

HOT WACKS

14



ROGER McGUINN , WALTER EGAN , ERIC CLAPTON

Kinky Friedman , Randy Burns , SPIRIT

TMG Bootleg Discography .

20p.

HOT WACKS

Issue 14

Summer '77



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ISSUE 12. Flo & eddie, Van Dyke
Parks, SB&Q, Russell DaShiel

ISSUE 13: Spirit, Nitty Gritty
Dirt Band, Rockpile, Ted Nugent.

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WHAT'S IN IT FOR ME?

*Beat Pack
Way*



HOT WACKS

Hello out there - remember Hot Wacks, the good ol' six times a year read that suddenly became a four-and-a-half times a year one? That's us. As usual there's the long list of excuses - overworked, undernourished etc., even A.W. Campbell and Roberts have hied themselves off to London for summer jobs. Anyone finding themselves in Harlequin's Oxford Street dens should lookout for the moustachioed Campbell (he apparently works in both Harlequin shops - for two wages? I ask myself - and will no doubt be glad to discuss the minutiae of Harvey Mandel's career with all who ask. Do say hello if you get the chance, but don't take him out for a pint. Two beers and he's legless !!!)

Enough of other people's good fortune - back to the tale of woe. You will see, no doubt, as you progress through the mag 2 1/2 pages of record company ads. At long last I have capitulated and accepted their money as well as their records. The Warners ads probably have a little to do with what HW is about, but I think we all agree however that U-Boat are about a million miles removed. Let's just leave it at that, while remembering that without this revenue, the ol' mag would be a 25p or 30p job. That may be well and good for ZigZag, Dark Star etc., who have casts of thousands to feed and pay for but apart from Omaha Rainbow, HW is the last of the one-man zines (with all respects to AWC and no respect to Roberts, who now devotes his time and energies to Edinburgh's own Time Out - City Lynx.) and will probably survive (in some form) through thick and thin..... erk, malfunction.... trust me and my big mouth, the printer just phoned as I wrote that to remind me to pay for HW 13. As you are reading this you can safely assume the bill to have been honoured.

This page is however, meant to be about music, so let's talk about some. There's not been a lot happened up here recently. The new wave seem to be everywhere and recently the Clash, the Damned, Stranglers, the Hot Rods, the Saints and very soon, the Jam will have played the fair city. I don't care too much about the various national critics claims, it's mostly unlistenable (for enjoyment's sake anyway) to me. The American counterparts are a bit more creditable tho': I like Blondie and Television (Blondie win habs down live - no matter how good the Television album.) Even the Ramones have a certain charm (they obviously listen to a lot of Beach Boys stuff). Talking Heads played with them at a student only gig up here to an audience of not very many. At the top end of the curve, Nils Lofgren and Tom Petty played a couple of great sets here on the night Liverpool were winning the European Cup. A shame somebody had to miss out. But spate a thought for Ralph Mc Tell, playing in opposition to both attractions that night. He probably should've stayed in bed. Back to T. Petty - now he was GOOD, very good. Great stage act and some fine backing musicians. I interviewed him but everybody else seems to have as well, so we'll leave it out for now,

My decision to leave out the list of goodies / obscuros that I turn up on my travels caused a howl of rage from an amazing number of you. So, bowing to popular demands, here is the return of records-that-I-should've-had-years-ago-but-am-just-getting-round-to-finding-now-dept :-

in no particular order: Larry Hosford "Cross-words" (with Chris Darrow); Elliot Murphy'd "Night Lights" and "Lost Generation"; "The Fallen Angels"; "The Return Of Doug Saldana"; Bob Wills Anthology; Eric Andersen "Avalanche"; "The Righteous Rock Of Roger Dollarhide" (see the Spirit discog HW 13, also, he engineered Tim Buckley's 'Lorca' album. Good guy.) "James Cotton Band" (featuring Rundgren, Bloomfield etc., 'Charley D. and Milo' (with Red Rhodes), "Cheap Trick", "Paul Davis" and "Ride 'Em Cowboy" (there are apparently three Paul Davis albums on Bang, 'Paul Davis' being a UK compilation. Worth seeking out); Augie Meyer's Western Head Band; El Quintet (Sir Douglas without Sir Douglas); Finnigan and Wood "Crazed Hipsters"; Doug Dillard etc., "Banjo Album" (on Together, a real find); Both Fraternity of Man (including "Get It On" for 25p mint in a junk shop in Newcastle); A Barrell Full Of Monkees (a rare Colgems compilation - Bomp hadn't even SEEN a copy when there Monkees article was compiled.) 'Dino Valente'; two lovely Jonathan Edwards discs on Reprise backed by the Hot Band (a host of letters to Warners UK could just about get them a release; John Hartford's very rare "Morning Bugle"; Appletree Theatre; Sagittarius "Present Tense" (still in catalogue in Europe); "Leda" by Linda Cohen - a lady Leo Kottke on Poppy; Don Preston & the South "Hot Air Thru' A Straw", oh and quite a few more including a timely copy of "The Rockets" to replace my ageing original and dozens more. Once again I must stress a) that these are one-offs and those who send money in the hopes of getting copies will be sorely disappointed and b) I also regret that I cannot make tape copies either as I just do not have the time to do it. I don't collect cassettes either so it's no use offering to swap the gems of the universe. Just look around you - they're all about. I'm not the only person allowed to find obscuros in remote places - anybody can do it. Look, there's one over there.

Having successfully waffled 2/3 rds of the way through the page, I usually tend to look around for fanzines to plug but I seem to be almost out of space. However here's a brief run-down on what's about (addresses in the small ads column) a new Bam Balam (5) should be out when Brian arrives back from the USA, as should his Smashed Blocked beat group discog. Omaha briefly caught up with his issue 13 - another good one. Nuggets soldier on and issue 8 is promised as I write, although a cryptic note from one of the editors warns of a Dory Previn article (free razor blade with each subscription issue.) Actually I like Nuggets a lot, the way it's progressed from the early days. Keep it up lads. Pet Sounds, is a beautifully produced mag, which apparently has the Beach Boys full support so it must be good. Ezy Ryder is importing the first two issues as well as their Springsteen one....
Doops, run out of space after all. See you again soon.

BERT. Hot Wacks 14 - Summer 1977.

PLENTY*



The time was when you could look across to a whole patchwork quilt of small American record companies, each of them specially strong in their own kind of music. One was and is the Bearsville label which takes its name from the musicians community in the Woodstock area of New York, State.

Bear Pack No. 1 is jampacked with tracks from the first five years of Bearsville and it's a sheer delight.





With Byrdmania being topical again, courtesy of messrs McGuinn, Hillman and Clark, it seemed to be the time to reprint the following Roger McGuinn interview. Covering his immediate post-Rolling Thunder days and his 'Cadiff Rose' album it first appeared in a Canadian magazine, CHEAP THRILLS (amongst whose writers is one Jym Parr-ett; responsible for the logo on the covers of HW's 8 & 12). As this is being typed several weeks before the McGuinn package gets here I cannot say for sure, but it is our intention to bring the story up to date and cover his new lp, 'Thunderbyrd'

Date: August 1976. Place: Canada. McGuinn's band, Thunderbyrd at that point comprised - James Q. Smith (gtr), former Cody sidemen Bruce Barlow and Lance Dickerson on bass and drums.

HW: It was surprising to see you still do so many old Byrd songs.

RM: Well, they're good songs ... some of my favourite tunes. I wouldn't look on it as having to do them. I do them by choice.

HW: Do you change the songs from night to night ?

RM: It's pretty well set. It's geared to build. It's got a crescendo built into it

HW: You used a very strange guitar in 'Eight Miles High' (a body that changed colour according to what he played.)

RM: I picked it up about two or three years ago. Custom made. It was sort of my idea. I ran into the colour organ thing at Rickenbacker. We went down there to pick up a guitar I had ordered and they had this thing and I thought it was neat. So I had them build me a twelve-string, three pick-ups, special electronics and all that stuff. Slanted frets on a 7 degree pitch to make them faster. It wasn't anything really. I just told the guy in about five minutes what I wanted and he threw it together in about a week. It was fun.

HW: How did you go about putting this band together

RM: I didn't actually. They were pre-made for me by Al Hersch (McGuinn's long-time manager). They were just some good rock 'n' roll professionals. They were there at the right time. A lucky break for us. Commander Cody wasn't so lucky.

HW: Had you thought of using Guam on the tour ?

RM: It wasn't going to be called Guam, that was just a suggestion kicking about ... I was going to work with the same musicians; Mick Ronson, Rob Stoner, Howie Wyeth and David Mansfield but Stoner wanted to be himself and he's doing that now and

ROGER Mc GUINN and THUNDERBYRD

Ronson was similarly oriented. They both thought they'd get buried if they worked with me, which wasn't really the case. But I respect their opinions.

HW: Then, would you have preferred to recorded "Cardiff Rose" with Thunderbyrd ?

RM: I don't know. I know tht I do plan to record with these guys and everything will be fine. Not if it is bad, but I'm sure it will be good. It's a good rock 'n' roll band.

HW: Can we talk about 'Cardiff Rose' ?

RM: Yeah. It's got all the energy of the Rolling Thunder tour because we all came off the tour with a lot of energy and exuberance and had nowhere to put it except on my album. So there it is. We rehearsed for two weeks and that was it.

HW: How much influence was Mick Ronson ?

RM: I'm not sure. I mean, he was there and he was very prominent because he was the producer of the album and he played a lot of guitar and he sang a bit so he had a lot to do with it.

From 'Cardiff Rose'; 'Take Me Away' is a song written about the Rolling Thunder tour. You would have been there. "Take Me Away", you know, is a three-part rock and roll Chuck Berry oriented song. It's in the key of G. I don't know what more to say about that song. It was written in New York city after we got through with the whole tour. Jacques Levy and I just went off and wrote it.

"Billy Roger": I was in Levy's apartment and was swinging on his swing (he's got a swing there) and I was pulling myself up one of the ropes, and swinging like one would off the deck of a pirate ship onto the deck of another. That gave me an idea, "Jacques, let's write a pirate song". And he said "great". So we pulled out all the books about pirates and got into it, got in the spirit of it and we wrote the song.

"Rock And Roll Time" is sort of tongue in cheek, you know. ... I'll show you Mick Jagger, sort of thing. I like him a lot. I just like to say 'hi' to him and people I like, that's all. That's what it is. I'm also saying, "Hi, Kris Kristofferson and hi Bob Neuwirth, dig what I did with this 3/4 song we wrote. I turned it into a screaming rock and roll thing"

HW: Was that what was happening when onstage you start it off as a slow countryish song ?

RM: That's the idea, that little segue. That was Al Hersch's idea to do that 3/4 to 4/4 thing.

HW: Up to that point in the set you hadn't introduced any new material ...

RM: The audience probably had the idea by that time that I wasn't going to play anything new because I'd done so many Byrd songs. We don't play too many situations where we play two sets like that but it works out fine. The thing is, I just don't have enough new material to do two sets worth. That's why I resent the question "why do you feel you have to do those songs ?" I don't have to do them. It just rubs me the wrong way. I don't have to do those songs at all. I could go out there with totally new material. They'd love it, it would be great. I just do them because I like them. They're really good songs. (back to 'Cardiff Rose')

"Friend" is not a funny subject. It's about a friend of mine who got murdered. He was at my house just before it happened and we talked about something he was going to do, an illegal deal of some kind that he wouldn't tell me about because he didn't want to involve me. Telepathically I felt just terrible. It

felt like death. I mean I closed my eyes and I saw policemen with motorcycles and red lights flashing. I told him about this and said, "It just feels terrible". And he said "No, no, there's no way the police would get involved." I said, "well what's gonna happen, are you gonna get ripped off or something ?" He said, "Well yeah, that's the worst that could happen". I said "Man, you shouldn't do it. It sounds terrible".

A couple of days later I was watching television and holding my guitar. The news was on and it said, "Twenty-six year old so and so was found murdered today at the Sportsmen's Lodge." I went, "Oh my-God" and wrote the song immediately.

"Partners In Crime" is an open letter to Abbie Hoffman. It's a sort of social comment on the fact that all the Chicago 7 are exonerated and Abbie Hoffman is still running away. Tom Hayden was running for the Senate and Abbie Hoffman was running from the police. That's the sort of iniquity that we thought needed to be brought out.

HW: How do you look back on the whole thing ?

RM: I think that was all just a silly thing. I mean it wasn't silly on their part, it was silly on the part of the judge. I mean to get so serious, to call something like that a conspiracy is ridiculous. But, it was really Jacques Levy's trip. He was more into the Chicago 7 thing. He was friends with all those people. In fact he is an active Yippie or an inactive Yippie; if there is in fact such a thing as a Yippie anymore.

"Up To Me" is a Dylan song. I don't presume to know what he meant by any of it. I know what I meant by it. I just put my own meaning into Dylan songs whenever I do them and I'm not even gonna tell you what that is. I just made it all work for me, all the verses I identified with

HW: Was the song an outtake for the "Blood On The Tracks" sessions ?

RM: Yes it was. It was written for "Blood On The Tracks" but it was very much similar in structure, the way he did it - I changed it a little bit, to "Shelter From The Storm". It was very close to that. I changed it a little bit and made it different.

"Round Table" Jacques and I were in his apartment and he picked up the dictionary and it said, "s eventeen feet across of the hardest oak to be found" This was the definition for Round Table. He said, "What does that do for you. Anything ?" I said "Well, I've got to think about it. That's pretty far out. I t was put in the shape of a circle so that all the knights could be equal, facing each other. So we just thought we'd write about that and as we got into it we developed this diabolical sense that these guys were just plundering and pillaging which is probably not far from the truth. The king said it was cool so they went and did it which isn't far from what happens nowadays with any authoritative body, quasi-military, military or whatever.

HW: A lot of "Cardiff Rose" seems to deal with crime and adventure.

RM: Yeah. Well, we're all outlaws, you know, operating within the thin framework of the legal structure. We're more psychological outlaws than

physical ones. We don't rob banks. We just think things that we're not supposed to.

"Pretty Polly" is a wild Appalachian folk ballad that I thought would be a fun thing to do and I thought I'd make it as crazy as possible. Sort of really getting into the psychotic types that are found in that area. I don't mean that everyone from that area is like that, but you can find that sort of crazy, inbred killer down there. I thought it was kind of an interesting subject.

HW: Yeah, you get pretty wild near the end.

RM: It was an acting job. It gave me the chance to ventilate my own feelings. David Mansfield plays everything on that track. We let him go. It was going to be my banjo work but it was appropriate that he played it.

"Dreamland" is a song I got from Joni Mitchell. I just did it as much like Joni as a guy could. I do that little yodel thing that she does. I really like that song. It's about her trip down to Rio. Whether it's real or fictional I don't know. But "It's a long, long way from Canada / it's a long way from snow chains" It's about being down in Rio "Donkey vendors slicing coconuts"

Joni didn't want to give it to me. She actually said to me "There's one line you might want to change". I said, "What's that". I mean she was considering that I wouldn't want to use the song because of this one line. I think she wanted to be nice and give me a song but she wanted to find a catch so she could pull it back but I changed it and she couldn't.

HW: Well, how do you look on the entire album ?

RM: I'm very happy with the way it turned out. I think it's the strongest effort on my part as a solo artist so far (oh yeah ? what about the first one ??)

HW: There is a noticeable absence of moog, something you seem to have grown fond of these last few years ?

RM: Yeah, well we just didn't need it. We had all kinds of other stuff going on. It would have been nice, it would have just been another layer because we had all this stuff happening. I think Ronson took care of that whole thing with his guitar. He took care of all the special effects that he needed.

HW: How much attention do you pay to rock criticism

RM: Yeah I read it all. R. Meltzer said "every cut is a new increment of pus" (in "Rock" magazine referring to 'Byrdmaniax'). Now I don't consider that constructive criticism. It was definitely sickening and shouldn't have been printed as far as I'm concerned. When somebody says something on me maybe I should get together with Jacques Levy and write more, like Bud Scoppa said in his Rolling Stone review of 'Roger McGuinn And Band', I pay attention. After that I got together with Jacques Levy and it came out the better for it. So I do respond to constructive criticism and hate the other stuff. I think it's garbage.

HW: Was the dramatic change between "Byrdmaniax" and "Farther Along" a result of heavy criticism levelled at the Byrds and Byrdmaniax ?

RM: I don't remember actually on that particular issue. At that stage of the game, I think 'Farther Along' was just a last gasp of the Byrds. I mean, that was the last one that we did. It was a dying spiritual thing there. It wasn't happening. The group was falling apart from within, the same way

other groups had before. From ego problems; from old ladies saying "I think my old man ought to get more out of this." Some of those things. I hate that, but it happens. It got down to where certain parties in the group thought they were getting cheated on the payroll which wasn't the truth and I had to fire them 'cos they were jerks.

HW: I understand that by that time you owned the Byrds name and everyone else was on salary.

RM: That was the way it was towards the end, yeah. But we also had profit sharing. It was very fair. Certain members got more than others according to their worth. Like Clarence White always got more. He, at times, got twice as much as anybody else.

HW: How do you look back on the reunion album ?

RM: I think it was not a miserable disaster but it was worse than that. It was mediocre. We all want to do it again sometime and make it better, make a better shot at it. Which is why I put the name aside at that point. That's why I stopped using it. Crosby and I had a conversation and we made an agreement that we'd just shelve the name Byrds until a later date when we can do another one and take some time to do it right. I think it's a strong possibility that it will happen.

HW: Your using of the name after the original band had fallen apart seems to have upset Crosby for quite some time.

RM: Yes, he'd had a wild hare up his ass about that. Every interview saw a little message, "Dear Roger, fck off". I finally made friends with Crosby and it's great. This is like five or six years now we've been close together. I mean he really likes me. He's really proud of the fact that I had the guts to do that, go out on my own.

HW: Did you deliberately take a back seat on the reunion album ?

RM: No, not really. It was because Crosby had all the power on that because of the Elektra/Asylum people. Then he was producer and was trying to prove a point. He wanted to make sure that it was fair that I was leader of the Byrds and he wanted to see if he could do it himself and obviously he couldn't and that's good. It was a big Crosby ego trip actually.

HW: A lot of people suggested that various band members may have been holding back material for their various solo projects.

RM: Yeah, although I don't think I was guilty about that. I gave them my best stuff at the time.

HW: What did you do immediately after the last incarnation of the Byrds folded ?

RM: I went on the road with the Roger McGuinn band. It was right after I recorded the "Roger McGuinn" album. I went into the studio and finished up my album which I'd already started prior to the reunion album. Unfortunately, Terry Melcher, who was the producer on the first attempt at the "Roger McGuinn" album, did a whole wrong production, in my opinion, and we had to do it again.

I mean, he put all kinds of delay on my voice and weird effects that muddled it up and made it sound very plastic and stupid. It was all chromium and plastic, nothing like I wanted. I sort of bent over backwards in turn and made it more folkie than it should have been. I wanted it to be a little more hard sell than it came out. It came out real soft.

HW: I had read that Terry Melcher had deserved a lot of credit for the album and didn't get it.

RM: He deserved no credit whatsoever. It was a big set-back. He deserves to pay me \$50,000 for studio time. The album ended up being done in bits and pieces.

HW: What was the band you took on the road then ?

RM: It was John Guerin, Mike Walford and David Vaught on bass. It was a kind of Mickey Mouse band. I mean John Guerin was like Buddy Rich or somebody, I mean a real star drummer. Definitely grandstand plays all the way. That's him, I like him too, but not as my drummer. I never resented it too much because he's got a good sense of humour about it. He's got a pretty good adjustment about that whole thing but he does do that. The basic thing was that I wasn't a jazz musician and these guys were, or at least two of them. It just didn't work out.

HW: What sort of reception did you get on that first solo tour ?

RM: Mediocre. Polite. It was a drag. We played halls at first and the played clubs because the halls didn't go as well as they should have. It was going downhill. I mean it started up at the top and went plummeting down. I mean, we started Philharmonic Hall in New York. We got a good reception there actually, but, it was actually the audiences desire for it to be a good reception as opposed to the music being good. They were applauding me more for being there as opposed to playing well. I wasn't knocking them out



like I was supposed to. It was a very disappointing experience but probably a good one in retrospect just for the strength of it. I learned I wasn't going to be a jazz musician. It was an expensive lesson.

HW: Do you listen to much jazz ?

RM: Not anymore. I used to listen to a lot of Coltrane, Ornette Coleman and stuff like that. I like jazz saxophone which explains why my lead on "Eight Miles High" is what it is. Charles Lloyd's sax on my first album is similar in structure to my lead on "Eight Miles High".

HW: A folk singer with a rock 'n' roll band.

RM: That to me is a paradox, because rock and roll is a folk art form, a North American folk art form. It was developed here. It's folk music to me. Even tho' it uses electric instruments. So what, electric guitars are just instruments.

HW: You've experimented with a lot of folk forms in the past.

RM: When I went to the Old Towne School Of Folk Music I was exposed to a number of different forms and they got fairly deeply into forms I think. Not just show you the end result but they'd show you how it was arrived at and that was interesting. So, I have had some background in that. I'm basically a folk musician.

HW: Where did you first pick up your interest in science fiction ?

RM: I've always been interested in science. From the age of three or so my grandfather used to take me to the Museum of Science and Industry in Chicago every Sunday and I'd push buttons and watch scientific displays light up, spin around, twirl round this way and that; magnetic fields lift up big bearings and radio telephone displays showing how that worked and the television thing, the two-way tv and all that thing. I've just been interested in that stuff all my life. My grandfather was an engineer. He was very keenly interested in science and he wanted me to have that same feeling and he got me to think that way.

HW: You ended up producing your first solo album but have not done so with subsequent efforts ...

RM: Yeah. Columbia Records wouldn't give me any money to use myself as producer anymore. The first album didn't sell too well and they thought they wouldn't take any chances. That's the way it goes, the corporate structure and all. I like the first album but they're going by statistics and not quality of recording. They just didn't want to take any chances at all.

HW: "M'Linda" is a different thing.

RM: Caribbean. Sort of a calypso thing. Not really though, it's something else. I mean I don't know what it is but it's calypso oriented. It's not real calypso by any means. I love steel drums. On "M' Linda" I synthesize steel drums. I got them out of tune, just like they are in real life.

HW: I thought it was kind of interesting to get Dylan to play on a song about himself. ("I'm So Restless")

RM: It was hard to do. He didn't want to do it, but I twisted his arm. I said, "after all these years of playing harmonica you have so much more experience at it than I do. I mean, I haven't played harmonica at all. I don't know how to play harmonica. You do. I mean you're a harmonica player. I don't know how to play". He said, "all

right, I'll play the middle but you've got to do the beginning and the end" Which is what I did but didn't tell anybody so they think it's him all the way. But he played on the middle part and I played on the beginning and end to sound like him and it does sort of sound like him

HW: Had he heard it before he played on it ?

RM: Yeah. He said it was an honour. I said "What". He said "it was an honour". I said "What" and he said "it's an honour". I couldn't hear him because there was music going on in the background. He said it about three or four times. He was starting to get mad at me because I couldn't hear him. He was yelling, "It's an honour".

HW: "I'm So Restless" not only has a message for Dylan but also for Jagger and John Lennon. Have you had any feedback from them ?

RM: Jagger hasn't said anything, nor has Lennon but I've talked to them both since then so they just didn't get the message or care or something. Dylan was there in the studio so he got it.

HW: Dylan's probably more on top of what you're doing than those two anyway.

RM: He probably follows my career more closely.

(we are indebted to Robert Bowman and Ralph Alfonso at Cheap Thrills magazine for the above interview. Thanks fellas. Hopefully we can get McGuinn to update this story soon.)

up to date

At first everything seemed to be going smoothly; interviews with Mc Guinn and Gene Clark were set up and I was also hopeful of speaking with Hillman. Until 4:30 pm on the day of the Glasgow concert that was - Hillman, apparently upset over a variety of things, pulled out of the tour and prepared to fly home. The interviews were cancelled as tempers rose and confusion set in over what to do. Gene was really unsettled by it all - and it showed in his set, which despite the audience's enthusiasm and support, was a total shambles. McGuinn played quite a short set obviously having no time to add more numbers to compensate for Hillman's vanishing forty-five minutes. Mc Guinn's latest band were good, in particular Hot Wacks old mate RICK VITO on guitar (Rick's credits include Todd, John Mayall's later ensembles, Bobby Whitlock's band and on John Prine's album "Common Sense". He's no mean instrumentalist, as his forthcoming album on Takoma will show.) who really adds vocal and instrumental strength to the album. Thunderbyrd's set comprised of all the tracks from the "Thunderbyrd" album, except for "I'm not lonely anymore" and "Russian Hill", and such ol' faves as "Lover Of The Bayou", "Hey, Mr. Spaceman", "Chestnut Mare" and the much-vaunted Byrds encore with "So You Wanna Be A Rock 'n' Roll Star", "Feel A Whole Lot Better" and "Mr. Tambourine Man" - the least said about Gene Clark's part in these last three the better.

Back at the hotel, the mood of doom prevailed. Rick Vito was in good form, but that's because we had a year's gossip and info to swap (he's a friend of Walter Egan's - so it's a small world). Mc Guinn, by now a good way down the road to insobriety was not in a talkative mood (Tobler's effort at an interview with the man lasted eight

minutes, clipping several minutes of his previous all-time low with Mike Love !!), but here's what went down :

HW: What happened to Bruce Barlow and Lance Dickerson who you spoke highly of as sidemen a few months back ?

RM: I sacked them. They were no good....

HW: But you called them good r'n'r professionals ..

RM: They were no good in the studio, I erased most of Bruce Barlow's bass on "Thunderbyrd".

HW: Rick (Vito) says you've been wanting to work with him for some time ..

RM: Yes. These last five years, my booking agent who is also a friend of Rick's has been trying to get us together. Until now he's always been busy but at last we got him .

HW: He's good, real good ... it's nice that he gets to sing too.

RM: He's a partner in the band, Thunderbyrd, everyone gets their turn.

HW: Can we talk about the songs ? How did you come to use them ? (expecting a full discussion ala "Cardiff Rose", I had another think coming)

RM: "All Night Long", a Peter Frampton song was submitted by a publishing house, as was "We Can Do It All Over Again" and George Jones "Why Baby Why". Tom Petty himself brought round "American Girl". That's why I like him, because he didn't send it, he came round in person. "Golden Loom" is a Dylan song that he gave me earlier this year, he showed me another one just before we came on tour, but it wasn't finished.

HW: How do you and Jacques Levy write your songs do have regular sit-down sessions ?

RM: Yes, we sit down and work-out songs ..

HW: At his place, does he really have that big swing in his living room ?

RM: His swing ? Aah yes, it's real ... it's great fun "Russian Hill" is about his divorce. He's getting over that now.

HW: Why doesn't he do an album ?

RM: Because he can't sing or play

HW: fair enough .

And so it went, it became obvious Mc Guinn was tired of the tour hassles, poor audiences at some venues, bad logistics, poor record company planning; his (& Hillman's) album not coming out until well after the tour finished, tired of continuous interviews (unusual for a media freak like McGuinn). In casual conversation, however, there was a certain optimism there and his eyes still sparkled when he recalled certain events. Maybe next time, under optimum conditions, things will work out a whole lot better.

The release of "Thunderbyrd" comes as a timely boost to Mc Guinn's recording career. I rate his albums in the same order as they've been released - i.e. each one getting less interesting than the one before. No doubt, ever aware of press and consumer reaction, McGuinn pulled out most of the stops for this one. Firstly, only half the songs are originals, his leanest (or most generous) spell in five albums as a solo. Secondly, he uses Dylan's most recent producer Don DeVito who gets a lovely clear sound and lots of prominence on the vocals. Ever topical,

Trade Mark Of Quality

Two of the most requested articles we get are for more label discographies and also for more bootleg discogs. So to kill two birds with one stone, we present a label listing of all the albums released on the TRADE MARK OF QUALITY label, one of the original pioneers in the bootleg field.

- 71001 Bob Dylan "Stealin'"
- 71002 Bob Dylan "John Birch Society Blues"
- 71003 Stones "Liver Than You'll Ever Be"
- 71004 Donovan "The Reedy River"
- 71005 Jethro Tull "My God"
- 71006 Dylan "While The Establishment Burns"
- 71007 Beatles "In Atlanta Whiskey Flat"
- 71008 Dylan "Seems Like A Freeze Out"
- 71009 Dylan "Talkin' Bear Mountain Assacre"
- 71010 Zappa/ Mothers "200 Motels"
- 71011 Jefferson Airplane "Up Against The Wall"
- 71012 Beatles "Last Live Show"
- 71013 CSN&Y "Ohio Wooden Nickel"
- 71014 Paul Simon "The Paul Simon Solo Album"
- 71015 Beatles "Complete Christmas Collection 63-69"
- 71016 Rod Stewart/Faces "Plynth"
- 71017 Dylan "Royal Albert Hall"
- 71018 Jimi Hendrix "Maui, Hawaii"
- 71019 Jimi Hendrix "Broadcasts"
- 71020 Stones "European Tour 1970"
- 71021 Stones "Beautiful Delilah"
- 71022 Neil Young "At The Los Angeles Music Center"
- 71023 Janis Joplin "Infinity Blues"
- 71024 Beatles "Get Back Sessions"
- 71025 Beatles "Renaissance Minstrels Vol. 1"
- 71026 Beatles "Renaissance Minstrels Vol.2"
- 71027 Dylan "V.D. WALTZ"
- 71028 Jimi Hendrix "Smashing Amps"
- 71029 Stones "London Roundhouse"
- 71030 Jethro Tull "Nothing Is Easy"
- 71031 Blood Sweat & Tears "BS&T 5"
- 71032 Beatles "Yellow Matter Custard"
- 71033 Dylan "Burn Some More"
- 71034 Dylan "Best Of Great White Wonder"
- 71035 Buffalo Springfield, Neil Young, CSN&Y "Springfield Roots"
- 71036 Cat Stevens "Father & Son"
- 71037 Grateful Dead "In Concert"
- 71038 Jefferson Airplane "Winterland 1970"
- 71038 Who "Closer To Queen Mary"
- 71040 Pink Floyd "Omayad"
- 71041 Led Zeppelin "Mudslide"
- 71042 Jimi Hendrix "Good Vibes"
- 71043 Dylan "Let Me Die In My Footsteps"
- 71044 Jethro Tull "Fute Cake"
- 71045 Dylan "Troubled Troubador"
- 71046 John Lennon "Telecasts"
- 71047 Leon Russell "Session"
- 71048 Beatles "Outtakes 1"
- 71049 Beatles "Outtakes 2"
- 71050 Dylan "Isle Of Wight"
- 71051 Dylan "Blind Boy Grunt"
- 71052 Rod Stewart/Faces "Had Me A Real Good Time"
- 71053 Moody Blues "Bushbuck"
- 71054 David Bowie "In Person"
- 71055 Dylan "The Demp Tapes"
- 71056 Peter Townshend "The Genius Of ..."
- 71057 Stones "Burning At Hollywood Palladium, 1972"
- 71058 Grateful Dead "San Fransisco"
- 71059 Frank Zappa/Hot Rats "At The Olympic"
- 71060 Hendrix "Good Karma"
- 71061 Dylan "Don't Look Back"
- 71062 Bowie "In America"
- 71063 Neil Young "Boulder Colorado"
- 71064 Grateful Dead "Hollywood Palladium 1"
- 71065 Beatles "Hollywood Bowl 1964"
- 71066 Yes "On Tour"
- 71067 Deep Purple "Purple For A Day"
- 71068 Beatles "get Back Sessions 2"
- 71069 Dylan "BBC Broadcast"
- 71070 Led Zeppelin "BBC Broadcast"
- 71071 Who "Fillmore East"
- 71072 Neil Young "BBC Broadcast"
- 71073 Santana "Hot & Alive"
- 71074 Bowie "All American Bowie"
- 71075 Stones "Bright Lights Big City"
- 71076 Beatles "Spicy Beatles Songs"
- 71077 Who "Radio London"
- 71078 Rolling Stones "San Diegp '69"
- 71079 Hendrix "Good Karma 2"
- 71080 Stones "Welcome To New York"
- 71081 Yardbirds "Rarities"
- 71082 Derek & The Dominos "Stormy Monday"
- 71083 Dylan "Early 60's Revisited"
- 71084 Kinks "Long Tall Sally"
- 71085 Bad Company "Boblingen"
- 71086 Rolling Stones "European Tour 73"
- 73000 Donovan "The Reedy River"
- 73001 Beatles "Renaissance Minstrels 1"
- 73002 Beatles "Renaissance Minstrels 2"
- 73003 Buffalo Springfield "Springfield Roots"
- 73004 not issued
- 73005 Dylan "While The Establishment Burns"
- 73006 Dylan "Burn Some More"
- 73007 Dylan "Blind Boy Grunt"
- 73008 Dylan "Best Of Great White Wonder"
- 73009 Grateful Dead "Live In Concert"
- 73010 Grateful Dead "Silent Dead"
- 73011 Hendrix "Maui, Hawaii"
- 73012 Hendrix "Broadcasts"
- 73013 Hendrix "Smashing Ampd"
- 73014 Jethro Tull "My God"
- 73015 Jethro Tull "Ticketron"
- 73016 Kinks "Kriminal"
- 73017 Led Zeppelin "Stairway To Heaven"
- 73018 McCartney "James Paul McCartney"
- 73019 Moody Blues "Answer To The Mysteries Of Life"
- 73020 Van Morrison "A Spawn Of Dublin Pubs"
- 73021 Rod Stewart "Had Me A Real Good Time"
- 73022 Stones "Relics"
- 73023 Stones "European Tour"
- 73024 Stones "Burning At Hollywood Palladium"
- 73025 Stones "Smooth"
- 73026 Peter Townshend "The Genius Of ..."
- 73027 Johnny Winter "Hot"
- 73028 Neil Young "Coming Home"
- 73029 not issued
- 73030 Beatles "The Beatles"
- 73031 Hendrix "Skyhigh"
- 73032 Beatles "Renaissance Minstrels 3"
- 73033 Stones "Get Yer Lungs Out"
- 73034 Dylan "Bridgett's Album"
- 73035 Van Morrison "Belfast Cowboy"
- 73036 Poco "Country Bump"
- 73037 Randy Newman "Live at Paul's Mall, Boston"
- 73038 Joni Mitchell "Lights Out In Georgia"
- 73039 Elton John "More Rock From Elton"

So that's part 1. Part 2 features double albums, ep's and deluxe single albums. One or two oddities in this list e.g. Blood, Sweat & Tears. Also, look at the reissue programme !!! Just like regular record companies. Lastly, correspondence is invited concerning updates, corrections etc., but I do not possess these albums and can therefore neither supply them nor tape them. Bert.

WALTER EGAN 'FUNDAMENTAL ROLL'

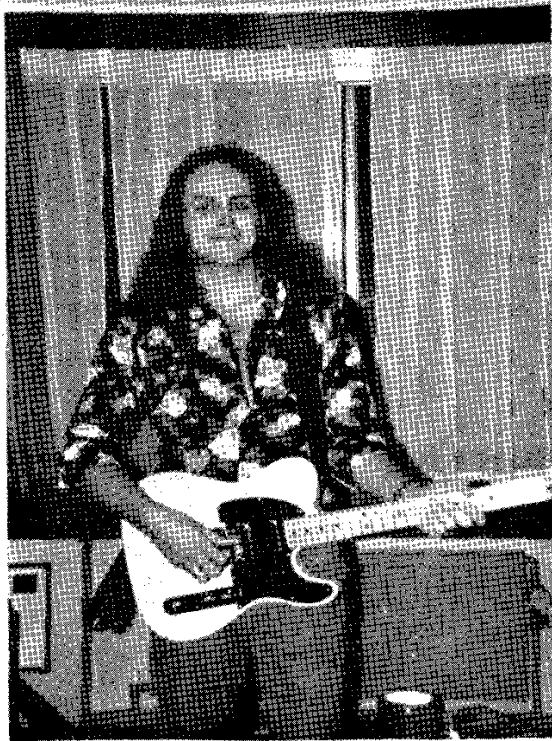


Regular readers of the magazine should be well acquainted with the name Walter Egan - he wrote one or two articles for us around issues 5 and 6, including the first ever article in this country on Emmylou Harris (a preview of the then unreleased "Pieces Of The Sky".) He also toured here with Chris Darrow and they drove around Britain in a little yellow Cortina in the wake of the Man tour bus. The music was as informal as their lifestyle but it left a lasting impact on me - which is why I am always glad to keep you up to date on Chris' movements. Well now it's Walt's turn with the release of his first solo album produced by the all-conquering Buckingham Nicks duo. Rather than just review the album; I think the time has come to chronicle Walter's career. A career which began in 1969 and has come a long way since then. Read on

As with most stories, Walt's begins with a high school surf band circa 1967 called the Malibooz featuring amongst others himself, Tom Guidera and John Zambetti both of whom should be well known to small print fanatics everywhere. With the addition of a lady singer called Ann Marie McLoone and a change of name to Sageworth and Drums the band (now a six piece) sort of took off. They had settled into the folk club circuit in Washington and got a lot of regular work. As their status grew locally so did their gigs - the list of bands they worked is pretty staggering - the Allmans, Grand Funk, Crow, PG&E, Poco before culminating, on April 2nd, 1972 third on the bill at New York's Bitter End supporting Sandy Denny - sandwiched in between was none other than Jackson Browne (and a guest set from David Blue, who was apparently atrocious that night). Two things made up Walter's mind to get

away from the East Coast and down to the West; first Jackson's success (and advice) and also the famous first meeting of Gram Parsons and Emmylou which took place in Walt's kitchen. Both these events convinced Walter that his future was down in L.A. As luck would have it, on his first day in California he met up with Chris Darrow and things happened from there. Firstly, Chris had been fixed up to do the famous ZigZag birthday concert at the Roundhouse featuring a full band (including Mark Naftalin) but he couldn't get UA to fork up the requisite airfares and arrived a week later to find his name 'Chris Darrow AND band' on fading posters. Sad to reflect on one of the great might have beens involved here. When you consider the boosts to the careers of Mike Nesmith and John Stewart, both heavily reliant on UK patronage, you should also pretend that Chris was on that bill too.

That tour saw the release (UK only) of Chris' excellent "Under My Own Disguise" altho' sadiy its release came on the last Friday of the Man tour and about 24 hours before Chris and Walt were due to fly home. Shameful. The first evening I met Chris and Walt something was nagging away as to why I should know who Walt was. Later that night, Walt was playing the lead line from "Ooh Las Vegas" it flashed. Walter had co-written "Hearts On Fire" on the "Grievous Angel" album. A great song on a fabulous album and one I like to play at least once a week. I digress; back in the States, UA had declined to release "Under My Own Disguise" so Chris and Walt formed the Great American Group (as they termed it) called the Ghost Riders featuring also Frank Reckard and a guy who got them free studio time in Salt Lake City. An album was readied; UA expressed initial interest but that quickly waned. The band got quite a few good gigs in the greater LA area, including a series of nights with Tom Waits. At the same time Walt, Chris and David Lindley did a few benefit nights in Claremont which went down really well as Chris was quite a personality in Claremont (a pleasant town, but not exactly a suburb of LA as it's 90 miles away and nearer Death Valley than Hollywood). Once again, Chris was fated to ill-luck and the Ghost Riders quickly faded and Walter briefly Christmased in New York before being invited to join Jackson Browne's band on guitar and backup vocals on the tour to promote 'Late For The Sky' in March '75. However, at the last minute Jackson told Walt that he didn't really see him getting to play much guitar but would he mind just doing the harmony vocals? Rather than settle for less than he wanted, Walt said no (amicably however, they're still friends) and so, one of the all-time Hot Wacks scoops went down as Walter was assigned to tape and photograph everything that went down on the tour and to present it in HW7. After this, Walt quickly ended up at A&M doing an album with Jules Shear and doing a few sessions - sometimes reuniting with Chris for a few one-off gigs. Having paid his dues, it came time for Walt to think about doing an album and here begins some interesting associations. Nick Lowe had been on tour with the Feelgoods and Clover (see Cal Worthington's articles in ZigZag's 62 and 63. Interesting PS here; I know Pete Frame's a persuasive bloke but how on earth he got Worthington - who, after all, is America's biggest Ford automobile dealer and about 58 years old-



to do the articles unpaid, is beyond me and Richie to fathom out.) and had met up with Walt who knew Nick Lowe and Jake from the UA/Man set-up. Now the same week I got a card from Walter with the Nick Lowe news I happened to be in a Sheehan-approved pub known to him as "The million barking dogs" but to the brewers as the Bricklayers Arms with Nick, Jake, Tom, Keith Smith (hi Keith, fame at last) discussing the imminent formation of Stiff Records. On asking Nick about Walt's album he said, "Yeah, well .. he's there, I'm here, me single's out this month. It's a bit pointless spending all that bread getting me over there, especially when he's got Lindsey Buckingham" Aha, the name (and face) of 76 and 77. This conversation took place in April 76 and according to the album, it was recorded June thru' November 76 so Walter didn't waste much time after that.

On first playing it sounds suspiciously like Walter has been overwhelmed by the Fleetwood Mac pair (compare when Walter and Lindsey share the guitar solos and also on the harmonies) but that's only down to being more familiar with Lindsey and Stevie's work to date. Repeated listening quickly reveals Walter's own strengths; his guitar playing is fluid, the vocals are typically California clear and, most importantly his songs are very strong. If you like "Go Your Own Way" then you'll definitely like "Fundamental Roll". Helping Walter out in addition to the Fleetwood pair are a bunch of seasoned studio pros; John Ware on drums (sometimes shared with Dennis Mansfield), John Selk on bass, slide and various guitars from ex-Flo and Eddiemann Gary Rowies and a guest vocal from Dean Torrence, which must have brought old memories flooding back to Walt. In general this is a real good time album, lotsa fun and lotsa raunch. The sophisticated production doesn't detract from the underlying power of the album (unlike, say, in the way that a lot of the punch went out of the Wackers at the hands of unsympathetic producers.) This album will really come into your life this summer -

believe all the grand claims you will hear on it's behalf; they will all be true.

As a final bonus, a communication has just arrived from you saying that they will be issuing the album in this country on May 6th (UAG 30032) and the album's opening cut, 'Only The Lucky' b/w "I'd Rather Have Fun" has been put out as a preview single. Enlightened programme planners everywhere should have it on their playlists very soon. I certainly hope so but you know British radio

I hope this brief essay has fueled your interest for the music of Walter Egan. He most certainly deserves your attention.

BERT MUIRHEAD.

WALTER EGAN "FUNDAMENTAL ROLL" UA UAG 30032.

Matt Kastner comes into his own again and is half the album's success. One of the great unheralded guitarists. Sadly, the album ends with a near identical-to-the-original version of "Seventeen Years On The River". The knowledge that Randy wouldn't record again adds to the poignancy and sadness of the song

"people say I should forgive her/
I don't know if I have the time/
take me too long to outlive her/
I'll just say, "sorry babe, I don't have the
time/
I feel like I've been seventeen years on
the river/
Tell me mama, don't that make you proud."

With that Randy and his chums slipped back to the obscurity of the Inside Out Bar in New Haven, where they probably still are holed up today. All that's left are six fairly hard to find albums, long out of print. Maybe he can do it again, he probably just needs the encouragement.

BERT MUIRHEAD.

RANDY BURNS DISCOGRAPHY:

"OF LOVE AND WAR"	ESP 1039	1966.
"EVENING OF THE MAGICIAN"	ESP 1089	1968.
"SONG FOR AN UNCERTAIN LADY"	2007	1970.
"RANDY BURNS/SKY DOG BAND"	Mercury SR61329/	1971.
"I'M A LOVER NOT A FOOL"	Polydor 5030	1972.
"STILL ON OUR FEET"	Polydor 5049.	1973.

CLARENCE WHITE: at last two historic albums are available; "Kentucky Colonels", "The White Brothers". Rare import takes of this superb guitarist. 1 lp £3.20, 2 lp's £6.00 (inc p&p) Projection Records, 6 Grove End, Rectory Grove, Leigh-on-Sea, Essex.

**Tall tales of talmudic Texans
(or, High In The Saddle)
with KINKY FRIEDMAN**



Everybody's heard of Kinky Friedman - nobody buys his records - but everybody's heard of this outrageous Jewish cowboy. His notoriety seems to stem from the irreverent, often obnoxious sentiments in a minority of his songs. He can also be acutely perceptive, genuinely C&W maudlin' and often deeply religious in his songs, but it's usually his more outrageous statements that get him typecast. Hopefully this article will shed some light on the man

Firstly, some background: his real name is Richard Friedman, and he was born, appropriately enough, in the Texas village of Palestine. His father is a university psychology teacher (and speech therapist) and young Richard followed in his fathers' footsteps by graduating in psychology before joining that most American of institutions - the Peace Corps, and serving for a few years in Borneo of all places (you could be excused for thinking this all smacks of Mac Garry hyperbole, but it happened years before his time and could all be true.) It's unclear how and when exactly, Friedman got into music; he doesn't go much in for what he calls 'clinical recall'. What is known though, is that through the Peace Corps he began playing and singing and found he could make children laugh. He wasn't quite so lucky with adults in LA, so he struck out for Nashville to make it in country music. Somehow, in Nashville he attracted the attention of the country music establishment and Tompall Glaser took over the direction of his career. For a genre so entrenched in the redneck values, it's amazing that he got his aquiline nose thru' the door in the first place. Now, even tho' the music biz hierarchy is Jewish controlled, Glaser had a lot of trouble getting Friedman a deal. Friedman offended a lot of people with his uncompromising treatment of Jewish taboos and situations of jew / WASP confrontation. He did however, sign up with that most Jewish of record companies, Vanguard. He quickly delivered his first album, "SOLD AMERICAN" (released in the UK on Vanguard VSD-79333), produced by Chuck Glaser it boasts an impressive cast of musicians who probably cared little about his points of view; John Buck Wilkin on guitar, Ken Malone on drums, David Briggs on piano, Doyle Grisham on steel, John Hartford and Buddy Spicher on the fiddles and the excellent Paul Craft on banjo. Billy Swan and the Gaser Brothers (Chuck, Jim and Tompall) help out on backing vocals. Kinky's own band, the Texas Jewboys, were used sparingly throughout and his resident chinaman, Willie Fong Young does back up vocals (in typical Friedman style, he contemplated giving the chinaman the elbow in favour of a spade singer)

The songs ? Well, no punches pulled as Kinky steams right into the opener, "We Reserve The Right To Refuse Service To You". He can't get served in a "bullet head cafe"; he can't even get into his own synagogue 'cos all his buddies are on welfare. And so it goes, getting more ludicrous before leading to the inevitable summation that "even God's a Texan" and he can't get into heaven. He makes his point tho'. Next is "Highway Cafe" which has been called the 'only real truckstop song' - you virtually smell the grease. As usual, the driver who makes it with the waitress gets killed on the night he plans to take her away from it all. It's the insensitive dialogue of the Highway Patrol who munch away happily at their supper while recounting the grizzly tale to the mortification

of the waitress that make this song so real. The title track, "Sold American" reflects on the old days and how nowadays things are so hard the only options seem to be the pawn shop and the Want Ads. Lovely song, just oblique enough to be an update of "Buddy Can You Spare A Dime". "Flyin Down The Freeway" is a neat twist on the "Route 66" how-many-towns-can-you-cram-into-a-song; this time it's about the different dope the singer has been under the influence of as he speeds from coast to coast. Kinky has a swipe at the Women's Libbers too, in "Get Your Biscuits In The Oven and Your Buns In The Bed" which is self-explanatory and, for some reason, inverted Lib-bery I suppose, Helen Reddy did a cover version of it. He next has a go at the Jesus Brigade via "High On Jesus" but I think he really means it. Initially the hero of the song comes over as an acid-casualty convert but by the end of the song that's forgotten and the message takes over. I like it. Next is the big one; "The Ballad Of Charles Whitman" the infamous sniper on the campus of the University Of Texas. What incensed the silent majority was the play that Friedman made of the fact that Whitman was an Eagle Scout and "there's still a lot of Eagle Scouts around". So there, you get the general drift. Musically they stand up pretty good on their own but finally it's all down to the listeners' prejudices. Things that we view with detachment are red-hot issues in redneck country. Either way, the album quickly vanished on both sides of the Atlantic. The Friedman controversy quickly got his name around; Rolling Stone and Newsweek spread the word. Dylan, Allen Ginsberg and Kris Kristofferson quickly named him as one to watch. Being a very together individual, as soon as fame came a-knocking he began to look around for a new deal (ABC evidently wanted to pay \$250,000 for his services) and with typical acumen he extracted himself from the Vanguard deal. A telling remark in Jan Reid's "Redneck Rock" book regarding this period: "...Country Joe McDonald's also on Vanguard. He can't get off the label and he's very bitter about it. His first problem is that he's not Jewish. Another problem is that he doesn't have a Jewish dad and a Jewish attorney. He's got a laid-back attitude. He's got a laid back attitude sure, but the secret to it is hanging in there." he compounds this theory with "There are a lot of people a lot groovier than John Denver, but few of them are worth as much". Good Jewish boy then, you would say. So it appears. The one big contradiction is his apparent distaste for most of the top people connected with country music. He dismisses the new breed of Nashville songwriters as con men. He hoo-has the so-called 'revolution' in country music (Waylon Jennings with a beard is still Waylon Jennings - it may be a bit funkier than "McArthur Park" but he still uses the same people and studios on his recent records. My analogy, not Friedman's but that's what he's getting at.) I'm amazed they tolerate him at all. Which brings us to his sojourn with ABC Records, and an appearance at the Grand Ol' Opry

Despite an even more impressive line-up on "KINKY FRIEDMAN", the album itself is not a patch on "SOLD AMERICAN". First of all, only two tracks were recorded in Nashville, the rest being done down in L.A. with Michael Omartian and Steve Barri. The songs are a strange mixture from downright mawkish country to just plain obscure.

The only Friedman song not written in 1974 for these sessions is "Rapid City South Dakota", written back in '72 when Kinky was tied to Caser Publications and it's obviously a left-over from the Vanguard album and certainly would have fitted in there nicely. It's about a young guy running away from his girl cos he's got her pregnant and his folk's are too "country" to understand or he's leaving town 'cos somebody else has got his girl pregnant, which is a different matter. All very authentically done by such well-known C&W musicians as Ben Benay, Michael Omartian, Lee Sklar, Slyde Hyde, Jay Migliori and, off course, Sneaky Pete. Like "High On Jesus" before, "When The Lord Closes The Door, He Opens A Little Window" is so "aww snucks" for real that it's hard to doubt his sentiments. The rest of the LA tracks are, as mentioned, a motley bunch. There's a passable version of Billy Swan's "Lover Please" done straight. "Wild An From Borneo" is about the star of a circus who is wounded in love by the tattooed lady. The point being that people only

come to see the freaks, "but never come to know". Fair enough, but I cannot guess what inspired the choice of subject. Scattered amongst all this are various in-jokes like "Homo Erectus" (self-explanatory) and "Something's Wrong With The Beaver" - ok, the song's touching - about finding someone dead in bed, but the chorus :

"faithful as a magnavox / hung up on a song,
She cried down to the breakfast nook,
"Ward, there's something wrong."

Which brings us to Nashville and the two Willie Nelson-produced tracks (recorded at the Glaser Brothers studio). The Nashville sidemen include John Buck Wilkin again, Randy Cullers, Ron Oates and Friedman's long-time sideman Danny Finley (a.k.a. Panama Red). The backing chorus is virtually a Nashville Who's Who: Willie Nelson, Billy Swan, Waylon Jennings, Tompall Glaser and still-in-the-band Willie Fong Young. These two tracks have more real fire and energy than the other 10 tracks put together. "Miss Nickelodeon" fairly romps along in a fairly happy-go-lucky style not exactly implied by Jat Wise' lyrics, but tell that to your feet ! Which brings us lastly to Kinky's anthem, "They Ain't Making Jews Like Jesus Anymore", despite the irreverence it's a hilarious bar-room blast about Texan prejudices. The lyrics are reprinted here rather than any deep analyses :-

A REDNECK NERD IN A BOWLIN' SHIRT WAS A GUZZLIN'
LONE STAR BEER
JUST TALKIN' RELIGION AND POLITICS FOR ALL THE WORLD TO HEAR
"THEY OUGHTA SEND YOU BACK TO RUSSIA BOY, OR NEW YORK
CITY ONE
YOU JUST WANT TO DOODLE A CHRISTIAN GIRL AND YOU KILLED
GOD'S ONLY SON"
I SAID, "HAS IT OCCURRED TO YOU, YOU NERD, THAT THAT'S NOT
VERY NICE
WE JEWS BELIEVE IT WAS SANTA CLAUS THAT KILLED JESUS CHRIST"
YOU KNOW, YOU DON'T LOOK JEWISH, HE SAID, NEAR AS I
COULD FIGGER
I HAD YOU LAMPED FOR A SLIGHTLY ANEMIC, WELL-DRESSED
COUNTRY NIGGER

Chorus:
NO, THEY AIN'T MAKIN' JEWS LIKE JESUS ANYMORE
THEY DON'T TURN THE OTHER CHEEK THE WAY THEY DONE BEFORE
HE STARTED IN TO SHOUTIN' AND SPITTIN' ON THE FLOOR
LORD, THEY AIN'T MAKIN' JEWS LIKE JESUS ANYMORE
HE SAYS, "NOW I AINT A RACIST BUT ARISTITILE ONASSIS IS ONE
GREEK WE DON'T NEED

AND THEM NIGGERS, JEWS AND SIGMA NUS. ALL THEY EVER DO
IS BREED
AND WOPS 'N MICKS 'N SLOPES 'N SPICS 'N SPOOKS ARE ON
MY LIST
AND THERE'S ONE LITTLE HEBE FROM THE HEART OF TEXAS—IS THERE
ANYONE I MISSED?"

WELL, I HITS HIM WITH EVERYTHING I HAD RIGHT SQUARE BETWEEN
THE EYES
I SAYS, "I'M GONNA GITCHA, YOU SON OF A BITCH YA, FOR
SPOUTIN' THAT PACK OF LIES
IF THERE'S ONE THING THAT I CANT ABIDE, IT'S AN
ETHNOCENTRIC RACIST
NOW YOU TAKE BACK THAT THING YOU SAID 'BOUT
ARISTITILE ONASSIS"

Chorus:

NO, THEY AINT MAKIN' JEWS LIKE JESUS ANYMORE
WE DONT TURN THE OTHER CHEEK THE WAY WE DONE BEFORE
YOU COULD HEAR THAT HONKY HOLLER AS HE HIT THAT
HARDWOOD FLOOR
(THE WHOLE DAMN PLACE WAS SINGIN' AS I STROLLED RIGHT OUT
THE DOOR)
LORD, THEY SHO' AINT MAKIN' JEWS LIKE JESUS ANYMORE

Repeat Chorus

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Interestingly enough, when the nerd speaks the line, "They oughta send you back to Russia (pronounced Roo-shah) ..." he's a dead ringer for Mike Mesmith. No offence Mike. Sad to say however, despite ABC's initial enthusiasm and good press the album bombed monumentally and apart from sporadic gigs around the country, Kinky's career seemed over - no contract, no sales, no tours. Only one thing kept him bouyant - Dylan. Dylan as we know is an admirer from the early days. Also Dylan is credited with "Spiritual Holding Pattern" on "Kinky Friedman" (what does that mean exactly ??) so they were still in touch. November 1975 saw Dylan's Rolling Thunder Review hitting the road, Bobby Neuwirth opening the show dedicated "Another Sleazy Bar Room" to Friedman and Dylan invited him along to appear on later shows. This comeback prompted Epic to retain Friedman's services, his third company in three albums. Only ol' bluesmen work that way (and Steve Young) ! "Lasso From El Paso" - originally to be called "Asshole From El Paso" but Marty Robbins objected and he was pressured out of it. Dylan himself originally thought up the title - sees Kinky producing himself for the first time, although in association with veteran Texan producer Huey P. Meaux and Steve Popovich. The cover sets the pro-semitic scene - the front is a parody of the "Camel" cigarette pack with Kinky astride a camel (no doubt of Arabic extraction). The rear sleeve shows the mosques and minarets of downtown Beirut (or wherever) with "Kinky's Kosher Deli" cafe snuggling neatly in the midst of them. Suitably stunned, let's rip open the shrink-wrap gggrrrrr

Once again there's an all star cast; Eric Clapton, Ron Wood, Danko Helm and Manuel from the band (maybe there session dates from "No Reason To Cry"), Ringo, Rusty Young, Dr. John and Mick Ronson, even Roger McGuinn's in there and that's just the half of them. Only Jeff Shelby seems to have survived from his earlier bands, which is a bit sad that his band couldn't finally share his fame. The album itself opens with a superior version of "Sold American", obviously over the years Kinky has worked it into a looser format. It still remains a fine song and just listen to David Mansfields steel guitar. "Ahab The Arab" is most notably associated with

Ray Stevens but here the version is more like how Dr. Hook would approach it. Continued playing quickly breaks down any Stevens preconceptions - he could never be this funny. I have about five different songs called "Dear Abbie" ; all connected by the famous syndicated column (she's an American Marjorie Proops, but a lot more funny. Having read her stuff I don't believe any of it arrives thru' the mail; even in America I can't envisage some of the hairraising events actually happening.). This version is done in that now familiar 'is-he-for-real-or-isn't-ne ?" style. Not unlike the sentiments in Bobby Goldsboro's "Honey" but closer listening always reveals that twist in the lyrics. "Lady Yesterday" which closes the side almost has you thinking that, yes, finally Kinky's gone soft. However, sandwiched in between the two is the raunchy "Kinky" with sentiments like "when it's getting to Kinky for the rest of the world it's getting just fine for me". Now that he's got Dylan's band as well as his approval he attempts a version of Dylan's (and Jacques Levy's) "Catfish", which is near disco stuff and unrecorded by Dylan (altho' Joe Cocker did it on "Stingray". "Men's Room LA" is about finding a photo of Jesus in a loo with no bum-paper and he's worried about what to do. Ringo, playing the part of Jesus, tells him in no uncertain terms. Pretty grim stuff if you're so inclined. "Ol' Ben Lucas" is just plain schoolkid humour - "Ol' Ben Lucas/ had a lot of mucus/ coming right outta his nose" and so on. I couldn't believe it first time I heard it, now I just skip past it. Which takes us to "The Ballad Of Ira Hayes" the true (unretouched ?) story of an American indian who, during World War Two was the marine who planted the flag on Iwo Jima island (commemorated on postage stamps the world over and parodied by Canned Heat on "Future Blues") however his heroes return soon degenerates in alcoholic destitution and poverty. Touching, especially the bit about letting him raise and lower the flag in prison, just like he had done in the war. Rather than dwell on this, Kinky insists on finishing with "Waitret, Please, Waitret" and it's back to vulgarsville; about a trucker with a lisp

"bring me a Lone Star, make it a case / waitret, please, waitret, come sit on my face".

On that cheering note, I'm willing to bet Epic give him the heave-ho, same as Vanguard and ABC (if they haven't already). In the meantime if your looking for somebody to take you to the places Dr. Hook only hint at, then Richard 'Kinky' Friedman is for you.

RICHIE ROBERTS.



Books

RICHARD FARINA: "BEEN DOWN SO LONG IT'S UP TO ME",
(Random House - Hardback)

This novel was published two days before Farina was killed in a motorcycle accident on April 30th, 1966 at Carmel, California. In his brief life he was involved in a surprising number of projects. At 18 he was working with the IRA and was eventually forced to leave the country, whereupon he set off for Cuba to fight under Castro. Eventually he decided to take up studying at Cornell University in 1959, leaving in 1963 to live in Paris and London with his new wife Mimi, Joan Baez's sister. They are best remembered for their two Vanguard albums and their appearances at the Newport Folk Festivals but Farina also contributed poetry and plays to "Poetry", "The Atlantic" and "Mademoiselle". This, his only full-length work is in the style, loosely speaking, popularised by Tom Wolfe, Philip Roth and to a lesser extent, Leonard Cohen. Conversational, humorous and cynical his hero, Gnessos Pappadopolis is an archetypal Odyssean figure against whom circumstances conspire and in this day and age his homecoming cannot be a happy one, "Penelope has lain in an exalted ecstasy of infidelity Telemachus hates his father and aims a kick at his groin old patient Argus trots out to greet his weary returning master and drives his fangs into a cramped leg with the froth of some feral, hydrophobic horror." The horror that underlines the book is very much the modern malaise of apathy, cynicism and listlessness. Spiced with the occasional sexual encounter and drug sortie the book tends to be annoyingly collegiate, being set on campus and permeated with campus narcissism. It's a typical 60's intellectual American book but an amusing read, in the broad sense. The hardback will cost you a fiver at least, but I understand that Compendium have it in paperback.

A. W. CAMPBELL.

BOB SARLIN: "TURN IT UP (I CAN'T HEAR THE WORDS)"
(Coronet Paperback 50p)

When investigating the singer/songwriter of the 70's, as Sarlin does here, the main problem is separating the lyrical corn from its chaff; there's just so much chaff (not to mention real corn) and once that's done the danger is to overintellectualise on very slim evidence. Thankfully Sarlin avoids this by remaining, for the most part, conservative and sensible in his analyses of Dylan, Van Morrison, Randy Newman, Robert Hunter (Sarlin's personal taste perhaps? considering the other names surrounding this one), Don McLean, Joni Mitchell and Laura Nyro. Dylan, obviously is the pivot (and receives the most pretentious treatment) but as well as discussing his lyrics nicely augments it with facts. Also there's a great photo of Dylan rehearsing at Newport with the Butterfield Band. Sarlin offers a broader criticism of the songwriters position in discussing the rise of FM radio, and gathers opinions from Ralph Gleason and Greil Marcus, not to mention an illuminating with Joe Smith of Warners. Others that get an honorary mention are Jackson Browne and Jesse Winchester amongst others, some of whom would seem unusual choices - Rolf Kempf (composer of

Judy Collins and Alice the Coop's "Hello, Hurray") and Diana Marcovitz for example, the latter of whom wrote the immortal line, "Even God has a job / he saves the Queen" ! Still, it's an interesting book, if a little academic at times.

A. W. CAMPBELL.

John Pidgeon "ERIC CLAPTON" (Panther 60p).

Pidgeon, one-time contributor to Let It Rock, is an expert on the early 60's British R&B scene and it shows. Whereas the latter part of Clapton's career is given a rather cursory treatment, with only very salient facts being given, the early days provide him with an opportunity to display his very full knowledge. Particularly valuable is his documentation of the life and death of the Roosters and of the handful of gigs played by Casey Jones and the Engineers, two areas of Clapton's career of which very little is known. The R&B scene in general gets excellent treatment from the early days when Cyril Davies and Alexis Korner were at the forefront to the preeminence of the Crawdaddy Club, Richmond. He unearths some interesting material about Cream too - for example they intended to record a Christmas EP ! Only on Clapton's solo career is there any obvious drop in standard but everybody knows all about that anyway. Photos are included, there's a band breakdown and a six page (the fullest I've seen) discography listing every album and single featuring Clapton, including catalogue numbers. Essential stuff for Clapton fans

CLAPTON bootlegs

As there appears to be more and more interesting bootleg albums on Clapton coming to light it would seem an appropriate time to list some of these items (those marked 'cassette recording' mean as opposed to those taken from the mixing console):

CREAM: "Hello Again On Tour" (ZAP 7865)

Side 1: Steppin Out / Sweet Wine / Lost Love./NSU.
Side 2: Big Mama Blues / Sleepy Time Time/ Crossroads. Total Time 43.55.

Rough and ready sound but good performances of, judging by the small (club ?) audience, of an early date. "Lost Love" is a number never cut in the studio and "Big Mama Blues" is, in fact, "Lawdy Mama".

CREAM : "Steppin' Out" an item available some years ago with a b/w photo sleeve but superceeded by 'Live Cream Vol.2'. It also included the then unavailable, Europe-only release "The Coffee Song"

BLIND FAITH "US TOUR" (Pigs Eye PE4 / TMQ)

Well All Right: Can't Find My Way Home: Had To Cry Today: Crossroads: Presence Of The Lord: Means To An End (no further details available.)

DEREK AND THE DOMINOES "STORMY MONDAY" (ZAP)
- no further details available.

ERIC CLAPTON: "SLOWHAND LIVE IN BOSTON" (ZAP #880)
Smile: Have You Ever Loved A Woman: Blues Power / Can't Find My Way Home: Presence Of The Lord: Bright Lights Big City. (Total Time 45.45)

at last! the story of Randy Burns



I feel this issue is getting closer to the early Hot Wacks ethic of writing about the genuine lesser-known neglected talents. In a lot of cases this acknowledgment comes too late to help revive any careers, but it is good to look back on what might have been. Particularly true is the case of RANDY BURNS, a long time fave of mine and a man who doesn't have an album left in catalogue on either side of the Atlantic. Even worse he doesn't seem to be gigging at all these days. For what it's worth, and in response to a lot of letters here are the facts (that are known) about the mysterious Randy Burns.

Incidentally my first real contact with the music of Randy Burns, although I had been aware of the name, was in Rock File 1 when Pete Frame nominated the man's "Seventeen Years On The River" as his favourite all-time track in a specially compiled list. Thereafter I sought out all his available records, loved them all, and through the HW record outlet tried to turn everybody on to Randy Burns.

A lot of credit for the following info must go to John Tiven, late of the New Haven Rock Press, Ardent Records PR man, co-producer of various unreleased Alex Chilton Records and currently vice-president of ORK records, who have a delightful Alex Chilton EP available, "Little By Little". That's Tiven's story, this is Burns';

Randy is originally from New Haven, but he left there late in 1965 to go to New York to become part of the Greenwich Village folk scene, altho' he commuted to and fro' quite a lot, writing quite a few of his songs on the train. In October 1966 he was signed to ESP Records as a solo and quickly cut his first album, "OF LOVE AND WAR" the title being explained by the rough division of themes within the album. It's a typical artefact of it's time; coffee house folkie singing popular themes; little or no production work and

the minimum of accompaniment (Burns on 6 string and Emery Fletcher on twelve string). It was obvious that Randy listened to a lot for scattered amongst his own songs were David Blue's "Like To Sleep Late In The Morning", Eric Andersen's "Thirsty Boots" two by Tom Chent (who Randy knew from New Haven; I'm on the lookout for Chent's album on Capitol by the way.) Also represented are Billy Edd Wheeler and Jim McGrath. After his stay in New York, Randy returned to New Haven where Tiven takes up the story: "Randy Burns came to New Haven about 1967 or so as a solo folksinger with an obscure album ('Love And War') on ESP. Writing all his own songs (except for a few standards like ~~Get Together~~"). Randy performed alone for many a New Haven coffeehouse audience before teaming up with four ex-Yalies, Matt Kastner (gtr) Mark Pines (gtr), Bruce Samuels (bass) and John O' Leary (drums) to form what became New Haven's favourite group, the Morning. Morning played music in a folk rock vein, closer to the Byrds and Youngbloods than anything else, and were one of the best bands anywhere at the time, playing the colleges and coffeehouses in the New Haven area only.

The group disbanded and subsequently reformed about eight times, and had at least that many farewell concerts. They made arrangements with Warner Brothers to record an album, but after travelling to the West Coast, things didn't work out right, and they came back to New Haven, frustrated, discouraged, but sounding better than ever with a new drummer (albeit a temporary one)

They got into a C&W influenced trip about this time and things looked bright for them when Randy was to record a solo album for Together Records (backed by Morning).

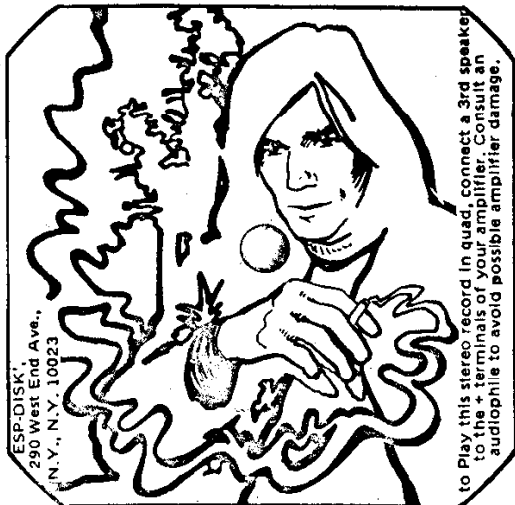
And then Together Records folded.

After a few months, the Morning decided to go their separate ways, but played a few more farewell gigs, including a fantastic set at New Haven's first and only rock & roll festival, the Sunshine Liberation Celebration....."

So much for the early days then, however ESP arrive back on the scene and the above mentioned foursome back Randy on his second album "Evening Of The Magician". Despite being a nominal band album it's very much like the first one with Randy sounding much like Steve Noonan, with his so precise phrasing. Apart from the odd drum part and some flute from bassist Bruce Samuels it's basically Randy and guitar. So whatever happened on Tiven's magical New Haven evenings seems well diluted when the band entered ESP's studios. Not to detract from Randy tho', his songwriting and delivery have improved immensley and the beginnings of his haunting, ballad voice are there for all to see. A good album, but still lacking a bit of muscle. Although it is still mid-1968, Randy starts a decidedly 70's fashion; ESP print a drawing of Randy on the label. The group thereafter venture briefly out of New York once again and down to Los Angeles. After the Warner Bros fiasco they make another stab at recording there before heading back to the Big Apple to start work on a third album, to be called "SONG FOR AN UNCERTAIN LADY". The band remained the same except that Randy decided to add a second vocalist in A. J. Mulhern (also known as Sky Puppy). Still this didn't make too much difference to Randy - the album is still typical haunting, reflective Burns. Randy and guitar - his voice less mannered and a bit deeper, revealing more individuality - with the band relegated to almost inaudible support.

SIDE A

1) Evening Magician (2:47)



5) Susan Your Mind's Got Wings (3:42)
ESP-DISK' 1089
STEREO

It is now the summer of 1970 and the band journey back to New Haven where Jon Tiven picks up his story again....

"Flash to New Haven Green, in late August of 1970, for New Haven's Folk society-sponsored concerts (free concerts). Onstage is a group that sounds familiar, so I move in closer to see who they are. The name of the group, sure enough, is Randy Burns & the Sky Dogs, but the personnel is the same as the old Morning, except for Pines (who never made it onto record) and a 2nd vocalist, A. J. Mulhern. A. J. had been a regular member of the New Haven folk community, providing harmony for Mike Pope as well as Randy. By now they have signed to Mercury and there album, "Randy Burns and the Sky Dog Band" is just out. The album starts with a country flavoured rocker, "August Woman", that is reminiscent of some music by the Band, yet with a simple quality of its own. Randy has a voice that immediately distinguishes the songs from anyone else's there's just no-one around who has a voice like it at all.

His style of writing is quite unique also, and he turns out songs very quickly. Chances are that if you see him in concert a month apart, you'll hear no more than four songs repeated. "Seventeen Years On The River" is a softer, deeper ballad, the knockout cut on the album. But there's no need to go over the album song by song, for their isn't a bad cut on it. Randy's style of writing is consistent; on the verse he keeps a low-key steady pace and on the chorus it goes into a more powerful, less subtle statement. He varies this, but mostly sticks to pattern.

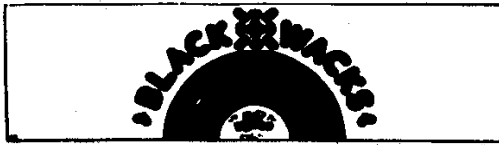
An album many years in the making, Randy Burns & The Sky Dogs is more than just a pleasant piece of music, but a day-brightener. People who have thought of New Haven as merely the first place "Morrison got busted" might start to listen to the sounds emanating from here. It may not be the home of the heavies, but that's a blessing in all the hyped shxt that's coming from London, New York and San Francisco. No, I'm not saying that the next thing is "the New Haven Sound" but there might be more stuff coming out of the local scene, just because of this album. It's that good."

I can only agree with JT's highly-personalised

view that it's a magnificent album; not only because of "Seventeen Years On Your River" and "Streets Of Montreal" (the last track I played before I left on my trip to the States) and all the others but at last, we have a real Sky Dog Band album - evrybody gets their chance, especially Matt Kastner who delivers some stunning guitar. David Bromberg even makes a guest appearance on bottle-neck and dobro on a couple of tracks. All the songs bar two are Randy's and one of the outsiders is the aforementioned magnificent "Streets Of Montreal" which first appeared on the Farquahr album on Elektra (EKS-74023), written in fact by the one and only Barnswallow Farquahr. Compare them soon.

It would be churlish to expect an album of similar magnitude within a year of that one, but with the Mercury deal proving to be a one-off, the band ended up at Polydor and 1972 saw the release of their fifth album, "I'm A Lover, Not A Fool". While it remains an excellent record it is totally overshadowed by its predecessor. Once again the band are relegated to passive backing - gone is that fire, the magic that made "Sky Dog Band" so good. Strangely Barry Seidel produced both these albums but here he sees fit to introduce backup singers, Ben Keith on pedal steel along with strings, keyboards and fiddle. The album also sees the first recording line-up change - John O' Leary is no longer drumming, he is replaced by Dave Mohn. Bud Scoppa reviews the album magnificently in Rolling Stone 115, capturing Randy's strengths and weaknesses perfectly. He sees the dilemma but it's too late, the album is out and the damage is done. He's not even got Tiven to help him now. Jon is busy organising the Rock Critics Convention in Memphis to help promote Big Star and bring the critics together for a beano. It also helps the parent Stax company to unload some of its excess dollars allegedly found from drug contacts. (they helped drag the company down via unexplained millions found on company executives abd started the whole Stax collapse scandal.)

Almost prophetically, 1973 saw the release of "Still On Our Feet" the last Randy Burns album to surface. The band had again been augmented with the arrival of keyboard player David Tweedy; Matt Kastner gets equal billing with Randy and Tweedy, Bruce Samuels, David Mohn and A. J. Mulhern comprise the Sky Dog Band. Mark Abramson produces this time around. Like "Lisa" on "Lover Not A Fool", Randy makes a habit of re-recording old songs, this time there's two; Jim McGrath's "Time Of Parting" from the first album and "Seventeen Years On The River". Again session players are called in to augment the band; Paul Prestopino plays acoustic and banjo. Victor Matson blows some delightful sax on "Mary Ann" and Ray Baretto in his pre-Salsa period rattles the congas. There are strings too, but not nearly so overpowering as last time. Randy manages eight songs in his usual style this time, David Tweedy has two and the two outsiders as Jim McGrath's and a version of "Darcy Farrow" which makes you ponder; on some tracks Randy's voice isn't all that far from Ian Matthews. Apart from the opener, "Radio Song" - which is just that, a country rind designed to get Randy some airplay, it's all vintage stuff which I find hard to explain a context for its failure.



Neil Young "American Stars and Bars" Reprise 2261
Steve Miller "Book Of Dreams" Mercury 9286 455
The Best Of Steve Miller Capitol E-ST 24058.
Little Feat "Time Loves A Hero" Warners 56349
Van Morrison "Period Of Transition" Warners
56322

Roger McGuinn "Thunderbyrd" CBS 81883.
Country Joe "Goodbye Blues" Fantasy FT 529.

Neil roars back with a fine album. Ignore those moaners who are writing it off. They did that with "Time Fades Away" and were proved wrong. This is good stuff, with "Hurricane" being the inevitable, long-awaited highlight. Meanwhile, despite his fine words and oozing confidence on a recent Mistle Test, Steve Miller's Book of Dreams just does not match up to its illustrious predecessor. Sure it's a fine album, but "Fly" had an immediacy and freshness that "Dreams" sadly lacks. It'll still sell better than EML's timely "Best Of ...". Not content with a double anthology and a previous best of ("Legend") and a cancelled John Tobler double album set, EMI see fit to do a third repackaging, which I assume can only be for the benefit of people who thought he arrived with "Fly Like An Eagle". Little Feat can (or couldn't) do much wrong, but I think "Time Loves A Hero" tries the patience of all but the most devoted Feat people. For me, the album doesn't come alive until "New Delhi Freight Train" and the aching "I Am Missing You". It's probably happened by now but I hope Lowell doesn't leave the band, they need each other.

At first I was prepared to give up on the Van Morrison album but as the man himself says, "you just don't know what it is" and I've mellowed to it a lot. "It Fills You Up" reminds me a lot of the gutsy R&B passages on "Too Late To Stop Now". "Heavy Connection", while not quite another "Domino" is a great song, contrasting a la la la chorus with some honking saxophone. It's certainly better than "Hard Nose The Highway" which is his low point in my view and immediately more accessible than "Veedon Fleece" (which time will reveal as a true classic). So there.

While we can allow Van Morrison the luxury of occasional slip-ups, Roger McGuinn desperately needed a strong album to boost his career after a succession of declining works. As discussed at length elsewhere, "Thunderbyrd" is that album. A good choice of songs, a good tight band and McGuinn in very good voice, helped no doubt by Dylan's most recent producer, Don DeVito. A good album. After the poorly received "Love Is A Fire", Joe McDonald comes almost roaring back with "Goodbye Blues" - as a modern protest album of overkill proportions, it might have been better to have adopted a more subtle approach. But no: here we have songs about pollution, killing seals, indian exploitation, television, whale killing and nature killing. All very important and praiseworthy topics - all of which except the tv one get my vote, but oh, what a heavy-handed approach. Pity Bromberg ruined the tour tho'; I think it would've been a goodie.

Bert.

Gene Clark "Two Sides To Every Story" RSO 2394176
Pousette-Dart Band "Amnesia" Capitol E-ST 11608
Bonnie Raitt "Sweet Forgiveness" Warners 56323

Asleep At The Wheel "The Wheel" Capitol EST 11620
Billy Swan "Four" Monument MNT 81867.
Tom Waits "Small Change" Asylum 7E-1078
Bellamy Brothers "Plain & Fancy" Warners 56357
Michael Nesmith "Radio Engine" Pacific Arts /
ILPS 9486

Another interesting bunch; I have a lot of affection for Gene Clark that not even the sad display on the Thunderbyrd tour can dim and for that reason I can appreciate the good points of this album. Sure, it's not "No Other" but all that got him was some critical acclaim and the heave-ho from Asylum. Looking at it that way there are definitely two sides to every story. Hopefully the interview in ZZ 73 will help put Gene's side of the story over and for those still unconvinced - Asylum have reissued "No Other". The Pousette-Dart mob produced one of last years finest discs and "Amnesia" is a fine follow-up, Poco could use a songwriter like Pousette-Dart right now. Which should be suitable recommendation to the unconverted. Bonnie Raitt will probably give up in disgust one of these years - she keeps turning out brilliant albums which more than hold their own with Ronstadt or Emmylou, but loses out in the sales battle. Like Gene Clark, you can't live on critical acclaim alone. If "Runaway" had've been a full-scale hit instead of a minor one it would have helped a lot but until then, it's back to word-of-mouth. Billy Swan seems to have overcome the struggle against a worsening marital situation to produce his fourth album; which, while lacking the more uptempo rockin' flavor of his earlier work is certainly an atmospheric work. Hopefully things will work out for him real soon. While Billy struggles against adversity, you get the impression Tom Waits positively thrives on it. "Small Change" continues in that smokey night club, wryly humorous, whisky and nicotine stained voice. Personally I think he's fabulous - we need people like him. otherwise life would be very dull indeed. Conersley I can see why so many people don't like him. The Waits voice, becoming more and more stylised with every album, but those lyrics. Real downtown perception. You don't get flashes like "Smellin like a brewery, looking like a tramp/ ain't got a quarter/ got a postage stamp" living in a cocaine daydream. Which brings us by complete contrast to the clear tones of the Bellamy Brothers "Plain & Fancy". After the success of "Let Your Love Flow" (album and single and Levi advert) this came on initially as a bit insipid but continued playing reveals another gem. I think they're here to stay. Mike Nesmith came and went in a blaze of little publicity and no gigs (just a walk-on appearance to introduce Abba on TOTP). The album was recorded in 8 days in Nashville last November and reveals a subtlety and completeness that belies the apparent recording haste. While not a patch on the "Hits Just Keep On Coming" or vast portions of the First National Band albums it's still a cut above the average album. If we ever see him live again and/or his much-vaunted movie maybe it will come that bit clearer.

Richie.

Bunch Of Stiffs (various) Stiff Sez 2.
The Tubes "Now" A&M AMLH 64632
Nils Lofgren "I Care To Dance" A&M AMLH 64628
The Saints "Stranded" EMI Harvest SHSP 4065.

Quite frankly, "A Bunch Of Stiffs" is just about my record of the year. Every track works, even 'reckless Eric and Magic Michael. If you listen to the album in the spirit that it was obviously

intended then you'll smile all the way from start to to finish. Magnificent album. Nils, on the other hand is a bit of a let-down with only the title track really impressing. He played very few new songs on his recent tour so maybe he agrees. And for the avid Stones fan he is, his version of "Happy" isn't too hot. His next one is reportedly a live one, which should be great (on the evidence of the tour.) Lofgren's label companions continue there merry way with "Now", their third album. Opinion is divided as to the merits of the Tubes - live they are a gas, and what a stage show. What won me over tho" was the bootleg (official variety, I suspect) "Darted In My Own Armchair". What an album. Incredible. Do try and hear it. Which is more than can be said for the Saints, riding the crest of John Ingham's one-man hype. This album seems to have been cut months before they were ready. Unless you are rich and partially deaf - avoid.

Jack Bailey.

Jess Roden Band "Blowin" Island ILPS 9496

Bad Company "Burnin' Sky" Island ILPS 9441

Jack Bruce Band "How's Tricks" RSO 2394 180

Frankie Miller "Full House" Chrysalis CHR 1122

Dave Edmunds "Get It" Swansong SSK 59404.

Meal Ticket "Code Of The Road" Logo INS 3008

John Otway & Wild Willy Barrett.Extracted EXP 1

Some sturdy British stuff here and, with one or two honourable exceptions, ample proof that the USA has much more to offer in terms of originality. After years of making fine albums but getting nowhere fast, the Jess Roden Band call it a day but leave this fine live album as a reminder as to what might have been. By complete contrast, Bad Company are amongst rock's elite and wherever they go, platinum albums follow but "Burnin' Sky" is leaden stuff. Too much loafing about lads - how's about a real tour and some real inspiration? Jack Bruce too, recovering from the aftermath of the Mick Taylor/Carla Bley fiasco explores quite a few rock styles and, happily, shares the load with the rest of the band. Whether it will last, or succeed, remains to be seen. I hope so - I like ol' Jack. Now Frankie Miller's praises have often been sung in these pages and at last we have it; the long-awaited Frankie Miller album. "Be Good To Yourself" (by Andy Fraser, who if he could this all the time would be a force to be reckoned with) was a timely hit for Frankie and "Jealous Guy" should have John Lennon nodding sagely. Apart from a dubious version of "Love Letters" this is a real powerful album and vindication; at last of Frankie's talent. Dave Edmunds too, gets it just right with "Get It" - a beautifully crafted album, exploring most of the 60's styles with a loving care (as opposed to parody) My album of the year - not a bad track on it. Welcome back Dave. Of the newer bands, Meal Ticket have a lot going for them (in fact Jake Riviera tipped them for greatness in the same week that Stiff began operations. How's that for foresight?). Patrons of the Red Cow in Hammersmith will need no introduction to the band nor will Ronnie Lane fans who will recognise the talents of effervescent Steve Simpson here. The music is Band/country influenced and apart from a few uninspired vocals is an excellent debut. More please. Finally, what more can be said about Otway and Barrett? Loonies supreme; extrovert nutters; manic maniacs?? All these and more, but there home produced album has more moments of genuine fire, humour and sheer good times than the entire Bad Company

output rolled into one. Stand cuts are the singles, "Murder Man" and "Louisa On A Horse" along with "Racing Cars". Priceless stuff.

Bert.

Elliot Murphy "Just A Story From America" CBS
Jesse Colin Young "Love On The Wing" Warners
Jesse Winchester "Nothing But A Breeze" Bearsville
Ian Matthews "Hit And Run" CBS 81930
Kenny Loggins "Celebrate Me Home" CBS 81882
Dave Mason "Let It Flow" CBS 81984.

Elliot Murphy still probably hasn't got over the new-Dylan hype of a few years back. Not even a trip to London to record with British session musicians can submerge the stream of consciousness Dylan meets Springsteen lyrics. It's the only record in my collection with a member of Genesis on it. Jesse Colin Young continues to turn out pleasant albums, backed by the usual cast of ex-Ivan Morrison's guys, One of rock's all-time good guys, via the Youngbloods. As a solo, his lightweight vocals, and his arrangements sometimes reminiscent of mid-period Van Morrison, haven't gone down to well but he's well worth a listen. I think now that Jesse Winchester has at long last been allowed back into his native America to tour we will see a new dimension to his career and his songwriting as he relates and re-explores his new-found surroundings. On the commercial level it can do him no harm either. As to the album - well it's typical Winchester, eminently listenable; he just doesn't cut a bad track. Ian Matthews however perseveres with "Hit And Run", produced in association with Nik Venet. It's an infuriating album in that it promises so much on tracks like "The Frame" "One Day Without You" and a re-make of "Tigers Will Survive" while the rest make little or no impression. It's been the story of his career basically. One day he'll do the near-perfect album, but time's running out. Kenny Loggins "Celebrate Me Home" explores the much maligned end of the singer/songwriter spectrum - i.e. that of the polished, well-produced, impeccably played but totally lacking in memorable tunes or inspired lyrics. You would have thought he would have learned his lesson from Loggins & Messina. (whose finest effort by a mile was the "So Fine" golden oldies album, a classic) My faith in Dave Mason was a bit revived with "Let It Flow" after the uneven displays on "Split Coconut" and "Certified Live"; he's still got a bit to go back to the vintage days but it's nice to see him making the effort. He still fronts a really good band too. I would like to see them live - preferably at Knebworth, just at sunset.

Richte Roberts.

The Beach Boys Love You Warners 54087

Bruce Johnston "Going Public" CBS 81854

Blondie Chaplin Asylum.

Having lived with the Beach Boys album for a month or so I'm a lot more reconciled to it than I was after the first couple of hearings. A lot of it sounds like a demo disc - the BB's used to pride themselves on perfection and craftsmanship (as they still do live), but here and there are tunes not really finished or up to scratch. It's all worth it tho' for "Johnny Carson", "Good Time" and "Honkin Down The Highway". It'll be interesting to hear which ever of these numbers they do on their tour. Which brings us to the sixth Beach Boy, Bruce Johnston: "Going Public" has about as much to do with rock 'n' roll as;

John Denver. Honestly this is a M-O-R album, for people who think Gallagher and Lyle are rockers. The disco version of "Pipeline" is horrendous - I think he's looking for a tv series (and he'll probably get it too !) Blondie Chaplin however is refreshingly listenable (am I alone in thinking the "Flame" album isn't as bad as assumed ?)

BERT.

Imports : I had hoped for a lot more from Richard Tarrant after his two excellent Shelter but he's ditched his band (Eureka - who back Walter Egan on his fine disc.) but here we get lightweight rock, including a version of G&L's "Stay Young". If you need it, it's called "Bareback" and is on Capitol SW-11610.

Michael Stanley has been oft praised in HW (I'm currently researching an article on him) and his fifth album "Stagepass" (Epic PEG 34661) is a live double and well up to his usual standard. A British tour would do them a lot of good. Halfway between Sparks and the Beach Boys, Earle Mankey took time out to produce The Quick's "Mondo Deco" (Mercury 1114) with Kim Fowley. It's interesting enough, but probably too reminiscent of the dread Sparks for a lot of people's tastes. "Love Pustler" is Delbert McLinton's third for ABC in quick time and is his usual blend of country and rock. As an introductory offer to the man's talents, Hot Wacks in association with Ezy Ryder are offering sealed import copies of the three for £2.99 each (so order 'em quick). "The Rosslyn Mountain Boys" (Adelphi AD 2010) is the album. Nils Lofgren promised to send Andy Childs in his recent ZZ interview. True to his word, not only Andy, but myself and JT got copies too. It's a fine album, one of the best country rock albums you could hope to hear with some great guys on it, including Bob Berberich from the original Grin. A continuing interest in ex-Doors men led me to investigate "Robbie Krieger & Friends" on Blue Note but what a let down - just a series of jazz instrumentals whereas Ray Manzarek returns with the promising "Mite City" (20th Century); worth a listen. My old heroes, the Hoodoo Rhythm Devils return with "Safe In Their Homes" (Fantasy F-9522) and despite the long wait and changing personnel, it's a goodie. Features Steve Miller, Ed Bogas and there's some neat songs therein. Buy. Norton Buffalo will be familiar to those who saw the latter dates of Cody's last UK tour - he's recently been touring with Steve Miller and Capitol have released his "Lovin In The Valley Of The Moon" (Capitol 11625); backed by most of Clover it's a real gem. A bit understated but out of the ordinary country-rock. Hope it gets a British release. Jonathan Edwards has re-emerged lately with two excellent albums on Reprise "Rockin' Chair" (1976) and "Sailboat" (1977) backed by the James Burton and Albert Lee versions of the Hot Band. Some great songs, not only from Kelly but also J. Winchester, Rodney Crowell, Mike Brewer and tons more. These are musts !! Petition Warners for a British release. Lastly a couple of new wave items - "Live At The Rat" is a CBGB's-type album from Boston's famed Rat Club (on the Rat label) and features 10 of that town's most promising bands on a double album. Some great stuff especially Thundertrain and the Infliktors "Da Da Dali". Thundertrain in fact proved so hot that Jelly Records of Lexington, Mass signed them up and put out their excellent debut set, "Teenage Suicide" (Jelly JRLP 1). A band with a future - you wait and see. (Shameless plug dept. As a HW reader service, Ezy Ryder Records will endeavour to supply any currently available US single album for £3.85 + post. Steep maybe, but about £1.14

cheaper than some I could name. Anyway, it'd there if you want to use it.)

Odds and sods: Old Heroes Gone Scur dept - D Elaney Bramlett's "Class Reunion" is sad stuff, from someone who once promised so much. Denny Laine's "Holly Days" is hopefully not a tribute to Buddy Holly, more like a marketing exercise on McCartney's rights to the Holly catalogue. Avoid. "3rd Special" (A&M 64638) features Donnie Van Zandt, brother of Skynyrd's Ronnie and yes, it is Lynyrd Skynyrd/

Outlaw-ish in construction. Fans of those two may approach this without reservations. Rita Coolidge keeps turning out nice little albums (I prefer her without the dread KK) and "Anytime .. Anywhere" (A&M 64616) continues that trend. Some fine songs including a new Gene Clark song "I Feel The Burden (being lifted off my shoulders)". Michael Murphey, after a recent creative spell is in danger of becoming boring. "Flowing Free Forever" (Epic) is not up to the excellence of his early Epic sets. Also somebody at Epic managed to spell John McEuen as John McKuen. Good to see Steve Fromholz getting his name on an album sleeve again (after the vanishing trick his recent Capitol album performed). For some reason I like Sammy Hagar's "Red" (Capitol 11599) when I thought I probably wouldn't. I am assured his first one, "9 on a 10 scale" is miles better so, if anybody's finds one, I could use it. Similarly, I still harbour a lot of affection for Jeff Beck no matter how far into jazz-rock territory he ventures and "JB With the Jan Hammer Group Live" does have it's moments, I'd still love to hear him in a more bluesy, rockin' set-up. Parker McGee has one of those annoying little albums that are fun to listen to, but hard to actually tell people to buy. So it sadly joins the "essential if you see it for 99p" bin. Worth it for "You Got Me Runnin'". As I am often prone to waffle, I still have a lot of love for the Blues and I was overwhelmed at the power and exuberance of Muddy Waters "Hard Again" (Blue Sky). He's in no way intimidated or inhibited by the presence of Johnny Winter (who made it all possible). A great album. If you like entire album-length's of harmonic work, you may like Charlie McCoy's "Stone Fox Chase" - it's about his tenth album, but only the second to be released here. Essentially country muzak. Live, I wasn't too keen on Southside Johnny, but their second album "This Time It's For Real" is excellent and miles better than their first. Some great work from special guests the Coasters and Drifters. More. Don Harrison has a second album out, "Red Hot" (which it ain't) and the band is augmented by a keyboards player (John Tanner). Despite some nice moments it's not too hot, Russell Caswell's tasty licks seem to be inhibited a bit by the extra instrument. Worth it if the price is right tho ... and come over again soon guys. No doubt most of you have Clover's fine "Unavailable" album, but for those who don't. Why not ?? This is good stuff. Finally, we come to Jennifer Warnes whose Arista debut promised much via her single, the Ronstadt-ish "Night Time Is The Right Time" but apart from a few inspired moments, it's a bit lacking in fire. Features Perb Pederson, for lovers of harmony singing.

album shorts reviewed by Bert Muirhead, Jack Bailey and Richie Roberts

McGuinn has latched onto two recent cults - Peter Frampton and Tom Petty via Frampton's "All Night Long" and Tom's "American Girl". "All Night Long" really powers along with fine rhythm and lead work while Roger's version of "American Girl" is a bit more laid back than Tom's it's still a fine version of a great song. The overall feel of the album is uptempo, good time rock 'n' roll. The only two quieter, more reflective songs are Dylan's "Golden Loom" (it sounds like a post "Desire" track, I'd like to hear the original.) and the McGuinn/Levy "Russian Hill" (the one about the divorce). I hope, as much for Rick Wito's sake as for McGuinn's that he manages to keep the same band together for two consecutive albums (something he's never managed yet). They can certainly build on this impressive start as long as McGuinn doesn't sack 'em or pay them off as soon as they get Stateside

Well that's Roger McGuinn up to date. I'm sure everybody concerned would have liked a more harmonious and businesslike finish to what was, after all, a much-anticipated tour. (Warners even went so far as to reissue the disastrous "Byrds" reunion album on Asylum, and I'm sure that's what McGuinn still thinks about; a good (workable) Byrds reunion. However with Crosby reconvening CS&N, Hillman pulling out of the ; tour with no love lost, Gene Clark resembling only a shadow of the man who cut, say, "No Other" and Michael Clarke still tied up with Firefall, the future of that one looks as likely as Bernie Leadon rejoining the Eagles. Best to leave us with our memories.) Whatever he does decide to do in the future I'll still be listening.

BERT BURHEAD.

SPIRIT

Since the appearance of the Spirit article in Hot Wacks 13, some further information has come to light, courtesy of Pete Sargeant and Colin Hill, two gents apparently very hot on Randy California's tale. Firstly, the Rising Sons only Columbia single was a version of Gary Davis' "Cano, Man" / "My Woman". Produced by Terry Melcher, it is not known if Cass or Kevin Kelley is on drums. To move on to 1970, "1984"/"Sweet Stella Baby" was released in the UK, with the number CBS 4773 and featured the original band, not the trio which featured Larry Knight, the flip side being a Jay Ferguson composition. That same year "Animal Zoo" appeared on a UK single (CBS 5149) but backed with a 5.43 California composition not available on album entitled "Red Light Roll On" and is probably an outtake from 'Dr Sardonicus' as D. Briggs is named as producer. The support band for Spirit's London Lyceum appearance (Jan 70) was Van Der Graaf Generator which may explain why California appears on a 1974 Peter Hamill album "The Silent Corner & the Empty Stage" (Charisma CAT 1083). He plays guitar on "Red Shift". Moving on to the bootleg front, two 33 1/3 EP's were made available (allegedly through International Times magazine - indeed they were Allan, Brian Hogg apparently got his from the fair (pre-NME) hand of Mick Kent !)

on Bread and Circus Records, the title being "Wholly Spirit". The first EP features "Sweet Stella", "Aren't You Glad", "Fresh Garbage" and

"Jealous", recorded live at the Lyceum. The second kicks off with a studio take of "1984", moving via a tape loop effect intro by California to "It Shall Be" which is again at the Lyceum as is "All The Same" which is introduced by an informal chat and is followed by another studio take, "Red Light Roll On". The recording standard is of passable if not first rate quality. Lastly, it is worth noting that Spirit were booked to play the 1970 Isle of Wight festival which was headlined by Hendrix but for reasons not known did not appear. Also, after playing with Hendrix in his band Jimi James & his Blue Flames, California, then playing slide guitar, moved along with him into bluesman John Hammond's group and worked at New York's Cafe Au Go-Go in the weeks preceding Hendrix' removal to England.

If there are still more additions to the ever expanding list of Spirit rarities then please send them to me in care of HW and we'll print them all.

A. W. Campbell

(In fact, due to deadlines etc., quite a bit more discographical info is in A.W.'s possession and will appear in HW 15. Incidentally we were sent an extremely nice letter by Spirit's US office who were impressed enough by the article to buy 50 copies for their own use. So don't say fanzines don't serve a purpose.)

BRIAR RECORDS

As a follow-up to the continuing adventures of Chris Darrow, I got a letter from John Delgatto who runs Briar Records and is a long time pal of Chris' (he also went to school with Lindley - so he's got the HW pedigree.) John was glad that British zines like HW, Omaha and ZZ still care about the type of record that Briar releases and only wishes that a similar enthusiasm was shown in the States. One dark cloud has recently appeared on the horizon in the shape of legal wrangling with their distributors, Takoma (a company I would have thought a million miles removed from the cut and thrust of record company politics.) However, John reports, all is nearly well and the following goodies should be available soon:- Scotty Stoneman live with the Kentucky Colonels (1965), the legendary Nashville West album (Gene Parsons, Gib Guilbeau and Clarence White), a new Gene Parsons album and a follow-up from Toulouse Engelhardt plus lots more. Most Briar releases to date are available from the amazing Mike at Mike's Country Room, 188 Hilton Avenue, KMXM Aberdeen, Scotland, and sae will bring you his full list of country goodies. I'm sure John himself would be pleased to supply catalogues, info etc so (please enclose an Int. Reply Coupon) contact him in care of Briar Records, PO Box 5853, Pasadena, Ca. 91107. USA.

BERT,

WAY AHEAD issue 9. With Racing Cars, National Health, the Damned, Parker, Steve Gibbons, O Band 3Cp (inc p&P) from 16 Russell Drive, Wollaton, Nottingham. Back issues available. Good mag. HOMEGRWN: Europe's first dope magazine. LSC, Timothy Leary etc., 45p from good bookshops everywhere or 50p from Prestagate, Kernet St., Reading, Berkshire. Excellent read, but a bit academic if you don't happen to partake.

Cassette recording of questionable standard. Good, if not outstanding, performances by Clapton made in Boston, Mass on 7/12/74. The remainder of the concert is on ZAP 7874.

ERIC CLAPTON: "HAND JIVE" (ZAP 7884)

Willie & The Hand Jive: Get Ready: untitled: Layla/ Little Queenie: Battke: Layla reprise (46.45)

Recorded in Boston Mass 7/12/74 and Providence, R.I. 7/10/74. Adequate cassette recording, fine Clapton performance; plenty of atmosphere. "untitled" is "Little Wing" and "Battke" is "Badge".

ERIC CLAPTON: "SLOWHAND LIVE IN LONDON" (ZAP 7863)

L Shot The Sheriff: Little Angel Roll: Let It Grow / Get Ready: Badge: Layla: All I Have To Do Is Dream (Time 41.20) Good cassette of Eric's Jan 75 Hammersmith Uk 'comeback' concert. "Little Angel Roll" is "Little Rachel". Insert shows cut-down photo of Paul Kossoff.

GEORGE HARRISON & ERIC CLAPTON: "DEAD STICK" (ZAP 7879)

While My Guitar Gently Weeps: Something: Battke: Layla / Give Me Love: In My Life: I Shot The; Sherrif: Let It Grow (45.20). It is hard to ascertain which cuts feature both players. Harrison performs sloppily with the LA Express and Billy Preston and Clapton's tracks appear to be lifted from some of the aforementioned albums. At the most the two appear together on four tracks but probably less. Poor sound and a raw deal.

Also available ZAP 7881 - title unknown. All the above maintain (rather dubiously) to be in stereo.

ALLAN CAMPBELL

(any info / updates on the above to the author in care of Hot Wacks.)

"SUPPORTING ACT" magazine: featuring West Coast Pop Art Band; Stones 1964; Damned etc., £1 from Frans Steensma, Florijn 4, AMSTERDAM, Holland.



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JAN AND DEAN. Wanted albums; "GOLDEN HITS VOL.1" "LITTLE OLD LADY"; "SAVE FOR A RAINY DAY"; Also wanted, singles especially American-only releases, pre-"Surf City" and more recent. Also interested in information, Photos etc. Mike Smit, 1, Croft Cottages, Main Street, HUBY, N. Yorks YO6 1HQ.

CASSETTES country/rock "Eagles In Concert"; International Submarine Band; Longbranch Penny-whistle, "Shiloh", Gene Clark etc., SAE lists Alan, Flat 1, Market Hill, DISS, Norfolk.

RECORDS FOR SALE: "Coming Home" Neil Young; "Stoned Again" and "Detroit" - Rolling Stones; "WOW" Jimi Hendrix; "Wooden Nickel" - CSNY. £4.75 each. Also, for sale, posters and rare rock magazines : SAE for details please : Robin Davis, 7 Salisbury Ave, Broadstairs, Kent.

Auction: P.B. HOLMES, 54 Litchfield Road, Cambridge, CB1 3SS.

PLAN: "Live At The Padget Rooms Penarth" Mint UA USP 100.

HELP YOURSELF "HELP YOURSELF" LBS 83484 Mint. HIGH TIDE "HIGH TIDE" Liberty LBS 83294 Mint. GREASY TRUCKERS (ROUNDHOUSE) UDX 203/4 V. Good. THE VENTURES - "Legendary Masters" UA 60051/2 V. Good - mark on cover. NEKTAR - "SOUNDS LIKE THIS" UA 60041/2 Mint.

AUCTION: J. LAXTON, Coed Hywel, Glasinfryn, Nr. BANGOR, Gwynned, N. Wales. :-

CAT MOTHER & THE ALL NIGHT NEWSBOYS - "The Street Giveth & The Street Taketh Away" - Polydore 184 300.

THE STOOGES "RAW POWER" CBS 65586.

THE FUGS "FUGS II" Fontana (ESP-disk) STL 5524. FLEETWOOD JAC "Blues Jam At Chess" Blue Horizon 7 - 63220 (double).

LEGEND - first album - Bell (US) 6027 c.o.h.

LEGEND - "red boot" album Vertigo 6360019.

LEGEND - "Moonshine" Vertigo 6360633.

TURTLES - "Battle Of The Bands" Decca 8376 Mono.

A INBOY DUKES: "Migration" Decca 8392 Mono.

JOHNNY RIVERS "SLIM SLO SLIDER" LBS 83383.

SPENCER DAVIES GRUCP: "2nd Album" Fontana TL5295.

Soundtrack "YOU ARE WHAT YOU EAT" Incl. Tiny Tim, Butterfield, Electric Flag, US Columbia 137819 VGC. All Ip's UK original unless otherwise indicated.

WANTS: Crazy Horse 1st, Mad River 1st album. Big Star "Radio City", Revolution soundtrack - all mint only.

WANTED: Xeroxed copies of "WHO PUT THE BOMP", issues 1 - 9. Write stating price required. Geoff Jackson, 72 Darklands Road, Swadlincote, Burton-on-Trent DE11 0PJ.

MUSIC USA Guide for listeners to Charlie Gillett's "Honky Tonk" programme; lists clubs, bars, festivals, record stores, good radio, etc., Essential if you're going to the USA in '77. 50p (22) inc p&p from Richard Wootton, 21 Melbourne Court, Anerley Road, London SE 20.

WANTED: people to buy deletions, etc at crazy prices (60p - £1.40 on average) send sae to Hot Wacks record sales c/o editorial address.

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GOOD PRICES PAID for your unwanted albums - send lists with titles and condition to Ezy Ryder, Greyfriars Market, Forrest Road, Edinburgh EH11 1SS. (031-225-6601). No quantity too large. Also wanted - concert programmes, badges, EP's, pic sleeve 45's, bootlegs, promotional material, etc., etc.