

# BRIAN AUGER

on the latest sounds in BLIND DATE

**THE MOTHERS ARE BACK - AND BOB DAWBARN PONDER'S . . .**

**WILL BRUM EVER BE THE SAME AGAIN?**

**Mothers on British stage?**  
 "I've never felt that sort of advertising was necessary," said Zappa. "Mind you, I'm always available after the show if that's what they want."  
 He reported that his record label, Bizarre, is doing "pretty well."  
 "We now have a subsidiary called Straight. Who's on it? Captain Beelheart for one. He's done a two record set which I think is excellent. We also have our new group, Alice Cooper, and we are putting out a single from their album."  
 I said how much I had enjoyed the Mothers' Ruben & The Jets album. If you really know the old rock of the 1950s it is hilariously funny. How many people who just heard it on the radio had taken it seriously? Obviously no one who didn't have a great affection for early rock music could have made the LP.  
 Zappa agreed: "I believe you have the equivalent of rockers, though I'm not sure what you call them over there. Well, mostly most of the people in the group are rockers."  
 "As for people taking it for real, there's a place in the U.S., a retarded area, called Philadelphia. A deejay played the album there and didn't connect it with the Mothers. He received all these letters from kids saying Ruben and the Jets were the greatest thing since Danny and the Juniors."  
 "I have a whole bag full of mail they sent on to me. They discovered it was the Mothers, and nobody cared any more."  
 "Originally, we wanted to release it with no reference on the album

to the Mothers at all, but the record company wouldn't have it."  
 Transatlantic Records are releasing a new Mothers album to tie in with the tour.  
 "The record was going to be the soundtrack of a film we've been working on," said Zappa. "It's called Uncle Meat, but there's a small problem over 300,000 dollars which we need to finish it."  
 "We've taken some excerpts from the film and compiled an 18-minute trailer which we've called Burnt Weenie Sandwich. I shall have it with me when I come to Britain—if the customs men don't take it away."  
 Will the film be shown during their Royal Albert Hall show?  
 "I don't think the Albert Hall is equipped for it—when we played there before they were all upset over the light shows, which seemed a bit retarded to us. Maybe I'll show the film at our press reception."  
 "Actually, the Albert Hall impressed me as a very nice place to play—the atmosphere is so warm. But it always sounds like s—t. You play a note and five notes come back from the balcony."  
 Over the past few years there has been a good deal of talk of the way pop music can influence society and even politics. I said that despite the talk I hadn't detected too many signs of it happening.  
 "I think it has happened," retorted Zappa. "The music has caused a lot of changes. For one thing it's drawn young people together into a sort of army—a conforming little army."  
 "I don't know if that's good, but it's happened."

**THUNDERCLAP NEW-MAN:** "Something In The Air" (Track)  
 This is very Beatlesish in conception and in the arrangement, but very pleasant. I don't really know who it is. One of the new bands. It's pretty good for a first record. Could be a minor hit.  
 Very nice at the beginning, the introduction. Very well executed, well balanced. That's about it. I don't think there's much to add to that, very easy listening.

**EDGAR BROUGHTON BAND:** "Evil" (Harvest)  
 I don't think I'm very impressed with this. It doesn't have a lot of musical content. It's over-produced. Obviously not a chart record. It sounds like an LP cut someone has taken. I think it could be a good discotheque record. I don't know who it is. It sounds like lots of people.

**ERIC BURDON AND THE ANIMALS:** "River Deep And Mountain High" (MGM)  
 "River Deep And Mountain High" Sounds vaguely like the Stones. One of the Ryans? It's a very commercial record. I really don't know about this, if it could be a hit or not.  
 It's not good Burdon. I think Eric needs about six months on the road again to hear good Burdon. It's a song that's been a big hit and he could possibly get a hit with it. It's a pretty good arrangement.

**FAMOUS JUG BAND:** "The Only Friend I Own" (Liberty)  
 It's got a strong country and western flavour. The song isn't very strong at all and the playing is fairly average, not brilliantly done.  
 Don't think it could be a hit. I thought it was the Descended Men Jug and Leather Bottle Ensemble. It could get some plays on the specialist sort of programmes.

**THE PENTANGLE:** "Once I Had A Sweetheart" (Big T)  
 This is very nice. I dig this. Sounds like the Pentangle. Very nicely done. Very good band. I don't know why they're not bigger.  
 I don't know if this is chart material. Anything that doesn't reek of instant chart isn't likely to get played. This is not a strong single any way.  
 I approve of stereo singles like this one. In fact, every single should be issued in stereo.

**FLYING BURRITO BROTHERS:** "Dark End Of The Street" (from the A and M album "Gilded Palace Of Sin" AMLS 931)  
 This doesn't really get to me at all. It's like a country and westernised Simon and Garfunkel, but not as good. Quite well done musically, but it really doesn't make any musical impression on me. It's inoffensive. It's music you put on while eating, something like that.

**HOLY MODAL ROUNDERS:** Side One of the Elektra album "The Moray Eels Eat The Holy M" (as a 11 Rounders" (EKS74026)  
 Got absolutely no idea who it is. The first track sounded like a wild, exaggerated folk. I really think I'd have to sit and listen to the whole LP because listening to one track out of context leaves you up in the air. There's a certain country and western influence in it. They're like a country and western Mothers of Invention almost. A very strange group.

Freak out folk music, psychedelic folk. Quite interesting. Quite a strange record. I should think that John Peel would play a section of it. It's the sort of strange thing he would play on his programme. It's just a weird conception.

**TIM HARDIN:** "Everything Good Becomes More True" (from the CBS album "Suite For Susan Moore and Damian" 63571)  
 Nice electric piano. The first thing into it sounded like



Tim Hardin, it's beautiful. I still haven't guessed who it is, but it doesn't really matter, I'm into it. Nice, very nice. But electric piano!

It's very different from his other albums. This impresses me very much indeed. We've got a track on the new album with just piano and voice. It's very effective. I like the electric piano.

**EARL SCRUGGS AND LESTER FLATT:** "Rainy Day Women No. 12 and 35" (from the CBS album "Nashville Airplane" 63570)  
 We're really in the country and western big today. This is a Bob Dylan tune. Very good as a country and western album.  
 I'm not really very much up on country and western people so I can't hazard a guess on this one. Obviously American. I like that sort of finger-picking banjo playing if it's well done.

**MERRILL MOORE:** "House Of Blue Lights 69" (from the B and C album "Tree Top Tall" CAS 1001)  
 It's like stepping into the past about 10 years ago. It brings back memories of those 1940s films with swing bands in.  
 Could be a lot more driving. The rhythm section isn't very tight. I've no idea who this is. I really don't know if there is a market for this. Very unimaginative the way they've done it. It's "Chattanooga Choo Choo" type music.

**DAVID STOUGHTON:** "The Summer Had No Breeze" (from the Elektra album "Transformer" EKS74034)  
 Very well produced. I'm not really gassed with the tune. The voice is nice. Not very sure who it is. I don't recognise it as an English singer.  
 The arranger's conception of the tune has tried to get into some free form almost, but it's very difficult to arrange free form. I'm not really altogether sold on that. I don't think that this is the best track on the album. There seems to be enough talent in the whole record—arranger, singer, musicians—for other tracks to be better.

**JOHN LENNON AND YOKO ONO:** "Cambridge 1969" (from the Zapple album "Unfinished Music No. 2—Life With

The Lions" 01A).  
 Mary Hopkin? No, definitely can't be. It's like Sunday morning at the Wailing

Wall. It could be called "Sunday Morning At The Wailing Wall" instead of "Cambridge 1969" or it

could be called "The First Heart Transplant Without Anaesthesia." Either that or somebody has slipped a microphone into Graham Bond's Y-fronts and recorded them.  
 I think a lot of free form music is very personal in that it is so personal that it's impossible for people outside to express anything except the emotion they feel about what they hear. Music is a personal emotion. It's really up to you if you dig it or not.  
 This does nothing for me. The title doesn't suggest anything to me about what they feel about the music. What does "Cambridge 1969" mean? It could have been a good thing or a bad experience—they don't say. I'd have to ask the artist if he thought it was a good performance in trying to put over what he thought.  
 This is not a very good example of this sort of thing. This is a little long-winded. She has more or less got into what she's going to do in this form. After one has said what one has wanted to say move on to another form.  
 I'd like to talk to John and Yoko to try and find out their conception of it. That's the key to the whole thing. Strange, it's like climbing a huge staircase and at the top, finding a wall with "Not Quite" written on it.  
 Organic music, organic music. I'll accept it for what it is but I'm surprised they haven't had a lot more imagination in the musical make-up of the thing. A lot more musical ideas put into it would have made it more interesting to listen to for a lot more people.  
 I think you should see it done live because the emotional content would be made more readily accessible. It's a bit difficult with a record which is just a flat, black piece of plastic.

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