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to the Sullivan show with just the tapes and photos. At first, nobody took him seriously because that was just about impossible to do. I was on my way out to Jersey to pick up some tapes at the studio, so we dropped Bill off at Sullivan's theatre and left. When we got to the studio the phone began to ring. It was Bill who told me that Cocker could appear on Sullivan's show in late March or early April! We then released "Feelin' Alright" as a single, the album soon followed, and the tour began.

CB: How do you account for the fact that The Nice couldn't get off the ground and ELP, with Emerson doing the same show, are superstars?

D.A.: It's the chemistry. You're forgetting that there's a guy in the same group called Greg Lake, and another named Carl Palmer. Both are incredible musicians. They all know how to work together both on and off stage.

CB: How do you decide which groups to tour with on the road?

D.A.: You play that by ear. I go out where and when I'm needed.

CB: We've learned that Pete Frampton has left Humble Pie. What caused him to leave, and will he be replaced?

D.A.: Once again, it was a matter of chemistry. Peter was very subtle and his guitaristry clashed with Steve's. They tried for a long time to make it work, but it was getting to the point where both Peter and Steve were restricting themselves by compromising. The split is going to be a healthy one for both Humble Pie and Peter. It's taken a long time for Pie to break in America. We had to let their recorded product catch up to their live performances, and the new album is just that! Originally there was talk about getting another guitarist, but I recently heard them as a three piece unit and Steve was doing everything we wanted the other guitar to do—so if he can withstand the strain of singing and playing, they'll function as a trio.

CB: What's Peter going to be doing?

D.A.: Peter is going to be recording a solo album this month. He'll be working with George Harrison and Carl Palmer—but it will all be Peter's material. He doesn't want to go out on the road until he sees what kind of acceptance the LP gets in the country.

CB: Is Humble Pie the group that's taken you longest to break in America?

D.A.: No. It took us longer to break Ten Years After. About three or four years ago, WNEW-FM was the underground station—there weren't any other big ones. Ten Years After had a track on one of their earlier albums called "I'm Goin' Home," and the FM's played the hell out of it which gave the group a huge underground following. The album wasn't a big album, but that track was getting lots of airplay. Although the group has had several chart albums, they've never been bigger than they are right now—and its taken all this time to do it!

CB: I'm sure that their appearance in the Woodstock film helped a lot.

D.A.: Strangely enough, both Frank and I had a very difficult time in putting Cocker and Ten Years After in the film. The people who were doing the film wanted to do a lot of editing, especially on the Ten Years number, and I really fought to keep it intact. I told them that both performances had to remain in the film uncut or else neither would be allowed to run. The fact that both were in the picture helped tremendously because the film was seen around the world.

CB: Considering all of the equipment, how difficult is it to tour and to properly mix Emerson, Lake & Palmer?

D.A.: When ELP are playing, it's like being in a recording studio. The sound men are always bringing in things and taking them out again. When Carl does his solo for example, everything else has to be brought down. All of the other mike levels, except those on his drums, are dropped. It's very similar to working a recording studio console. The group carries six men with them for their equipment, and every time they have to fly their pieces in from England, it costs approximately 2500 dollars. There isn't anything that they have on stage that isn't necessary. Every bit of it is being used in their show. In fact, right now we're working on the idea of having a built in truck to carry every piece of equipment on the ground—and all the group has to do is walk in on stage and plug in. One of their major problems has been waiting for cargo planes to transport their equipment, and when you're working almost every day, it makes sense to have the truck transport it all and eliminate the worries about plane delays. There are different problems every day—and I expect them. It's part of the business and it's a challenge to me.

CB: Are there any new acts around that you'll be taking on?

D.A.: Not in the immediate future, but there is an English act that Greg Lake discovered called Spontaneous Combustion. They are a three piece group and are about 15-16 years old. But they can really play. Greg thinks that the bass player in that group is as good as he is! The unfortunate thing is that I really don't know if I can make time to develop them. There are two other kids—one named Jerry Hawkins and another called Randy Harris. I'd really like to open up some time and do some things with them. I don't make a group. A group makes itself. They don't really owe me anything. I'm a part of their success if they become successful, but only in my capacity as their manager. I just try to get the most out of them and give them confidence. I try to make them do better than their best. I've seen too many strange things happen in this business to count anything out.

kenny kerner

SAVOY BROWN: THE SMALLER THE HUGE, THE BIGGER THE TINY

It's become apparent that most rock groups, in order to satisfy their large audiences, have forsaken the halls and moved comfortably into the arenas. They are more spacious, they hold more people, and prices can be higher. Yet, with the many advantages, Kim Simmonds, guitarist for Savoy Brown, feels that the smaller halls are much more intimate and provide the necessary incentive for playing well.

"You get on stage at a place like the Garden, and you can't even see the audience" commented Simmonds, "they have to use giant screens in order for the audience to see you. At a small club or hall, the audience is right before you—watching you—studying you—and you feel as if you can't make any mistakes. There's an incentive to play better and put on a good show."

Savoy Brown doesn't possess the power to instantly sell out even the Carnegie Hall sized theatres, but they are consistent with their music and their following is increasing with each new tour of the States. "Our music hasn't changed much over the years" continued Simmonds, "when our fans come to see us play, they

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group of equal talent with the same money behind them. June winces: "We had to twist Bill Graham's arm to even get him to listen to us. He said, 'They're a chick band; they'll have broken up before we can get them into the Fillmore.' But we finally got him to listen to us. Later, we heard that he was really happy with the way we were received in San Francisco and New York."

Nicoel somewhat disagreed, believing that there was a certain amount of novelty value in being an all-female group. "But we have to prove ourselves to each audience. They come to a show, expecting us to be no good. I think we grab them about halfway through the first number."

"We don't really have a lot of competition even among the male groups. Most of them are really 'heavy' or into an acoustic folk thing. We're just playing main-line rock and roll. People should want to dance when they hear us. We want people to move their bodies when we play our music."

If, like Chicago, you wonder from time to time "does anybody really know what time it is?" you might be interested in a notice we received last week from the Record Club of America. They announce, as a "club exclusive," a sale on personality wrist watches. Not only do they have M. Mouse (who started it all) and the omnipresent "happy face"; you can also order watches with covers of albums by B. B. King, the Grass Roots, Three Dog Night or Steppenwolf on the face. An ideal gift for your ABC/Dunhill promo man, perhaps.

Also presented is a "close-out on the Vice-President of the United States of America," with Spiro watches going for \$9.98. It is, according to the Club, "... a fabulous collector's item bound to increase in value like a Wilkie button." The watch comes with a two year service guarantee, which, at this point in time, is more than can be said for the Man himself.

We've also been asked to inform you that the Walt Disney watch comes with a Lawrence Welk strap—known to the trade as a "Mickey Mouse band" (that last from Harvey Geller, who should wash his mouse out with Drano.) t.e.

Concert Associates, meaning promoters Steve Wolf and Jim Rissmiller, who booked David Crosby and Graham Nash into the Dorothy Chandler Pavilion last Sunday night (Oct. 10), see a resurgence of "soft music" on the rock concert scene.

While in no way unique, a "contemporary" Music Center booking like this is certainly far less common than a Carnegie Hall or Philharmonic Hall booking in New York, which can go to hard rock. Not so here, surely not at that citadel of Los Angeles culture, the Pavilion. But Crosby and Nash packed 'em in, along with co-billed (first time out locally) Judee Sill. And they loved it.

"We are going back to the individual virtuoso," says Wolf. "Costs for the promoter remain the same, regardless of whether they book a major rock group or the individual headliner. There is still the newspaper and radio advertising, posters, security force, ticket sellers and the like."

Added Rissmiller, "You've got to remember that until the Beatles, actually, there were no headlining groups. Just the individual. And we're coming back to them." c.b.

know in advance what Savoy Brown will sound like. We changed a bit with the new album 'Street Corner Talkin', but we're blues oriented, and though much of the new LP is rock 'n roll, the blues overtones are obvious."

When asked whether or not it would be advantageous for Savoy Brown to tour with supergroups such as Jethro Tull, Ten Years After, Black Sabbath, etc., Harry Simmonds, brother of Kim and manager of the group once again reaffirmed the groups decision to headline by themselves thus enabling them to chose the clubs they play. "Savoy has a pretty large following, you know—their last album was top 40 and the new one is likely to do the same. We much prefer to headline because we then can have tighter control of the show and the ticket prices."

Savoy Brown, who have just completed their most recent American tour to promote their just released album, "Street Corner Talkin'," from which a single, "Tell Mama," was culled, have undergone many personnel changes within the group's structure, but have managed to maintain their original blues-rock sound because of the influence of Kim Simmonds, who has been with the group since its inception some six years ago.

BOB ZACHARY—FROM WEEDCHOPPER TO RECORDMAKER

Elektra staff producer Bob Zachary didn't start out earning his keep in this business. His first gig had him running around highways in New Jersey scything foliage which was obscuring motorists' views of Ladybird's pet peeves, billboards. Then he started to weed around his life and hooked up with Earth Opera, first as their roadie, then as a performing member in the Elektra group which was to contribute Peter Rowan to Seatrain.

After falling into a PR deal for the Blind Faith—Delaney & Bonnie tour after the group's demise, Zachary found himself in that totally pliable role of producer. His current credits include Paul Siebel (who would win most under-rated performer of the year award if it weren't for the fact that critics have unanimously touted him to heaven and back). The Quinames Band (for which Jac Holzman returned to the studio as production co-ordinator) and a weird bunch he'd like to forget about working with, The Rainbow Band.

His latest production is a wildly electric bag of tunes by the group who still must credit Terrytoons for the name Crabby Appleton. The LP opens with "Smokin' In The Mornin'" and keyboards that would make Jerry Lee Lewis sit up and steal notes. And from there, it's a time for boogie and boatin'.

Bob probably is as successful with a wide range of talent though because he uses psychology rather than a hefty temper to make his points when he's dissatisfied with a performance. Like upping the volume on the track to blame for his disgust on playback, so that the artist in question will realize it immediately without being embarrassed in the process. Zachary isn't conscious of trying to include a hit single in every album, nor is he an advocate of the thematic concept for an LP. Each tune is taken to task in its own time, and what comes together when they find themselves banded together is a process that is not easily verbalized.

Bob hardly touched his Autopub burger over lunch. Maybe it wasn't mixed right. r.a.

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