors, Love, Barry McGuire, Gene Parsons, Michael Nesmith, and of course, John Stewart. 20p from .OR, 10 Lesley Court, Harcourt Road, Wallington Surrey.

Invest in a Hot Wacks Small Ad : 3p a word (name, address free). Box Numbers 20p.  
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A truly magnificent lp'  
\*\*\*\*\*



WITH a swing towards heavy music in recent months, Led Zeppelin, formerly the Yardbirds, have the potential to become important in this field.

# BLACK WACKS

THE FLAMIN' GROOVIES : "Him Or Me (What's It Gonna Be ?)/"You Tore Me Down" BOMP 101.

Hot on the heels of the Skydog EP and single here is the next instalment in the chequered career of the Groovies. "Him Or Me", of course, is the classic Paul Revere song and worthy of investigation in itself. (Did you know that Ry Cooder first met Van Dyke Parks when they were on a Raiders session ?). This is a lighter, more melodic Groovies, but lovers of their heavy blues and rock style will like this too. It opens in true punk style with a squeaky, tinny lead guitar then into a very upfront, almost spoken vocal and then that classic chorus. The B-side is equally interesting. Again it's lighter and melodic BUT it was done in England around the time of "Slow Death" and "Talahassie Lassie" which shows they were well into a change of style even then. It sounds like a slowed version of "Bad To Me", with a fine harmony vocal, but it's the instrumentation that does it. Phased, jangly electric guitar (eg like "Badge") comes from one speaker while a strummed acoustic issues from the other. Definitely my single of the year. The A-side is ably produced by Cyril Jordan and Greg Shaw (who should know how to produce a good punk record) and Dave Edmunds produced the B-side, done presumably at Rockfield.

This is the first of many (hopefully) similar releases on Greg Shaw's Bomp Records. Eventually, they may become more generally available thru' UA's distribution network but for now, anyone interested should look out for details in Greg's "Who Put The Bomp" magazine. Issue 13 out soon.

BERT MUIRHEAD. \*\*\*\*\*

KOKOMO "Kokomo" CBS 80670

Well well, Arrival meets the Grease Band. Or, it's a mighty long way from the cover of Disc to the Naughty Rhythms tour. Excuse my cynicism, but those were my first thoughts. Again, as in the case of the Feelgood's, I have never sweated the night away at Dingwall's in Kokomo's company, so all I am left with is this slab of cold black wacks to convince me of their worth. Getting back to the Naughty Rhythms tour, it seems a shame that while the Willis eventually gave in and quit, Kokomo have the money and might of Steve O'Rourke/Pink Floyd behind. A luxury which allowed them to hold a ten-piece band together for as long as it took to record an album, and THEN to go looking for a company to release it. Incidentally, they signed to CBS in mid-January and here is the completed album, released four weeks later. Fast work.

Like Ace, Kokomo are in the second generation funky white soul band era made respectable by Frankie Miller, Jess Roden and the Average White Band. However, where all the others have a harsher, raw edge to their sound, Kokomo are saccharine sweet by comparison. The music itself is well played and neatly produced but with an essential sameness that sees most songs dominated by bass/percussion/strings and a four-piece vocal lead - under which a lot of fine playing is submerged. And oh how a few upfront sax solos from Mel Collins would have given this album a necessary kick in the behind. I mean, how laid back can you get ? Techno-funk like the Meters and Crusaders.

As much I would like to be, I find it hard to be enthusiastic about this album. Maybe I'm prejudiced or maybe I'm just surfeited on laid back funky cool these days. For the sake of Alan Spenner, Neil Hubbard and ol' Jim Mullen, I'm happy for them and they've certainly payed a heap of dues over the years. So maybe I shouldn't be too harsh on them.

In closing then, a generous forty-five minutes worth of blue-eyed soul. A must for your next funky party.

ROD COXON. \*\*\*\*\*

LEO KOTTKE: "Dreams And All That Stuff" Capitol E-ST 11335.

A new Leo Kottke album, and most welcome indeed. He's dropped the vocals and concentrates on the picking for the first time since "6 & 12 String". He's still using his "Ice Water" band of Bill Berg on drums and Bill Petersen on bass (albeit sparingly) and Cal Hand on dobro and pedal steel. There is the usual Kottke contrast of fast picking and soaring images and slow reflective tunes. There are a couple of fine duets with Cal; "Twilight Property" features a lovely short pedal steel break; "Bill Cheatham" a traditional fiddle tune arranged in a dazzling guitar/dobro duet. Still on duets, the opening "Mona Ray" features the twin guitars of Leo and Mike Johnsen in delightful unison. Also included is his onstage favourite "San Antonio Rose" (usually done with "June Bug") in a medley with, or as Leo says, "plastered onto "America The Beautiful". Admittedly, some of the material is just that little bit familiar - "Constant Traveller" and "Hole In The Day" being fairly recognisable Kottke themes and the rerecording of something as trivial as "San Antonio Rose" (a childhood favourite) would point to a shortage of ideas. But I don't think so; John Fahey used to carry themes and sequels through a series of albums and so too does Kottke, but in a

BOB MARLEY & THE WAILERS "Natty Dread"  
ILPS 9281

What then of "Natty Dread"? Of course it's all immaculately performed & produced; Island offer personnel details; the lyrics printed on the inner sleeve, and the whole attractively decked out in the reds, golds and greens of the Ethiopian (= Rastafarian) flag. Of course it's a good LP to dance to; of course Bob Marley's a committed man. But something about all three of his Island LPs has failed to reach out & touch me. Maybe I'm being a snob, but he always sounds so clean-cut these days. His old Lee Perry tracks sound nasty, and at times he could be positively eerie (especially on "Mr Brown", about a ghost apparition that crossed the whole length of Jamaica, and "Screwface", where he boasts 'Not even the pestilence that crawleth by night can do me no harm'). What's more, we have to do without Peter Tosh now, a great loss to the band. To make up for it, there's American Al Anderson, providing some very slick and bluesy guitar; and the I-Threes, the new girl backing group (Rita Marley, Marcia Griffiths & Judy Mowatt, the best female vocalist in recent reggae). Marley's compositions are occasionally love songs (the new version of "Bend Down Low" is superb), but mostly they're rasta protest/revolution chants. Perhaps it's Marley's politics that are most dubious - his revolutionary suggestions for rasta brethren range from bombing a church to dancing the chucky. But if his politics aren't completely coherent, he can write some very moving songs - "No Woman No Cry" recalls his past, sitting in the government yard, cooking "cornmeal porridge, of which I'll share with you". And throughout there's some very energetic skanking to be done. An uncredited brass section punctuates some tracks, adding to the overall sophistication; the lyrics are as well put together as Marley's always are; Yep, it's gonna be a good year for Reggae.

NICK KIMBERLEY

(Leo Kottke/cont.)  
less serious vein.

"Dreams And All That Stuff", while not being as major a work as "6 & 12 String" (which was fourteen years in conception) is a fine album for anybody interested in the refinement and development of the folk guitar technique and is earnestly recommended.

Let's just hope that when Kottke next visits these shores he brings along Cal Hand too. A most promising talent indeed and definitely worth an album of his own.

BERT

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GENE CLARK: "No Other" Asylum SYL 9020.

Gene Clark: not just an ex-Byrd, but a founder member with McGuinn and a few hours senior to David Crosby. The early Byrds owe him a great debt as it was he who supplied many of the finer songs on the first two Byrd albums when something more than Dylan covers were needed. Since then he's had a decidedly uneven and sporadic solo career. Despite being a fine songwriter, he never had the charisma or persona that sustained Crosby and McGuinn over the years. In fact, it's now widely accepted that the Byrd reunion was an attempt to help establish Gene as the major talent that he is. He was given the lion's share of the vocals on that album, including two released as US singles, but to no great avail.

Until now, that is. Considering that he signed to Asylum as a soloist in February 1972, that makes this album almost two years in the making. Die-hard Clark fans will be initially taken aback, not only in the change in the music, but also Gene's seeming break with his previous denim lifestyle.

Gene seems to have put the four strongest tracks on the first side. The opener is "Life's Greatest Fool" which is good country-rock with a fine vocal and pleasant guitar. I could do without the female chorus. "Silver Raven" is just great with a terrific acoustic guitar/pedal steel backing and another good vocal. Again, the choir intrude towards the end, but not quite so overpowering as on "Fool". The title track sees an interesting synthesizer backing (an instrument I normally cannot abide) over which is laid a slightly-phased vocal. A nice try and quite compelling. "Strength Of Strings" is a good bluesy tune with the lyric echoing a Dylan image from "Lay Down Your Weary Tune". (has it haunted Clark since "Turn, Turn, Turn") Dylan notwithstanding, this also reflects Gene's respect for Neil Young's music. In fact, this whole album will probably grow on me in much the same way as "On The Beach" has. The second side is not so interesting but still has fine tunes in "The True One" - a fairly standard pedal steel-led country-rocker and "Lady Of The North" a Dillard and Clark collaboration.

Gene has shown here that he is not averse to change and experiment. Let us receive it in the spirit in which it was offered to us: honestly.

BERT

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HOT WACKS 7 (Vol 2, No. 1) out May or so. To include; Velvet Underground, Derek & The Dominoes, The Raspberries and a whole lot more. See you soon.

## HOT WACKS !

Who's a year old then ? We are, that's who. It seems only a few short months ago that Brian Hogg and I spent many a boozy (in my case) lunchhour discussing the magazine that was gonna end them all. There's been a lot happened since then : Brian's gone, the Goblet (where it all began) is now closed and is being turned from a boozier into a boutique and, as I write, we are just in the middle of removing from old 104, Spring Gardens. Is nothing permanent ? Anyway, welcome to our second year which should be a goodie, if newsprint prices and the inflation madness don't conspire to flatten us. I wish I had've got HW offa the ground, even, say two years ago, when things weren't quite so bad. Still, it affects everybody - remember when NME cost 7d and that was only a few years ago. It's even threatening ol' Fleet Street, so who knows where it will end. However, we should manage a good few issues before the arrival of Armageddon and we'll worry about that when the time comes.

Also, and a lot of you won't know this, we were nearly sued almost out of existence around about issue 2/3, but we survived and some day I might print the full story in the News of the World.

I'd like to thank everybody who has helped us to get this far by buying the mag, subscribing, spreading the word and suggesting outlets and whatnot. Thanks a lot, it's really appreciated because we're sorta out of things up here. I often daydream about, " ... if we were nearer London" or " ... should we move down there again", maybe someday, who knows.

There are also one or two people who have really helped out above and beyond the call of duty. I refer to John Tobler and Nick Kimberley. John especially, has gone out of his way to help HW in lots of ways that have enabled us to get this far. Considering his numerous commitments with CBS,ZZ and a host

of other, shall we say, ventures he always finds the time to attend to my numerous requests for info, addresses, records, contacts and even just to chat away an afternoon. Fabulous bloke. Nick Kimberley too, did you know that through Compendium Bookshop we've sold nearly 1000 copies of the mag. Invaluable really. Apart from mags, you can get almost any book on rock ever printed here or abroad. A warm welcome is always given (free coffee too) and the staff really are knowledgeable. Why not pop in and try and stump them with your request - I bet you can't. Thanks also to Andy at ZigZag, Omaha O'Brien, Pete Frame, genial Tom Sheehan who have all helped a lot too. Finally, thanks again to everybody who has supported the mag. It all helps more than you think.

Birthday celebrations over, what's new. Firstly, "Stormcock" is a soon-to-be fanzine. As the title implies, folk-rock based : Roy Harper, Richard Thompson etc., but there will be rock too. Details from our man in the Midlands, Malcolm Heyhoe, 7-34, Victoria Centre, Nottingham. Should be good ! "Bam Balam" should have been ready, but Brian was dealt a foul blow by his printer, who welched out at the very last minute. Undaunted, a new printer has been sought out, and should be out soon. I've had a sneak preview of BB, and it's a goodie - really neat layout and logo and absolutely jam-packed with tasty articles on the Yardbirds, Left Banke, John's Children, the Misunderstood to name but a few. Why not drop a note of encouragement, advice, etc., to Brian Hogg, Flat 1, Castellau, Dunbar, East Lothian - tell him Donald Ford sent ya !

Two more hopeful zines then, but as I said at the beginning, we really are at the mercy of the printers this year. Best of luck to them ..... and us.

Which leaves a few lines for records, two good imports that will be with you all soon on Warners are the Emmylou Harris album and the new Commander Cody. Don't forget now, only 25 copies of the Wackers/"Hot Wacks" available from us. Write now and reserve your copy. Don't forget too, the new 'Omaha Rainbow', details in the 'Small Ads'. That's it then, I'm off to the US in July for five weeks and can hardly wait. Issue 7 out before then tho'. Take care.

BERT.

HOT WACKS 6 April/May issue.

1st Anniversary Issue.

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'SUPPOSE? YOUR LOCAL FANZINE'

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Hot Wacks Rock Dreams \*



'JERRY GARCIA' by Nick Codworth.

\*(Or, Virgin's ad is late again!)