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NUMBER 161

APRIL 18, 1969

STEREOPHONIC

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### Happy Trails



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STEREOPHONIC

APRIL 18, 1969



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"I ALMOST CALLED YOUR NAME"  
SSS # 763  
JOHNNY SOUL

"EVERY LITTLE BIT HURTS"  
SSS # 767  
PEGGY SCOTT

"HELPING HAND"  
NINARET # 142  
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# Beach Boys in \$2m suit: against Capitol

The Beach Boys have filed a two million dollar suit against Capitol Records in Los Angeles. The suit alleges that a 1967 audit of the books of Capitol revealed a deficiency payment of at least \$622,618.72 in royalties to the group.

In addition, the suit further alleges that Brian Wilson, member of the group, is owed \$1,418,827.92 in producer's fees.

Concurrent with announcement of the law suit, the Beach Boys have severed their seven-year association with Capitol Records, and formed their own record company, Brother Records.

With the new label, the group becomes one of the most extensive conglomerates on the music scene.

In addition to the record company, they also have a publishing firm, a travel agency, a business management company, a personal management company, and a concert production company.

The group have already operated three music publishing companies, a real estate syndicate, and a cardio vascular clinic operated in Jacksonville, Florida.

Brother Records will also produce other groups. A new concept that the group is working with, is to try and arrive at a formula which will allow all the artists signed with Brother Records to share in the profits.



THE BEACH BOYS . . . now they have formed their own record company, Brother Records.

# What a night for the Nice

A flying microphone and chair caused some difficulty at the Fillmore Auditorium in New York recently.

Owner Bill Graham gave TWO group their dismissals and brought them back on the same night.

The Nice started it by extending an already long set with a 25-minute encore.

Keith Emmerson, in his enthusiasm on the organ, kicked his seat away to stand up and play. The seat went into the front row — and hit a spectator in the mouth.

Nothing came of it, but Graham said they wouldn't play his auditorium again. But then the Family came out and duplicated the performance.

Singer Roger Chapman — who banged his way through three tambourines during the act — finished off by throwing the microphone and stand off the stage.

It landed near Graham, who reportedly said THEY wouldn't ever play his house again. He immediately took the Family's photographs from the front of the theater and removed their name from the marquee.

However, as soon as tempers quieted, problems were reconciled, and both acts performed their late shows.

It is reported that the Nice will now also play Graham's Fillmore West in San Francisco.

Kip Cohen, manager of Fillmore East, refused to comment on the incident.

## The Beatles launch big new single

The new Beatle single, "Get Back", was released this week — ten days after the group completed it in London.

The backing side is also a Lennon-McCartney number called "Don't Let Me Down". Still no word from Apple on the release of the Beatles next album.

The group have also launched another record label. This one is called Zapple, and according to Apple Corps Ltd. in London, Zapple will emphasize the 'spoken word' recording.

In addition, there will be musical releases on Zapple, but these will be of a 'more wide ranging and esoteric nature'.

First three releases on Zapple will be out soon. They are: A new John Lennon-Yoko Ono album entitled "Unfinished Music-No. 2 — Life With The Lions", a George Harrison composed and produced album on electric music, using the Moog Synthesizer — and a spoken word album by poet/writer Richard Brautigan.

Zapple has signed Allen Ginsburg, and will release one of the last concerts given by the late Lenny Bruce.

It is the desire of the new label, to do for records what the paperback did for books.

## Mamas & Papas are all set



The Mamas & Papas, minus one Mama, are set to record again. After long negotiations, John Phillips, lead Papa, and Dunhill Records, have signed an agreement in which Dunhill will distribute Phillips' Warlock Records.

The agreement allows all Mamas & Papas recordings to be produced by Phillips and Warlock, and makes Dunhill their distributor. In addition, Warlock has the right to use Lou Adler — the man who has produced the group from their start — on all their recordings.

The Mamas & Papas are to function as artists, record producers, and owners. All of the work is to be handled jointly by Dunhill and Warlock.

Warlock Records, according to Phillips, is to be involved in other areas of musical enterprise. The new company is currently in the midst of searching for fresh, young talent in the fields of performing, composing, and record production.

The Mamas & Papas are currently planning to build a \$500,000 recording studio for Warlock Records, which is to house all the latest in recording gadgetry.

The group was originally discovered by Dunhill Records, and was signed to a recording and writers agreement in 1965. Since that time the group earned six gold records (four LP's and two singles) for Dunhill. In addition they became an internationally recognized act, and were Dunhill's biggest money earner in 1966 and 1967.

At present, Mama Cass, who split from the group in 1968, is recording as a single artist for Dunhill.

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# MONKEES HAVE A NEW SCENE GOING



WORKIN' IT OUT — the Monkees get it together during rehearsals for the show.

The Monkees are planning a twenty-four city cross-country tour this summer that will feature pop vaudeville — a new innovation in rock entertainment.

The tour begins in March and will run through August, consisting of strictly weekend play-dates. Europe is on the agenda for the month of May, with England being their first stop.

The Monkees also have a TV special coming up. Unfortunately NBC in its infinite wisdom, saw fit to schedule the show on its West coast time slot opposite the Academy Awards on ABC.

This means that many viewers will have to choose between watching the Oscar derby — or seeing the Monkees, and their guests Fats Domino, Little Richard, Jerry Lee Lewis, and Julie Driscoll with Brian Auger and the Trinity.

## -and they're calling it "pop vaudeville"

FILED FROM LOS ANGELES by SAM HASSON

"This will be the first time any group has put together an act such as ours," said Mike Nesmith during a rehearsal break.

In the background going over some of Mike's arrangements were Sam and The Good Timers, a negro rhythm and blues group who will back the Monkees on their tour.

Davy Jones jumped in: "What we want is a variety show. A show we could do on Broadway. A live audience to us becomes an inspiration. IT'S EXCITING, ALWAYS MOVING, ALWAYS CHANGING, SOMETHING WE CAN RELATE TO."

With audience participation, jugglers, skits, fire eaters, and rhythm and blues among the elements employed, the Monkees' pop vaudeville is one of the most enterprising productions ever attempted in the pop music field.

\*\*\*

MIKE NESMITH is handling all the musical arrangements; the theme being rhythm and blues.

DAVY JONES is directing people, choosing props, staging the acts — and tightening the comedy effects.

MICKEY DOLENZ' creative lighting and optical illusions are paralleling the effort.

Says Mickey, "We love live performances, but most of the time they've been hysterical. On this tour we want the audience to sing along.

"We'd rather not have them screaming. As a matter of fact, we're on a big PLEASE DON'T SCREAM campaign."

The beginning of the show will be devoted to Sam and the Good Timers, a six-piece band including sax, trumpet, and a funky piano. The Monkees having a rhythm and blues band traveling with them gives us some insight into their slowly-changing image.

Until recently, the Monkees were in a very tight bag. Living up to their created image, expressing their musical abilities, making public appearances, even contractual agreements were completely out of their hands.

As Davy puts it, "Lately we've acquired the freedom to do more of what we want artistically."

\*\*\*

The Monkees are continually looking for new and better ways to express themselves.

Mike has plans for a short black and white silent film on the Monkees, and Mickey is designing their next album cover. Davy will be working on the musical "Scrooge" with Leslie Briscuse, who created the music for Tony Newley's "Stop The World I Want To Get Off."

Last month the Monkees lost their fourth member, Peter Tork. Being cast as the dumb one on the TV series interfered with Peter's professional life.

On stage and in interviews, long after the series ended, Peter couldn't get out of that bag; HE WAS TRAPPED.

\*\*\*

"It got to a point where Peter wasn't himself anymore," explained Mickey. Today Peter is rehearsing his own group in Mickey's basement where a recording studio is set up.

GO found that of the three musicians, Mickey was the most interested in rhythm and blues.

"Blues has to be black because of the black man's experiences. White people have never been jailed or persecuted because of their color.

He went on to say, "I mean a black blues group playing in a funky Chicago cellar club is where the blues are at."

"But get a white group trying to do the same thing in an RCA recording studio with four white walls facing them and how can anyone expect them to get it on."

Mike brought up the question of blues structure, "Things are constantly changing. Blues as such never changes because musically there's a set structure.

Say Eric Clapton composes a piece that sounds like blues but isn't, then you have a different form." However, most musicians DO agree that today's blues is more of a feeling than a formal structure — A PLAYING MORE TO YOUR SENSES THAN ANYTHING ELSE.

\*\*\*

The Monkees were created not only as an entertainment group — but also as a financial investment. Today their interest lies elsewhere; making money on a purely commercial basis is a thing of the past.

TV specials, movies, concerts, and original musical material are their primary interests now.

With these interests now in the foreground, their concept of entertainment will be more embracing, demanding and challenging.

...And now they're all set for TV

PCP NEWS ROUND-UP

THE MONKEES will be back on TV this fall with their old series which was on NBC. It will now be broadcast over the CBS network, on Saturday mornings.

THE SERIES is getting a new look in that the Monkees have just signed a deal with CBS which will allow them to re-dub songs into the show.

ACCORDING to Mike Nesmith, this will allow the group to alter their image from strictly bubble-gummers, to contemporary musicians.

THE NEW songs — written by the Monkees, and people like Donovan, Lennon and McCartney, and Jimmy Webb — will be played while the Monkees are going through their usual romp scenes. Approximately thirty new songs will be added to the show each year.

ANOTHER aspect of the show, which is still being worked out, calls for the Monkees to appear in completely new segments at the end of each show. These would be in the form of interviews, where the boys would just sit around and rap.

PETER TORK, the Monkee who quit the group in favor of going out on his own, is currently with a few other musicians for his act. Tork will, of course, be seen in the TV series, as he was a part of the group at the time it was made.

\*\*\*

THE Jefferson Airplane has taken a side trip. Jerma Kaukonen and Jack Cassidy, two members of the group, are recording their own albums, without the rest of the group accompanying.

They will do two albums for RCA, the company that the entire group is signed to. There are no release dates set.

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# What will they do about Bob Dylan now?

scene by Loraine Alterman

What will all the meaning searchers do with Bob Dylan's latest album? When Dylan sings straight and simply about loving and losing, where will they find the revolutionary messages and social critiques?

Perhaps they'll all just have to relax and enjoy "Nashville Skyline", Dylan's latest Columbia LP.

These days, of course, we're not supposed to merely enjoy music and lyrics that just talk about men and women loving — but that's what this album is all about.

In fact, even Dylan seems to be having a good time. His voice — never one of the world's greatest — sounds the best it ever has.

Dylan seems to be taking it easy and just plain digging what he's doing. The man has mellowed.

Simplicity is the key to this album and the new songs. Maybe Dylan has found that in simplicity lies the answer to all pretentious nonsense that surrounds us today. "Love makes the world go round" he says in "I Threw It All Away" and the love he's talking about is between a man and a woman.

Musically Dylan continues with the country and western sound we heard on "John Wesley Harding". By comparison this new album sounds much simpler. There are no tricks or fancy recording studio gimmicks on any of the cuts. For example "Nashville Skyline Rag" comes across as a bouncy country and

western instrumental.

Johnny Cash, who wrote the liner notes, sings with Dylan on the first cut, "Girl From The North Country". The song is a love ballad and quite moving — particularly with the voices of the two artists.

"Nashville Skyline", to me, is Dylan's best album. I've listened to it over and over again and enjoyed it more each time. Usually Dylan's voice begins to grate on my nerves, but not on this album.

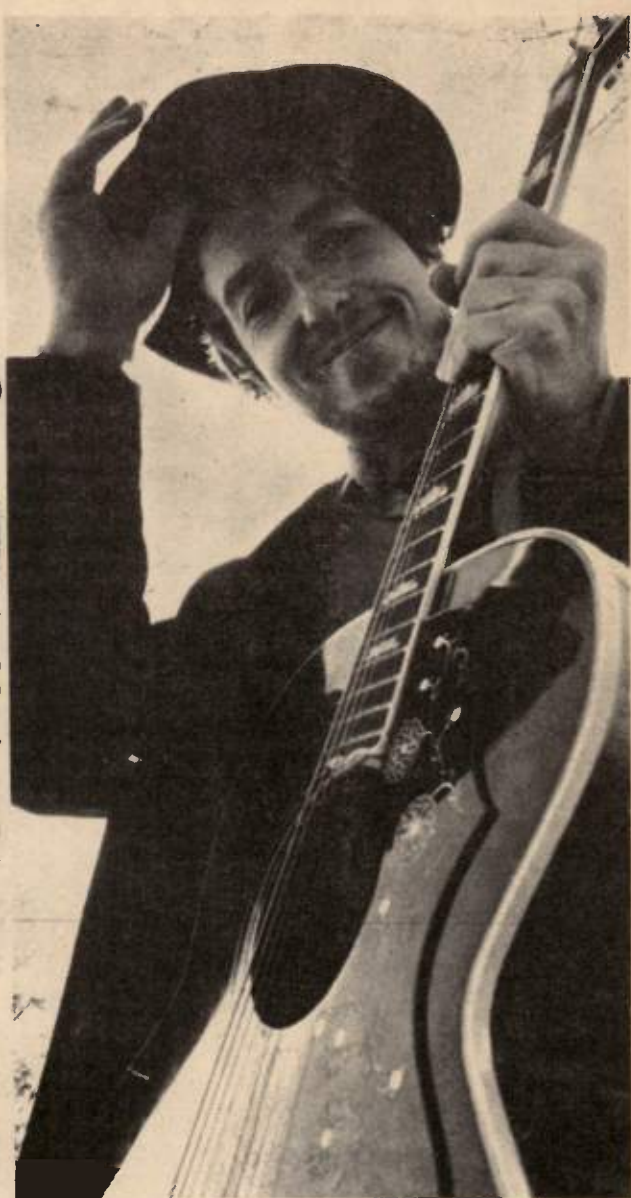
The cover photo pictures a smiling Dylan holding a guitar given to him by George Harrison. That smile really sets the tone for the whole LP. So just sit back and enjoy Dylan 1969.

"Gettin' It All Together", the one hour Metromedia special on the Memphis sound starring Booker T. & The MG's, Carla Thomas and Sam & Dave, will be aired in New York on April 24 at 7:30 p.m. with later dates in Washington, Kansas City, Los Angeles and San Francisco.

Jose Feliciano's TV special, "Feliciano! Very Special", is being shown April 27 on NBC-TV. The guest line-up is star packed with Glen Campbell, Dionne Warwick, Andy Williams and Burt Bacharach.

New York's Electric Circus just began its second "Electric Ear" series, a seven-week series of Monday night electronic music concerts conducted by the Electric Circus Foundation.

The rock and soul groups scheduled for the Newport Jazz Festival beginning July 3 are James Brown, Jeff Beck, Blood, Sweat & Tears, Ten Years After, Jethro Tull, Sly and the Family Stone, O.C. Smith, Winter and Led Zeppelin. Quite a lot of non-jazz acts for the famous jazz festival.



SERGIO MENDES

## A Sound With International Appeal \*

Sergio Mendes looked tired as he leaned back on the couch in his hotel suite overlooking Central Park. "Tomorrow we go to Bowling Green, Ohio", he was saying. "After that we have 12 more engagements, and then we can rest."

Sergio was in the midst of a 21-city tour with his group, playing one-night engagements in each one. "This is the first time we've headlined in these cities," he said. "The other times we were with Herb Alpert and the Brass. So far we've been very pleased with our receptions. Later on, we play Memphis and I'll be interested to see how we're received down there."

"My whole idea in organizing Brasil '66" said Sergio, "was to make a sound which would have international appeal. This is why we do arrangements of non-Brazilian songs and sometimes sing in English. I especially like the Beatle and Burt Bacharach songs."

Touring with Brasil '66 this time is a new group recently formed by Sergio called the Bossa Rio. "It has a new and different sound," said Sergio. "Not a 'two-girl sound', but a 'boy-girl sound'. I help them with the selection and arranging of their music. They also have recorded an album for A&M which should be out shortly."

Future plans for Sergio and Brasil '66 call for an hour long television special to be filmed in Brazil, which will be aired in the U.S. sometime in the fall. The group is also at work on a new album, which should be out by May. "We think that we're offering a completely unique sound for the market today," said Sergio, "which is mostly filled with noisy, rock music. A lot of people, especially adults, like the easy listening music which we are providing."



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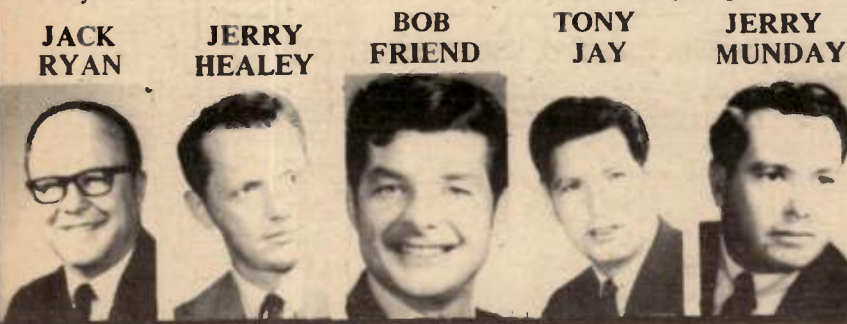
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# WAKR All-American Survey

WAKR ..... April 14, 1969

- |                                 |                        |
|---------------------------------|------------------------|
| 1. You Made Me So Very Happy    | Blood, Sweat & Tears   |
| 2. Aquarius/Let The Sunshine In | 5th Dimension          |
| 3. Galveston                    | Glen Campbell          |
| 4. My Way                       | Frank Sinatra          |
| 5. The Way It Used To Be        | Engelbert Humperdinck  |
| 6. Memories                     | Elvis Presley          |
| 7. Only The Strong Survive      | Jerry Butler           |
| 8. I'll Try Something New       | Supremes & Temptations |
| 9. It's Only Love               | B.J. Thomas            |
| 10. 25 Miles                    | Edwin Starr            |
| 11. I Can Hear Music            | Beach Boys             |
| 12. Sweet Cherry Wine           | Tommy James            |
| 13. The Letter                  | Arbors                 |
| 14. Don't Give Into Him         | Union Gap              |
| 15. First Of May                | Bee Gees               |
| 16. Time Of The Season          | Zombies                |
| 17. In The Bad Bad Old Days     | Foundations            |
| 18. Happy Heart                 | Petula Clark           |
| 19. Idaho                       | Four Seasons           |
| 20. To Know You Is To Love You  | Bobby Vinton           |
| 21. Will You Be Staying         | Peppermint Rainbow     |
| 22. Dizzy                       | Tommy Roe              |
| 23. The Chokin' Kind            | Joe Simon              |
| 24. Singing My Song             | Tammy Wynette          |
| 25. Guirtarzan                  | Ray Stevens            |
| 26. Hawaii Five-O               | Ventures               |
| 27. When You Dance              | Jay & The Americans    |
| 28. In The Still Of The Night   | Paul Anka              |
| 29. Grazin' In The Grass        | Friends Of Distinction |
| 30. The Composer                | Supremes               |
| 31. Love Is All I Have          | Checkmates             |
| 32. The River Is Wide           | Grass Roots            |
| 33. I Can't See Myself          | Aretha Franklin        |
| 34. Under Branches              | Association            |
| 35. Love Can Make Me Happy      | Mercy                  |
| 36. Zazueira                    | Herb Alpert            |
| 37. I've Been Hurt              | Bill Deal & Rhondells  |
| 38. I Don't Want To Hear        | Dusty Springfield      |
| 39. Move A Little Closer        | Mama Cass              |
| 40. Stand                       | Sly & Family Stone     |

Pick Goodbye ..... Mary Hopkin



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## CONTRASTING IMPACT: PHIL AND TIM

Two major folk singers performed in New York recently, Tim Hardin at the Cafe Au Go Go, and Phil Ochs at Carnegie Hall. Both have gone through changes from their early days, as could be heard through the contrast of their old and new material.

Phil Ochs started with one of his earliest songs, "Power and The Glory", which described his youthful untarnished view of America. That image dimmed with "I Ain't Marching Anymore", and then

further down when he changed the last chorus of a song to say, "Richard Nixon and Billy Graham, find another country to be a part of". The song was originally a blast against Mississippi.

Later in the concert, his messages and indictments suddenly dropped off and he wasn't protesting anymore. He was painting pictures with words. The first song of his second act was "The Crucifixion" which is poetry set to music. His new songs are based on a lyrical beauty.

Towards the end of his show, he introduced to the spotlight two self-styled leaders of the Yippie movement. Jerry Rubin and Abbie Hoffman. The two displayed their talent for ego-centric rabble-rousing. When Ochs returned, he, probably embarrassed, said "We of the left shouldn't vulgarize ourselves to meet with the vulgarity we face." He dedicated a poem to Robert Kennedy, and at the end of the show, Rubin and Hoffman shouted "Free Sirhan!" They showed no class at all.

Tim Hardin, on the other hand, hasn't ever been hung up with The Movement. His songs are still sad, tender ballads, with misty images of his Only Woman, Susan Moore, somewhere in the background. His latest album on Columbia is a dedication to his wife and son, entitled "Suite for Susan Moore and Damien - We Are - One, One, All in One."

Tim played alone with the guitar, rocking back and forth on each foot in time. His eyes remained closed, and he was indeed inspiring to watch. No baroque arrangements of Delta blues songs, no poison lyrics, no dying-gasp death songs. Just his music, beginning with "The Lady From Baltimore", an analogy of his courtship to Susan.

"I was there to steal her money, take her jewels and run. Then I fell in love with lady, got away with none." His later songs, some of which he did on the piano, are further along the lines of his "we are all one" poetry.

A few years ago, Tim Hardin on stage was almost overwhelmingly sad. He is more together now, and at the Au Go Go he was almost buoyant. He knew he was doing well.

CHRIS HODENFIELD

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## The Pulsating Soul of the Chambers Bros

There was dancing in the aisles, soul twisting in the rows and approving hand-clapping testimonials. This was the scene recently at New York's Fillmore East during and following a performance by The Chambers Brothers. Backed by the infinite imagination of the Joshua Light Show, the soulfulness of the Brothers was so moving that it seemed as though everyone was caught up in the rapture.

The Chambers Brothers headlined the show which also featured The Elephant's Memory, and The Hello People. Preceded by these groups, The Chambers Brothers came on stage and immediately jumped into their thing and began to pull the entire audience with them. The "revival" was brought to order with, "In The Midnight Hour". Their instrumental showmanship added to the testifying voice of brother Lester really started things off.

Just recently returned from a very successful tour of Europe, The Chambers Brothers performed many top soul tunes and wrapped it all up in a psychedelic bag. The end result was beautiful Chambers music. Other popular selections included "Wade In The Water", "People Get Ready", "Are You Ready".

Then came the "Time". This tune was performed as if in a conversion ritual. People were moved out of their seats into the aisles. Brother Joe led the sermon. People were moved to raising their hands, giving the V-sign, the sign of peaceful resistance. Even though the music was loud, the people in the audience seemed to absorb the sounds into their souls. — Gail Bartley



4-18-69



TIM HARDIN... beautiful album.

JULIE DRISCOLL... starting to go.

# It's Tim's best yet

**SUITE FOR SUSAN MOORE AND DAMION/WE ARE ONE, ONE ALL IN ONE (COLUMBIA)**  
Tim Hardin

This is probably the best material to come from Tim Hardin yet and it's his first effort for Columbia. The general consensus from 'those who know' was that Hardin was all written out, as the saying goes. Well he should put all the flapping mouths to rest after they hear this album. Hardin has use of entire orchestration, relying heavily on piano, drums, and guitar. His sound isn't sacrificed at all by the orchestra and he sounds as good as he ever did. The musical vein of the album is jazz/folk. It's a beautiful collection of words and music.

**STAND (EPIC)**

Sly & The Family Stone

All words and music are by Sly Stone. When the music doesn't seem up to par, the words lift the record to an acceptable level. The sound is heavy, and generally good. One particular cut that is very good is "Somebody's Watching You". This cut has it all, and could very well be their next single, after "Stand", their current single. The rest of the album is like a picture book of the group getting deeper and deeper into music and lyrics.

**HAPPY-SAD (ELEKTRA)**

Tim Buckley

Buckley doesn't depart much from his established vein in this new L.P. The backing music is beautifully orchestrated - and even with the 'good' sound behind him, Buckley isn't very different. I can easily understand half of the name, but I don't think Buckley is ever happy. At least you couldn't tell it from this album. Sad music has its place though, so don't knock it. The album can be relaxing.

**MENDOCINO (SMASH)**

Sir Douglas Quintet

Starring their recent hit single, "Mendocino", the Sir Douglas Quintet happily informs you that they have indeed returned to the scene. In the rest of the album they get down to funky piano, country and western, blues, and combinations on the theme. You're not going to fall asleep with this album on. Generally the quality of song and music is good - with a few excellent moments in the country and western vein.

STUART GINSBURG

## CHARTSCENE

### TOP 60 SINGLES

- \*1. IT'S YOUR THING . . . . . ISLEY BROTHERS (T-NECK)
- \*2. Aquarius/Let The Sunshine In . . . . . 5th Dimension (Soul City)
3. So Very Happy . . . . . Blood, Sweat & Tears (Columbia)
4. Galveston . . . . . Glen Campbell (Capitol)
5. Only The Strong Survive . . . . . Jerry Butler (Mercury)
- \*6. Rock Me . . . . . Steppenwolf (Dunhill)
7. HIAIR . . . . . COWSILLS (MGM)
8. Time Of The Season . . . . . Zombies (Date)
9. 25 Miles . . . . . Edwin Starr (Gordy)
- \*10. Hot Smoke & Sassafras . . . . . Bubble Puppy (International Artists)
- \*11. SWEET CHERRY WINE . . . . . TOMMY JAMES (ROULETTE)
12. Dizzy . . . . . Tommy Roe (ABC)
13. Don't Give Into Him . . . . . Gary Puckett & The Union Gap (Columbia)
14. FIRST OF MAY . . . . . BEE GEES (ATCO)
15. Mr. Sun, Mr. Moon . . . . . Paul Revere & Raiders (Columbia)
16. I'll Try Something New . . . . . Supremes & Temptations (Motown)
17. Gimme Gimme Good Lovin' . . . . . Crazy Elephant (Bell)
18. Traces . . . . . Classics IV (Imperial)
19. I Can Hear Music . . . . . Beach Boys (Capitol)
20. Snatchin' It Back . . . . . Clarence Carter (Atlantic)
21. Proud Mary . . . . . Creedence Clearwater Revival (Fantasy)
22. Runaway Child . . . . . Temptations (Gordy)
23. Brother Love . . . . . Neil Diamond (UNI)
24. The Letter . . . . . Arbors (Date)
25. Mendocino . . . . . Sir Douglas Quintet (Smash)
26. Do Your Thing . . . . . Watts 103rd St. Band (Reprise)
27. Memories . . . . . Elvis Presley (RCA)
28. Things I'd Like To Say . . . . . New Colony Six (Mercury)
29. CHOKIN KIND . . . . . JOE SIMON (SOUND STAGE 7)
30. THE BOXER . . . . . SIMON & GARFUNKEL (COLUMBIA)
31. My Whole World Ended . . . . . David Ruffin (Motown)
32. Wishful Sinful . . . . . Doors (Elektra)
33. HAWAII FIVE-O . . . . . VENTURES (LIBERTY)
34. Indian Giver . . . . . 1910 Fruit Gum Co. (Buddah)
35. Mercy . . . . . Ohio Express (Buddah)
36. Is It Something You Got . . . . . Tyrone Davis (Dakar)
37. I Don't Know Why . . . . . Stevie Wonder (Tamla)
38. The Way It Used To Be . . . . . Engelbert Humperdinck (Parrot)
39. Try A Little Tenderness . . . . . Three Dog Night (Dunhill)
40. This Girl's In Love With You . . . . . Dionne Warwick (Scepter)
41. My Way . . . . . Frank Sinatra (Reprise)
42. I LIKE WHAT YOU'RE DOING TO ME . . . . . CARLA THOMAS (STAX)
43. Time Is Tight . . . . . Booker T. & MG's (Stax)
44. Johnny One Time . . . . . Brenda Lee (Decca)
45. Don't Touch Me . . . . . Bettye Swann (Capitol)
46. Blessed Is The Rain . . . . . Brooklyn Bridge (Buddah)
47. THE COMPOSER . . . . . SUPREMES (MOTOWN)
48. To Know You Is To Love You . . . . . Bobby Vinton (Epic)
49. Playgirl . . . . . Thee Prophets (Kapp)
50. GOODBYE . . . . . MARY HOPKIN (APPLE)
51. I Got A Line On You . . . . . Spirit (Ode)
52. Good Times, Bad Times . . . . . Led Zeppelin (Atlantic)
53. Time Was . . . . . Canned Heat (Liberty)
54. IDAHO . . . . . 4 Seasons (Philips)
55. But You Know I Love You . . . . . First Edition (Reprise)
56. When You Dance . . . . . Jay & Americans (UA)
57. When He Touches Me . . . . . Peaches & Herb (Date)
58. PINBALL WIZARD . . . . . THE WHO (DECCA)
59. Ice Cream Song . . . . . Dynamics (Cotillion)
60. In The Bad Bad Old Days . . . . . Foundations (UNI)

\*Next to number indicates a former GO Top Ten Pick  
CAPITAL letters indicate a record is moving fast

**HUMAN BALL (MERCURY)**

The McCoys

The group moves from the world of pop/rock, to the rediscovered area of jazz/pop. They are pretty good at the new type sound, and are especially competent in their jazz sound.

### THE NEW SINGLES

**TOP 10**

**TOO BUSY THINKING ABOUT MY BABY (Tamla)**

Marvin Gaye

Not quite up to "Grapevine" but still another good one for Marvin. Has a straight "ba-dum, ba-dum" bass, some strings thrown in, and all the Motown trimmings. Safe Top-10 bet.

**AFTER THE SMOKE IS GONE (Atco)**  
Steve Alaimo & Betty Wright

Steve Alaimo has been away for a long time now. He goes back to the days of the twist, but this soulful new

song with Betty Wright should get him into the Top 10. Very rhythm and bluesy, trading the lyrics back and forth.

**TOP 50**

**I'M A DRIFTER (United Artists)**

Bobby Goldsboro

More of an up-tempo song from "Honey". Goldsboro doesn't sound like the drifter-type to me, more like his last song, he reflects a "straight-life".

**DAY IS DONE (Warner Bros.)**

Peter, Paul & Mary

A possibility from the genuine, college folk-trio. Starts medium-slow and builds to a rousing, sing-a-long, handclapping finish.

**THIS IS HOW MUCH I LOVE YOU (Columbia)**

Buckingham

A song from the Bucks, no effects, just a song. A flowing river rhythm, beat picks up as song goes on.

CHRIS HODENFIELD

# THIS IS THE W.B. FIELDS ALBUM

W.B. FIELDS  
The Original Voice Tracks From  
His Greatest Movies  
DECCA

### TOP 20 ALBUMS

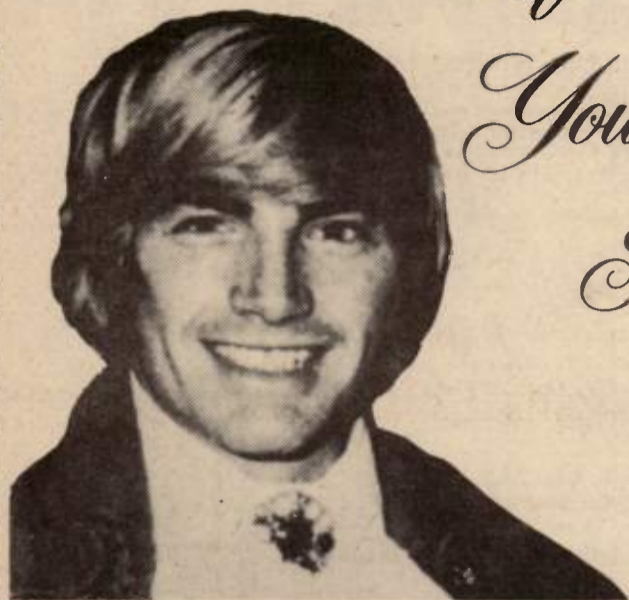
1. BLOOD, SWEAT & TEARS . . . . . BLOOD, SWEAT & TEARS (COLUMBIA)
2. Wichita Lineman . . . . . Glen Campbell (Capitol)
3. Greatest Hits . . . . . Donovan (Epic)
4. In-A-Gadda-Da-Vida . . . . . Iron Butterfly (Atco)
5. Help Yourself . . . . . Tom Jones (Parrot)
6. Cloud Nine . . . . . Temptations (Gordy)
7. Birthday Party . . . . . Steppenwolf (Dunhill)
8. Switched On Bach . . . . . Carlos/Elkman (Columbia)
9. Ball . . . . . Iron Butterfly (Atco)
10. Goodbye . . . . . Cream (Atco)
11. Led Zeppelin . . . . . Led Zeppelin (Atlantic)
12. Greatest Hits, Vol. 1 . . . . . Association (Warner Bros./7 Arts)
13. The Beatles . . . . . The Beatles (Apple)
14. Bayou Country . . . . . Creedence Clearwater Revival (Fantasy)
15. Yellow Submarine . . . . . Beatles (Apple)
16. Galveston . . . . . Glen Campbell (Capitol)
17. Odessa . . . . . Bee Gees (Atco)
18. T.C.B. . . . . Supremes & Temptations (Motown)
19. Freedom Suite . . . . . Rascals (Atlantic)
20. Bless Its Pointed Little Head . . . . . Jefferson Airplane (RCA Victor)

# Sutch Is Life When

# You're A

# Rockin'

# Lord



Harold Wilson, for those of you who have been cutting history and/or political science, is the Prime Minister of Great Britain. Harold Wilson has to stand for election whenever he doesn't have a majority vote in Parliament.

Such is the way with the British electoral process. When this is the case elections can be called for every month. When not, they are scheduled for every five years, or something like that.

Anyway Harold Wilson has stood two election against Lord Sutch.

So what, you say. Well here's what, Lord Sutch, or just plain Sutch as he likes to be called, is one of the first of what we have come to know and love, of the long haired rock singers.

According to his own clippings, Sutch was wearing long hair way before those upstarts, the Beatles. He was doing a fire act long before Arthur Brown discovered he had a Crazy World Of, and he's been into the scene way before anybody. All this from his authenticated newspaper clippings and assorted, dated press releases.

"Look here, a picture of me with long hair, see, the paper is dated 1960. I had everybody beat". Yes, yes, we agree with Sutch, you don't mess around with a Lord, even if he's a rock singer and not even real nobility.

The elections in Britain were serious. "We figured that since there are so many young people in the country, and the world, that it is only right that we have at least one representative of youth in Parliament.

"That's why I ran against Harold (Wilson). I ran against him twice. The first time I got about 600 votes, and next time we polled over 800. That's quite an improvement" Sutch explained.

With caution, I asked why? I mean if you want to elect a young person to Parliament, why run against the PM. Why not start with some poor boob who doesn't have a good hold in his district? "Ah, Sutch said. "That's a good question. The reason is that we wanted to dramatize our fight. To let the people know that the kids have a voice and ought to be heard."

To see Sutch, to meet him in the flesh is an experience. In through the door walks a young man who, if the United Nations lost their Union Jack, could very well be run up the flagpole. He is literally covered with the Union Jack.

Buttons, pins, stickers, cuff links, you name it, Lord Sutch has the flag somewhere on his attire. It's very patriotic. "The reason I have all these flags all over my body, is that I'm very

involved in the 'Backing Britain' campaign. That's the main reason that I'm over here now."

Another area for bringing money into the British Isles is through entertainment. "Entertainment can be a great source of money through taxes and everything. We're trying to get the government to open a college to teach people how to be entertainers.

"You know, give them the entire education, how to play, stage awareness, all aspects of entertainment. That way they'll do well and so will the government. It's a good idea, you see it all ties in with our wanting to elect a young person.

"Those old guys don't have any idea of how to run things. Well I guess they have ideas, but they are so old fashioned, they don't know what's going on."

The Lord has a record out soon which is all about himself. It's called "The Haunting Lord Of Harrow", and should be out around the end of the month released by Tetragrammaton.

About a year ago, when England was inundated with pirate radio stations, Lord Sutch was a pioneer of Radio Sutch. He claims that it was the first commercial radio station in England.

"We had a fishing boat, and at night we stopped fishing, and started broadcasting. It was a real good thing, but Parliament passed law after law, until no matter what we did, it was impossible to broadcast. I think it's a stupid idea. That's what I mean about the fellows in Parliament being old fashioned.

"Commercial radio is so much better than the BBC. They know so much more about how to do radio programming. When we had the pirate stations, the weather programs were more interesting than the BBC's feature programs."

Wrapping it all up, Sutch is a modern type person. He's seen all that there is in England, and he's disappointed with it. However he's not about to blow the whole story.

He's into England with the "Backing Britain" campaign, and wants to change Britain by running for Parliament. Sutch is life.

## DATELINE

# ★ LONDON

By Peter Jones

## MORE

# TOP BRITISH GROUPS IN TROUBLE



TOM JONES



PAUL McCARTNEY



JEFF BECK

The air of unrest among some of the top British groups is now reaching alarming proportions. In fact, the latest craze among fans is to create their own super-groups - so far all imaginary - featuring say Paul McCartney, Keith Moon, Jeff Beck and Graham Nash!

Following on the still-increasing rows among the Gibb Brothers of the Bee Gees, news that Andrew Steele, drummer with the Herd, has left... ostensibly on doctor's orders. This, just after the departure of the guitarist-singer Peter Frampton, once dubbed "The Face of 1968".

The Herd, three times Top Tenners here, have a new record out with the three remaining members (Steele, Gary Taylor and Andy Bown) - a potential hit called "The Game", but it will be hard to promote it now that Andrew has gone.

Meanwhile it is strongly rumoured that Peter Frampton will team up with Steve Marriott, recently-departed singer with Small Faces, Marriott says nothing as yet, but the three remaining Small Faces are looking for a replacement.

Add to this spate of disharmony stories regarding possible breaks among the Move and Manfred Mann and it creates a somewhat eerie atmosphere of uncertainty. Without an actual split, there is also a severance between Julie Driscoll and the Brian Auger Trinity.

Watch this space for further fall-outs...

## Dad buys her a pop star!

AT LAST IT HAS HAPPENED. "What would you like for an engagement present?" "A pop singer, please" replies the happy daughter to her wealthy dad. It really did happen. Wealthy dad bought 25 per cent of one Billy Alfred, who sings as Peregrine Caruthers and soon makes his disc debut.

Lucky girl is Dorothy Hutchinson and her father has also guaranteed financial backing for her protegee for the next five years. Said dad: "I would have gone for shares in an established name but most of them have reached their full potential. With a promising newcomer, there is a better chance of a long-term investment."

INSIDE information from the Beatles' camp: The boys are now nearer to making a new movie than they have been at any stage during the last two years. Main food for hope is that they are all now agreed that it would be a good thing, PROVIDING that the right script is available.

They've decided firmly against any more live appearances, of course - and a movie would give them world-wide coverage with the minimum of actual travelling.

Meanwhile, John and Yoko continue to get a deal of criticism from the national newspapers here, notably for their "sleep-in" in Amsterdam. Says John: "I know people think we're a couple of freaks. They think we're ugly; we think differently."

THIS YEAR'S "Golden Rose of Montreux" television-award contest, held in Switzerland, is very stong on pop names. The Austrian entry, called "Gogoscope II", stars the Bee Gees, the Marbles, the Tremeloes, P.P. Arnold, the Grapefruit and Georgie Fame. Western Germany include a show called "Hippie Happy Yeah", with the Beatles, Peter and Gordon... and a massed military band.

British item includes one of the "This Is... Tom Jones" spectaculars.

JIMI HENDRIX, through a clothes-buying spree in New York, missed out on filming a pop spectacular television show in London - a glorified jam session filmed in colour for world distribution. But those taking part included Jack Bruce and Eric Clapton, multi-instrumentalist Roland Kirkx, Steve Stills (Buffalo Springfield), Buddy Guy, Buddy Miles, and Stuart Smith of the fast-rising Jon Hiseman's Colosseum. Film was produced by Colortel, the outfit who made the successful "Rolling Stones Rock 'n' Roll Circus."

MOST UNUSUAL record in a long while: "Hey Jude", by seven young choral scholars from Magdalen College who call themselves the Unauthorised Version. They have applied the principles of classical choral singing to modern pop music - and the former Beatle chart-topper takes on a completely new form. Three-part harmonies in a most exciting arrangement.

SOME last-paragraph jottings... DAVE CLARK in America for talks about the movie he has co-written and in which he is to star in straight-acting role NOEL REDDING, of the Experience, delighted with the progress of his group the Fat Matres; Expect next BEATLE single to be "Get Back", with Paul singing and American organist/pianist Billy Preston featured - he's seen in on a lot of their recent sessions; Eagerly awaited debut on new "super-group" of CLAPTON, WINWOOD, and BAKER expected in July here - then a tour of America who drummer KEITH MOON advertised in the Times here for a title - he reckons you can become a Count for 15,000 dollars or a Lord for 20,000.

# 'WE HAVEN'T ANY REASON

By Chris Hodenfield

Is the Jimi Hendrix Experience falling apart? For the last half-year, rumors of a break-up have been around.

Jimi has been jamming with other people, and Noel Redding announced that he has formed his own group, the Fat Mattress, to play some of the same dates as the Experience.

After a lengthy interview with Redding, however, the only ill apparent is maybe a slight case of boredom.

The Jimi Hendrix Experience plan to do some more concerts this year, and this, plus their recording sessions, is the only time they play together.

"We've no reason to break up," said Noel, "In London we stay around together a lot... there's no clashes or anything. The Fat Mattress gives me something to do."

With Noel in the group will be Neil Landon, singer and writer, Jimmy Leverton, bass and keyboards, and Eric Dillon, drums. Landon used to be with the Flower Pot Men, and the other two have previously backed up Engelbert Humperdinck.

The Fat Mattress will not be another hard and heavy group. Reflecting Noel's tastes, it will "involve lots of harmonies... smooth things. Like the Byrds in a way."

Noel slumped down further in his chair, in his ninth floor, New York City hotel room. "I hate soul music, you know. I like pop music. The McCoys, Small Faces, Rolling Stones. People that are doing something. I hate blues bands as well."

This liking for simplicity causes a shred of dissatisfaction with the Experience. Redding likes simple, straight-beat drumming, such as the style of Mattress' drummer, 19-year old Eric Dillon.

In the Hendrix Experience Mitch Mitchell, with his gigantic set of drums, speakers, and cymbals, goes in what seems to be 50 rhythms at once, while Noel stands at the side, playing bass, trying to tap his foot in time.

To the plus side for Noel, is Jimi's finally giving up of his feedback and static-mastery tricks. "I've finally converted Jimi to all rock music. What we're doing now is much more hard and straight."

Of songs from the last album, he likes "Burning Of the Midnight Lamp" and "Crosstown Traffic" best. These two songs were done a year and a half ago.

"I don't like the second album ('Axis-Bold As Love') at all. The first two albums are too much of perfection. Too technical. I like it all simple.

"Jimi would have us do up to 40 takes on a song, till you just couldn't play anymore. On the Fat Mattress album, we just did three or four takes for each song.

"There were a few mistakes, and they're going to be on the record." The Fat Mattress album will be released, after contract signings are official.

The Experience also have a new album in the works right now, which should further offset the rumors of break-up. A few tracks have been cut in England, a few in Los Angeles, and they are working right now in New York on some more.

THEY HAVE EIGHT TRACKS SO FAR. One of the tracks includes Chris Wood, formerly of Traffic, on flute, plus bongos and piano.

Mitchell is planning to write some songs for the new album also. He wrote one for the Axis album, though it was never recorded and released.

The Hendrix Experience are back in the States to do some concerts too, opening April 11 at Raleigh, North Carolina.

And about touring? "I really hate it. You've terrible airports and hotels... I do like American girls though. I think every groupie in America is in New York right now."

For someone who looks as Noel does, five-foot-nine, narrower than his guitar, a halo of hair, one would think he comes into a lot of trouble from the straight folks.

## TO BREAK UP...' SAYS NOEL

NOEL REDDING... "There aren't any clashes or anything. The Fat Mattress gives me something to do."

"I do get some noise every once in a while, but I don't care anymore. Because I figure I've got something they don't. I'm young and they're old. I'VE GOT MY LIFE IN FRONT OF ME AND THEY DON'T.

Different from some English musicians, Noel isn't down on America. He did note, however, a mechanization of emotion.

"During the announcement of Eisenhower's death on TV, they got to the point of reading off the charity donors to contribute to.

"The charity donors! They had it all prepared. I mean, we've got no feelings. A bit like robots, eh?"

Noel who, concert after concert, has watched hordes of fans, both male and female, go into senseless frenzies over Jimi's erotic thrill-show on guitar, should know about such things.



### In The Spotlight

HUNGER

About seven months ago something happened to Hunger that might have caused the breaking-up of any new rock recording group. All of their instruments were stolen. Things looked bad - but with the help of friends and other groups over the last half-year, they were able to return to their natural vocation.

AND NOW, HUNGER ARE MAKING IT.

Released in February was an album called "Strickly From Hunger", a collection of original songs that clearly show the group's talent.

Mike Parkison is the leader, as well as playing the piano, organ, harpsichord, and singing. On guitar is John David Morton, all six feet four inches of him. On bass is Tom Tanory, and "Gypsy" Crispi plays drums. Lead singer and tambourine-banger is Mike Lane.

Before Hunger's instruments were stolen, they had played concerts with groups like the Cream, and in places like The Factory and the Whiskey-A-Go-Go. Now, with new instruments and their new album, it looks as if they will be back!

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