

## Newsbeat

Country Comforts . . . A legion of troupe columnists and radio representatives saw the preview of Clint Eastwood's new film *Every Which Way But Loose* last Saturday at the Fairmont Hotel in Dallas, and Eddie Babbitt, Charlie Rich and Sondra Locke, who makes her debut in the film, were on hand. Eddie and Charlie (whose single from the pic, "I'll Wake You Up When I Get Home," will be released on this label this week) performed that night.

Clyde the orangutan, who helps Clint chase Sondra and has his own romantic entanglement in the film, couldn't make the scene, but the apes were represented by a chimpanzee who greeted the journalists in a bar across the street after the screening. The visitors were issued hardhats for that episode, possibly to protect them from any incontinence on the part of the swinging chimp.

Clint also appeared on halftime of the Dallas-New Orleans football game on Sunday; a computerized picture of Clint and Clyde appeared on the scoreboard, with the names reversed beneath, as Eddie's version of the title song was played. Clyde, now nearly as bankable as his mentor, is close to being singed for another flick.

Jessee Colin Young will link up with his children for a family Thanksgiving prior to his first eastern seaboard date in Pittsburgh, July 12, and Cheyenne, 8, will continue on the tour in their Dad's bus thereafter, but will not miss any homework, as they'll be accompanied by a lady tutor.

Jim Morrison? Jim? Jim, are you there? The quintessential 60s rock star was sought out recently by fans old and new in a seance sponsored by radio station WIOQ in Philadelphia. Approximately 150 listeners who had won invitations filled the Main Point, a sixties-ish coffee-house-cum-plant-store and participated in a meditation session by a lady medium, who, it seems, had been put in touch with the spirit world following having her heart re-started after dying in an auto accident. Sitting in front of a huge poster of Jimbo, she counseled the lucky winners to muse on the "colors of the soul," which they did in increasing silence until a cat jumped onstage in front of the poster. Draw your own conclusions. In fact, the next voice the assembled communicants heard was that of Morrison calling, "Is everybody here?" These are the first words of *An American Prayer*, Morrison's poetry and music album backed by the Doors, which had begun to spin on the turntable.

The listeners in Philadelphia stayed for four helpings of the album, as did the 180 WNEW winners in New York, chosen from 7000 contest entries, "one of the largest responses" the station has ever had for a promotional contest, according to Scott Muni. In addition to the Philly and New York sessions, there were others held in Buffalo (sponsored by WBUF), Detroit (WABX), Chicago (WXRT), Houston (KLOL), Boston (WBCN), Washington, D.C. (WHFS), Hartford, Conn. (WCCC), with more to come in San Francisco (KSAN).

Jackson Browne's triple platinum *Running On Empty* has been logged as the fastest-selling catalogue album in the Warner/Elektra/Atlantic Fall discount program. Jackson is taking a well-deserved rest (and writing more songs), after doing three tours this year, and breaking attendance records in seven locations in the east and midwest on his just-completed Summer outing. He broke the all-time attendance record at the Tanglewood Music Festival in Lennox, Mass., and broke box office records at the Nassau Coliseum on Long Island, the Post Pavilion in Columbia, Maryland, Robin Hood Dell in Philadelphia, the Garden State Art Center in Holmdel, N.J., Pine Knob in Troy, Mich. and at the Blosser Music Festival near Cleveland.

Jackson's Summer tour comprised twenty-seven dates in nineteen cities, over a period of thirty-three days. Karla Bonoff had opened for him on his earlier January and March-April tours, but this summer there was so much demand for his material he felt it made sense "to do it all by ourselves." So Jackson and his band ended up doing a three-hour show with a twenty minute intermission. Coming soon: a new Browne album, after he finishes producing the debut solo effort by slide guitarist and band member David Landley.

## Shankar: 'Happy crowds change and become more appreciative'

By Kent L. Walgamott

Few musicians would say they are pleased that the size of their audiences has dramatically decreased, but sitarist Ravi Shankar is one of them.

The 58-year-old Shankar, a beloved, mystical figure to the young people of the late '60s, played his classical Indian music at rock festivals and sell-out concerts across the country.

Today, he plays in smaller halls to smaller crowds but he said he is "very happy that all that is finished."

"Today, it (the crowd) is much smaller because the fad is gone," Shankar said.

"It was superficial, they came because I was George Harrison's guru."

But, he said the "sitar explosion" which started when Harrison became his student "for a very short period of time" in 1966,

Scott are among jazz musicians who studied under him and implemented some aspects of Indian music into their works.

But, he said the study of the sitar is an extremely long process.

"It takes more than a lifetime, a lifetime is not enough, that is what my guru said."

He said many westerners had a misconception about playing the sitar.

They believe they can learn a few chords on the sitar and then go on their own like guitar, he said.

But, he said sitar is not that simple. First the student has to memorize the fixed portions of the music which is not written down, but rather is passed down in an oral tradition, Shankar said.

"Then we improvise, this should not be confused with jazz improvisation because it is completely different."



Ravi Shankar

Photo by Mark Billingsley

had some good points as well as bad.

"It brought all the young kids to our music which was a tremendous thing."

"The bad was all these kids had that attitude, they were coming to hear rock-pop music. They were disrespectful being stoned, having that flippant attitude. It was difficult, bizarre. I was being appreciated for the wrong reasons."

### Drive away audience

Shankar said he may have driven away some of his audience by his statements that Indian music and religion should not be mixed with drug use.

"Don't take it that our music and religion are mixed up with drugs. I've been fighting against all this. I turned out a lot of our audience, but I felt it was my duty to do so."

He said the audience which remains is much more appreciative of his work as a classical musician.

"Those who remain, who are still with us are really wonderful. They are the true understanding and appreciative listeners."

The pioneer in bringing Indian music to the west, Shankar said he had been recording since 1945 and traveling to all corners of the world since 1956 introducing people to Indian music.

"It was quite a job in the beginning," he said. But, he said the increased interest in sitar in the '60s aided his cause.

However, Shankar said he didn't feel Indian classical music had had much influence on popular western music.

"I wouldn't say there has been a lot of influence. George may have written a couple songs philosophically and they used the sitar as sound, but that is not Indian music."

"The true influence is more on jazz."

### Coltrane and Scott

He said the late John Coltrane and Tom

"You have to take it seriously. If you do it for fun you end up hanging it (the sitar) on the wall."

### Interplay important

Shankar said the interplay between the sitar player and the tabla (Indian drum) player is very important.

"Both have to be very well trained. I choose a raga and he immediately understands what cycle I'm playing and he follows. Then we begin to improvise."

"The excitement of doing something new on the spot is the most exciting thing about our music and that is what excites the listener too."

Shankar said he travels only for short 8 to 10 week periods and he travels so much that it does not bother him and has not caused him to change his lifestyle.

"It is tiring, but that is a different thing."

In addition to being accompanied by Alla Rakha on the tabla, Shankar is joined on stage by Noda Mullicka who plays the drone instrument of Indian music, the tamboura.

### Handmade sitar

Mullicka also has a special relationship with Shankar as he made the sitar that Shankar played.

Mullicka said it took him over a year to fashion the instrument from seasoned gourds and teakwood using a hand chisel to carve the wood.

He said the instrument which has seven main strings and 13 sympathetic resonating strings, weighs seven and one-half pounds.

The neck of the instrument is ringed by a white inlay with colored designs which, Mullicka said he put in using colored wax.

Shankar's third appearance in Lincoln in the past 15 years, but his first in over 10, was sponsored by the University Program Council's Concerts Committee.