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WAKR/1590

More Music Survey—Center Pages

NUMBER 173

JULY 11, 1969

A New High By Hendrix




If you were to say, "It's about time," we really don't see how we could help but agree.
It is high time.

High time we made old things like "Purple Haze" and "Foxey Lady" and new things like "Crosstown Traffic" and "All Along The Watchtower" and wild things, heretofore unreleased-in-America things, like "Red House" and "Remember" available on one smashing album.

So we have. On an incredible twelve-track anthology of the Jimi Hendrix Experience called, appropriately enough, Smash Hits. On an album that belongs in the collection of anyone who's been even remotely affected by the man and group who led rock music by the hand for three exciting years in the post-Beatle '60's.

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Shorty is found drowned

Shorty Long, Motown recording artist and one of the most respected artists in the music field, died last week in a boating accident in Detroit.

The five foot one inch Long, was killed with a friend when the boat they were sailing in capsized off Sandwich Island, Ontario. Long has written such hits as: "Devil With A Blue Dress On", "Function At The Junction", and "Here Comes The Judge".

With Motown for over ten years, Fred "Shorty" Long came from Birmingham, Alabama. He was originally a church singer, and played piano, drums, organ, trumpet and harmonica.

Shorty who was 29, is survived by his wife Pamela, and mother Mrs. Mozell Sanders.

HAVENS & BLIND FAITH

Popular young folk-singer Richie Havens has been added to the program for the Blind Faith Festival scheduled for Newport's Festival Field Friday evening, July 11.

BRIAN JONES: IT'S



ALL OVER NOW...

BRIAN JONES, ex-Rolling Stone who only recently departed from the group, was found dead last week in his swimming pool in Hartford, England. Jones was an original member of the Stones, and left last month when he disagreed with the music policy of the group.

When he was discovered floating in the pool, friends and ambulance attendants tried to revive him, but Jones was dead when doctors arrived. Jones was 26 years old.

The Rolling Stones first came together, or came together in part when Brian Jones, Mick Jagger, and Keith Richard took a flat in London.

All three were deeply interested in American black blues. In a later interview, Jones was to tell of his interest in this music.

"It was terribly smart to buy records from America. You had to do that if you wanted the real thing — the Muddy Waters, Chuck Berrys, and Jimmy Reeds. We just kept buying the records and soaking up the music, because we wanted to learn."

Jones was a railway worker, and a duster, before he met Richard and Jagger. Again Jones. "Everytime we'd get a new record in we'd go out of our heads. Mick would miss a whole day of classes, and we'd listen to the new American record all day and practice playing it ourselves."

The career of Brian Jones and the Rolling Stones was not a hop, skip, and a jump to the top. They fooled around with the American songs for nights on end, many times falling asleep while taking a short break.

Jones was one of the best guitarists that Mick Jagger had ever seen. In an interview Jagger was quoted as saying that sometimes in the beginning of their days together, the only thing that made them work as hard as they did, was Jones' guitar. "He inspired us", said Jagger.

When The Beatles hit the top of the world with their music, they brought a lot of other British groups with them. About the only group to ever approach the popularity of the Beatles, was the Rolling Stones.

The Beatles were the good guys, the lovable mop-tops from England. If anything, the Stones were the antithesis of this image. With the songwriting team of Jagger and Richard (he dropped the "s" from his name), the Stones became the rallying point in music for the discontent of youth.

They were revolutionary, angry young men, not content to take life as they saw it.

Their music (and Jones, in interviews and with his guitar) reflected this feeling of discontent. The more they protested, the stronger they got. In music, and in personal following, The Rolling Stones shared the pop scene with the Beatles, and only with the Beatles.

Jones was arrested twice in the last few years, for possession of narcotics. On both occasions he was convicted, but avoided a jail sentence when he promised to give up drugs. He was fined and released. More recently Jagger was arrested for the second time on a drug charge. He is currently awaiting trial on the charges.

At his second trial, Jones' psychiatrist testified that Jones was a potential suicide, whose career would be broken by a jail sentence.

For the last year or so, the group had given up touring for the opportunity to do individual things, but they had been recording and laying down many tracks.

Sources in London were quoted as saying that Jones had not been a working part of the group for a long while, personal problems forcing him into many moods.

The latest single recorded by the group, before Jones officially left them, does not feature him, and his split from the group, while a shock, was not totally unexpected.

Brian Jones' tragic death is the first such occurrence in the pop world in a long while. The Rolling Stones offices in London were closed on the day of his death, and their office in New York expressed shock and dismay.

Regardless of the split from the group, Jones was still on very friendly terms with the rest of the group, and had plans to do some work on his own in the near future.

If in fact his death was a suicide, it can logically be assumed that the split from the group played a larger part in his life than was admitted. Brian Jones, Dead at 26.

Donovan, Beck cut new disc

It was announced last week that Donovan, long absent from the record scene, and Jeff Beck have released a recording.

The single record, which combines the talents of the two Britons, is entitled "Goo Goo Barabajagal (Love Is Hot)". It was released in London last week.

Sources at Epic Records in America, whom Donovan and Beck record for, have said that the record will be out as soon as possible. There was some speculation in New York and London, that the two 'super-stars' might get together long enough to record a complete album of material.

This fact, however, has no confirmation, though sources at Epic and Columbia will not deny it.

Combinations of well-known stars seem to be catching on in many quarters. Again in London last week, The Rolling Stones were practicing in The Beatles' Saville Row recording studios — and The Beatles were sitting in on the sessions.

It was rumored that The Beatles, or at least two of them, would appear with the Stones in a London concert.

Robin's big solo is out

Robin Gibb, at long last free of the Bee Gees, has just had his first solo record released. The title, "Saved By The Bell" already out in London, was released on the Atco label here this week.

Robin, who has been trying to legally break from the Bee Gees for quite a while, is presently working on an album which is about halfway completed. All the material is original, and incorporates what some have called the Bee Gee sound, which he helped develop. That is, heavy emphasis on strings and horns.

In the near future Gibb is to tour a number of countries to promote the single. Unconfirmed reports have scheduled him for an American tour within the next two weeks.

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ARE COMING...

THE RED SOCKS ARE COMING,
AND THE BLUE SOCKS, AND
THE GREEN SOCKS, AND THE
BROWN SOCKS, AND THE
ORANGE SOCKS,
AND THE...

ESQUIRE SOCKS

DATELINE LONDON - by Peter Jones

How Billy made that big smash

This is the background story of a record which should be a smash both sides of the Atlantic — Billy Preston's "That's The Way God Planned", which was produced by George Harrison. . . yes, THE George Harrison, and is a knock-out sound judged by any standards.

Mr. Preston turned up in London, hoping to build his name as an experienced American pianist-organist-singer. Why not, he thought, go straight to the top. So he rang Apple, announced himself, asked if the Beatles were in. Said he'd like to see them.

Well, Derek Taylor once said that he could no doubt arrange an interview with the Pope, but with the Beatles it would take a considerable lot longer.

But Billy was invited to go on over anyway. . . And he went. An hour later he was in the studios with the boys, playing piano on "Get Back".

It was a long session because there was as much talking as playing. For Billy had been in Hamburg, back in the early days, backing Fats Domino when among fourteen other supporting groups were — the Beatles. Working some five hours a night in a club for what they described as a handful of marks.

But the Beatles sure dug Billy, even in those days. They used to dedicate "A Taste Of Honey" to him, just because he liked the song so much and Fats Domino didn't include it.

George Harrison happened to see Billy work on a Ray Charles TV spectacular and instructed his minions to track the guy down. Which is where co-incidence took a hand. Next day was when Billy rang Apple with his out-of-the-blue request to have an audience with the Beatles.

If you'll pardon me dropping the name of the Bee Gee yet again — looks like big things are going to happen now that Robin Gibb has the okay to go ahead on his solo career as well as spend some time working with the group.

For his new manager, Chris Hutchins (publicist to Tom Jones and Engelbert Humperdinck) says pointedly that we haven't had a major solo teenage attraction in Britain since Cliff Richard.

Well, that could be so — IF one assumes that Tom and Engel are aimed more at the "family" audience and if one discounts Scott Walker who is, anyway, an American by birth if not by inclination.

A surprisingly kindly-disposed Robin said that he still felt a lot for the Bee Gees, brothers and all, and that he only thought about going solo after Barry had originally said that HE planned to move into the movie scene.

"You can't stick with the same thing for ever", said Robin. "And I objected to people being led to believe that I was downtrodden and unable to speak for myself."

Ahead now lies a world tour. Though hardly the pin-uppiest of popsters, Robin's talent lies in an ability to write sad songs and deliver them in a reedy but dramatic way. Set in a huge orchestral backing, Robin could nick a lot of honours.

As for Cliff — well, ten years at the top have left him unmarked. Still in the top three at the box-office, he's splitting his time between pop and religion.

Right now he's in Israel making his second feature film under the guidance of Billy Graham, the evangelist. Takes courage to keep that scene going yet stay inside the seething cauldron of pop.

It started with the conductor of the New York Sinfonia, one Joseph Eger, saying that he felt multi-media concerts were the thing of the future. A mixture of pop and classics is what he meant — and plans are being laid thick and fast here to take up the idea.

Carl Wayne, of the Move, plans to sing in front of a symphony orchestra. And now that brilliant organist, Keith Emerson of the Nice, trained once as a classical pianist, says:

"I'd like to blow with the Sinfonia. We're working on things like merging a rock tune with a classical theme. . . say Rondo with Prokofiev, or maybe Dylan with Bach."

He adds: "Don't forget that we've already included rocked up versions of Bach and Sibelius on our albums. The world is ready for this kind of mixture of different musical styles. Barriers are down, now. Forget the old business of just guitars and drums, with maybe an organ thrown in."

V-E-R-Y interesting.



BOBBY VEE. . . "nice guy"

Briefies

"Sympathy For The Devil", the Jean Luc Godard movie starring the Rolling Stones, continues its Film Festival triumphs with a showing at Berlin. . .

Nice-guy American visitor: Bobby Vee, who just doesn't look one day older than he did when he was chart-topping years back. . .

Nothing more amazing than the success of Thunderclap Newman, the honk-tonk pianist built for stardom by Pete Townshend — a few months ago he was an engineer working for the post office. . .

To the states in September, Cupid's Inspiration, to be launched your side in a big way via Bell Records. . .

Further to the Nice: they added a team of Scottish bag-pipers to their line up for a recent Festival appearance here. . .

Engelbert's next may be "Another Glass Of Wine" — hic! . . . Break-up of the Crazy World of Arthur Brown a very sad blow indeed. . .

Amusing quote about our hit-makinn one-man-band Don Partridge "When s he going to split up?"



A NEW SENSATION

The Grand Funk Railway, pictured above, are somewhat of a new sensation. They are the only unknown group to appear at the Atlanta Pop Festival. They were signed by Capitol Records and the Festival, on the basis of their word of mouth reputation.

Later this summer the group will appear in Detroit with Blind Faith. The date for that appearance is August 2. Capitol Records is presently rushing an album and a single by the group. The LP is titled "Grand Funk Railway On Time", and the single will be called "Time Machine".

LEA ROBERTS

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The Harum's Protocol

COLUMN-by CHRIS HODENFIELD

Hearing that the Byrds had been billed second to Procol Harum at the Fillmore East recently, I was initially outraged.

That's Unamerican! Get me the HUAC. Who is this Bill Graham guy anyway? Usurping all that's holy and institutional in America's divine writ of Hip and Undergroundy.

The Byrds are responsible for a whole string of fads and passions. Like Dylan-rock. "Turn! Turn! Turn!" was one of the first rock albums to be worth the extra cash on stereo.

"Eight Miles High" was psychic-rock before Country Joe ever invented Haight-Ashbury. "The Notorious Byrd Brothers" was country before the rush to Nashville by all the half-shots. THE BYRDS ARE AN ESTABLISHMENT!

But well... tell the Fillmore. They thought Procol Harum would bring in more people, and then again, Roger McGuinn was showing with three brand-new guys, and calling them the Byrds didn't rest easy with Fillmore management.

(What might be suggested is that more fan-type girls were drawn by the snazzy British musicians image of Procol.)

The Byrds make it with modest amplifiers and spirit that hasn't been around since the old hootenanny days when folkies used to tell healthy left-wing jokes and sing healthy Kingston Trio songs.

The Byrd's repertoire has country-influenced rock, Dylan material, and some of that stuff (which was even a dirty-word for a while): folk-rock.

The audience was warm for them even before they came on, expecting what? The Byrds. Cheering and yahooping even for a simple doo-dah version of "Old Blue".

Their concert was similar to their last album, "Dr. Byrds and Mr. Hyde," is content. Each song was three or four minutes, and no hour-long guitar-orgy extravaganzas.

Procol Harum's spirit, or lack thereof, was a turn-around. Granted, they are fine musicians and I would have wanted to see them anyway, but something about their music, such psychological novels set to the music of a

hard-rock Mozart... something that's too obviously for late at night.

Their songs are still inside the scope of "Whiter Shade Of Pale", and have sea captains that die out in the middle of misty seas and faces that burst just ghostly. The combination of organ and piano in the same group lends (as for instance in the Band from Big Pink) to textures and patterns.

Procol Harum, with Gary Brooker's Percy Sledge-type voice, Keith Reid's lyrics, and Ray Royer's guitar, which shows it's stuff in excerpts and not in integral omnipresence, all make for a great group and a great show, but the spirit was just a shade too pale despondent to end the night on.

They did come back for an encore, and suddenly changed from old-Rhine, funeral music into "You Keep a-Knockin', But You Can't Come In", but this lasted a scant minute and they tramped off again.

The Byrds, ending with their encore of old hits, would have left the old Fillmore fans singing to themselves, but Procol Harum, as top billing, probably brought in more people. A SHAME.



THE BYRDS... they're an Establishment

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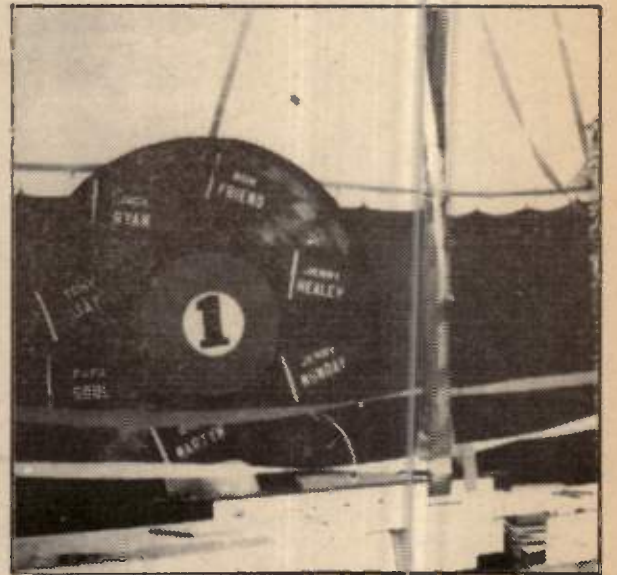
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Tony Jay with winner of a Polaroid Camera



M.C. Bob Friend with the 1969 Queen, 1968 Queen and the two runners-up.



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Bob Friend with Jack Kelly



Sales Manager Nick Barry being presented the 1969 Akron Weathervane Community Playhouse Chanticleer Award for Best Actor of the 1968-1969 season. . . Nick won this award for his performance as the defense attorney in the play "Andersonville Trial". . .

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2. Spinning Wheel Blood, Sweat & Tears
3. Bad Moon Rising Creedence Clearwater Revival
4. Color Him Father Winstons
5. Love Theme From Romeo & Juliet Henry Mancini
6. Crystal Blue Persuasion Tommy James
7. In The Year 2525 Zager & Evans
8. Israelites Desmond Dekker
9. What Does It Take Jr. Walker
10. My Cherie Amour Stevie Wonder
11. One Three Dog Night
12. Let Me Paul Revere
13. Black Pearl Sonny Charles
14. Quentin's Theme Charles Grean Sounde
15. Love Is Blue/Sing A Rainbow Dells
16. Too Busy Thinking About My Baby Marvin Gaye
17. Girl I'll Never Know Frankie Valli
18. Moments To Remember Vogues
19. I Turned You On Isley Brothers
20. Days Of Sand & Shovels Bobby Vinton
21. Moody Woman Jerry Butler
22. In The Ghetto Elvis Presley
23. My Pledge Of Love Joe Jeffrey Group
24. Everyday With You Girl Classics IV
25. Yesterday When I Was Young Roy Clark
26. Mrs. Robinson Booker T. & MG's
27. Ruby Don't Take Your Love To Town First Edition
28. Baby I Love You Andy Kim
29. Sweet Caroline Neil Diamond
30. Along Came Jones Ray Stevens
31. Good Old Rock'n'Roll Cat Mother
32. You Don't Have To Walk Turtles
33. Doggone Right Miracles
34. Don't Wake Me Up In The Morning Michael Peppermint Rainbow
35. It's Getting Better Mama Cass
36. Put A Little Love In Your Heart Jackie DeShannon
37. Hurts So Bad Bill Deal
38. Prophecy Of Daniel & John Cowsills
39. So I Can Love You Emotions
40. I'd Wait A Million Years Grass Roots

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ALBUMS

NILSSON- doin' his own thing



HARRY (RCA)

Harry Nilsson

Nilsson has had much success in the past few years, with songs he's recorded, and those that he's written for other artists. The man surely has a bundle of talent, and he expresses it quite well on this album. In addition to his own things he does a Beatle number, Jerry Jeff Walker, and a Randy Newman.

Influence, or sound? Basically it's happy music. There's no 'down' music, and there is a lot of big sound. For instance, on "Fairfax Rag", the sound is ragtime, funky piano and all.

On the Beatle number, "Mother Nature's Son", Nilsson sings it like McCartney did, soft with a bit of feeling.

His writing — and we really should be interested in this, because he's no super-singer — is quite interesting. The words of his songs could well have been written for one folk guitar. They lend themselves to people and places, or perhaps things.

However, in addition to being a writer, he also compares music, and a single guitar is not enough for the creative mind. The songs that are his are mostly fully orchestrated. On the songs that are somebody else's, you're supposed to hear his voice. As I said before, it's nothing special, but pleasing.

A multi-talented entertainer, who is mainly a writer, but who has done a pleasant album.

STUART GINSBURG

COMMITMENT (DIRECTION)

Bob Darin

No more Bobby Darin. It's Bob now — and Robert or whatever is to finally be his name, is so new that it's like getting a totally new performer.

Darin is like a blues/folk singer. Through the vehicle of his lyrics he finds time to comment on just about everything there is to comment on in our society. He is mainly concerned with the war and the plight of youth.

All selections were written by Darin, and he performs on keyboards, vocals and blues harp (harmonica).

He has come a long way from the "Splish Splash" days, and in the main, the road he has traveled is much to the better. The direction of the album, is blues/pop/folk, and while the emphasis is on what he considers blues, it is not the pretentious white man saying he is playing black blues. He KNOWS what he's doing, and where he's going.

The music, while not heavy or too complicated, is good. There's a lot of stand-up bass, and percussion. The feeling of the album runs through all the songs without becoming boring, and Darin knows how to blend his moaning voice with the blues tempo.

As Darin probably would concur with, there's really no one to compare him with. He may be the first one to go fully into a thing or type of sound, that has always been around, but which hasn't been fully looked into.

"Sausalito (The Governor's Song)" is a good ballad-type cut. "Distractions (Part 1)" is an autobiographical thing in which we are to believe what he has gone through; drugs, politics, people, etc.

The album hangs together and has a lot to say. Don't expect any "Clementine". S.G.

AURORA (CAPITOL)

Stained Glass

The album is a big step for the group, musically. They play well together, and they know what they're doing. However, there is one glaring problem with the record. The collection of heavy drums and fender bass, with the squeaking, thumping, driving lead guitar, are more or less things of the past.

Had the group come out with the album eight months ago, they might have been right in the tail end of the freaky music/musician rage. As it is, they missed it.

No more are the people buying the freaky noise that once was selling like pop corn at a circus. Crosby, Stills and Nash have put together almost a folk album, the last two or three Cream singles never sold as well as they were expected to, and everything in general seems to be getting back to purer forms of music.

The savior the group has is that they're good musicians, and they write a lot. They have the raw, gutsy (and sometimes smooth) sound which could easily lead them into

doing good blues — if they gave it a chance.

It just gets a little tiring to hear and see so many Cream imitators around. The Cream knew when to split — one could think that the mimes would also.

BECK-OLA (EPIC)

Jeff Beck Group

Beck's second album shows that his group is starting to grow together. His first, "Truth" was four or five cats sitting in different corners of the studio banging away, and Beck's guitar gimmickry overriding everything by two decibels. "Beck-Ola" is a return to rock, as it were.

Two songs, "Jailhouse Rock" (which was released as a B-side to their mediocre single, "Plynth" also on the album) and "All Shook Up" are Elvis Presley classics. Rod Stewart's voice is all hoarse and shouting, as if he were trying to be Wilson Pickett.

But he just doesn't have it down in the guts, and as such, it's not very exciting and coherence is impossible. His esophagus usually turns into birdseed by the end of their concerts anyway.

Nicky Hopkins, the blue-ribbon boy of studio pianists, (has worked with Beatles, Stones, Donovan, etc.) really gets some great licks in. In "All Shook Up" he sounds like he is pounding his fingers into stumps, shaking it and stomping. Yet, in another song, "Girl From Mill Valley," his own composition, he just floats up the keyboard of his grand in a soothing moonlight wandering. One of the best, he is.

The album on the whole seems to be aimless. There are patches of this and that. Songs just drift off at the end. "Rice Pudding" ends after seven minutes in mid-note, as if there were no other place to go. The liner notes are an apology for not being original, and that it is just about impossible in this competitive day anyway. But it is hard, heavy rock, and good for just that.

Beck has either run out of amazing tricks, or just wants to do some genuine roll. For the riffs he gets off, he has to have a guitar with sensitive neck-action, and the amplifier turned all-up to catch it all. I'd like to hear him do something on an acoustic guitar to see what he can actually do. As it is, it's just hot stuff that you need a violent mood to listen with. A valid interpretation of a cranky black-belted musician.

CHRIS HODENFIELD

PIDGEON (DECCA)

Pidgeon

Pidgeon is one of those new groups of musical people who have no real affront to the senses, either erotic or neurotic, and therefore will probably go unnoticed. To make things memorable, they have given a full-shock to us on the album cover: a dead blue pigeon inside a hero sandwich. You'll be sure to remember seeing it in your local record store.

But the cover is irrelevant to the music; a generally soft harmony type of music. One member of the band, Richard Marshall, takes care of the poetry, Cheri Gage, blonde chick gorgeous, fronts the vocals, and the rhythm is carried by two other guys. Bill Strong Smith on drums, and Jobriath Salisbury on keyboards and guitar.

Lyrics are of the "how-I-felt-in-May" kind, with the happy stuff on side one, raunchy stuff on side two. Instrumental noise is kept on a suitable level, never overtakes or dominates their sound. They ARE good and deserve notice. If you are short an album to play when your hootchie-kootchie honey pie is over and the lights are low, then YOU deserve this album.

I SEE IT NOW (RCA)

Fargo

Fargo is comprised of two twenty-one year olds from Salt Lake City, Dean Wilden and Tony Decker, who, like thousands of other young men, have had a form for their artistic persuasions opened by the Beatles and Bob Dylan.

In the instance of Fargo, however, the influence of Dylan and the Beatles (and a resemblance to Simon and Garfunkel) is as stylistic as it is spiritual. Still, there is an energy, a genuine poetry, a hip vision of the scene, and an authentic gentleness and warmth in much of what Decker and Wilden write (all eleven songs are credited to one or the other of them) that very nearly redeems the absence of an individualized approach and gives promise that their talents will, in time, develop size and achieve originality.

It will be interesting to hear Fargo's second and third albums.

ROBERT LEVIN

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SINGLES

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CHARTSCENE

TOP 60 SINGLES

The GO National Charts are compiled weekly from the local surveys of all the GO radio stations after store reports and jukebox plays are tabulated. The station surveys are weighted according to the size of the market. Special merit is given to several key stations which are known as "breakout" stations for new records.

- 1. Spinning Wheel Blood, Sweat & Tears (Columbia)
- 2. Romeo & Juliet Henry Mancini (RCA)
- *3. O Three Dog Night (Dunhill)
- 4. IN THE YEAR 2525 ZAGER & EVANS (RCA)
- 5. Good Morning Sunshine Oliver (Jubilee)
- 6. Bad Moon Rising Creedence Clearwater Revival (Fantasy)
- 7. COLOR HIM FATHER WINSTONS (METROMEDIA)
- *8. Crystal Blue Persuasion Tommy James & Shondells (Roulette)
- *9. Ballad Of John & Yoko Beatles (Apple)
- *10. In The Ghetto Elvis Presley (RCA)
- *11. Get Back Beatles (Apple)
- 12. Love Me Tonight Tom Jones (Parrot)
- 13. What Does It Take Jr. Walker & All Stars (Soul)
- 14. Mother Popcorn James Brown (King)
- 15. I Turned You On Isley Brothers (T-Neck)
- 16. Don't Let The Jones' Temptations (Gordy)
- 17. MY PLEDGE OF LOVE JOE JEFFREY GROUP (WAND)
- 18. My Cherie Amour Stevie Wonder (Tamla)
- 19. GOOD OL' ROCK & ROLL CAT MOTHER (POLYDOR)
- 20. Israelites Desmond Dekker & Aces (Uni)
- 21. Black Pearl Sonny Charles & Checkmates (A&M)
- 22. Moody Woman Jerry Butler (Mercury)
- 23. We Got More Soul Dyke & Blazers (Original Sound)
- 24. Too Busy Thinking About My Baby Marvin Gaye (Tamla)
- 25. Let Me Paul Revere & Raiders (Columbia)
- 26. See Rascals (Atlantic)
- 27. Love Is Blue Dells (Cadet)
- 28. Everyday With You Girl Classics IV (Imperial)
- 29. Baby, I Love You Andy Kim (Steed)
- 30. Minotaur Dick Hyman (Command)
- 31. SO I CAN LOVE YOU EMOTIONS (VOLT)
- 32. More Today Than Yesterday Spiral Starecase (Columbia)
- 33. Medicine Man Buchanan Brothers (Event)
- 34. MRS. ROBINSON BOOKER T. & MG'S (STAX)
- 35. IT'S GETTING BETTER MAMA CASS (DUNHILL)
- 36. These Eyes Guess Who (RCA)
- 37. Abraham, Martin & John Moms Mabley (Mercury)
- 38. CHOICE OF COLORS IMPRESSIONS (CURTOM)
- 39. Grazin' In The Grass Friends Of Distinction (RCA)
- 40. Quentin's Theme Charles Randolph Grean Sound (Ranwood)
- 41. With Pen In Hand Vikki Carr (Liberty)
- 42. Doggone Right Smokey Robinson & Miracles (Tamla)
- 43. Moonflight Vik Venus (Buddah)
- 44. You Don't Have To Walk In The Rain Turtles (WW)
- 45. TELL ALL THE PEOPLE DOORS (ELEKTRA)
- 46. Moments To Remember Vogues (Neprine)
- 47. Ruby, Don't Take Your Love Kenny Rogers & First Edition (Reprise)
- 48. ALONG CAME JONES RAY STEVENS (MONUMENT)
- 49. Days Of Sand & Shovels Bobby Vinton (Epic)
- 50. Yesterday When I Was Young Roy Clark (Dot)
- 51. Memphis Underground Herbie Mann (Atlantic)
- 52. Sweet Caroline Neil Diamond (Uni)
- 53. But It's Alright J.J. Jackson (Warner Bros.)
- 54. The Girl I'll Never Know Frankie Valli (Phillips)
- 55. Put A Little Love In Your Heart Jackie DeShannon (Imperial)
- 56. I Want To Take You Higher Sly & Family Stone (Epic)
- 57. Feeling Alright Joe Cocker (A&M)
- 58. Muddy River Johnny Rivers
- 59. I'd Rather Be An Old Man's Sweetheart Candi Staton (Fame)
- 60. Tomorrow Tomorrow Bee Gees (Atlantic)

*Indicates a former GO Top Ten Pick. CAPITALS indicate a fast moving record.

TOP 20 ALBUMS

- 1. TOMMY WHO (DECCA)
- 2. Nashville Skyline Bob Dylan (Columbia)
- 3. Soundtrack Romeo & Juliet (Capitol)
- 4. Age Of Aquarius Fifth Dimension (Soul City)
- 5. Hair Original Cast (RCA)
- 6. Blood, Sweat & Tears Blood, Sweat & Tears (Columbia)
- 7. Peter, Paul & Mommy Peter, Paul & Mary (Warner Bros.)
- 8. This Is Tom Jones (Parrot)
- 9. Bayou Country Creedence Clearwater Revival (Fantasy)
- 10. From Elvis In Memphis Elvis Presley (RCA)
- 11. Three Dog Night Three Dog Night (Dunhill)
- 12. Cloud Nine Temptations (Gordy)
- 13. Greatest Hits Donovan (Epic)
- 14. Hawaii Five-O Ventures (Liberty)
- 15. Led Zeppelin Led Zeppelin (Atlantic)
- 16. Crosby/Stills/Nash Crosby/Stills/Nash (Atlantic)
- 17. Chicago Transit Authority Chicago Transit Authority (Columbia)
- 18. Memphis Underground Herbie Mann (Atlantic)
- 19. Let The Sunshine In Supremes (Motown)
- 20. On The Threshold Of A Dream Moody Blues (Deram)

TOP 10

THAT'S THE WAY GOD PLANNED IT (APPLE)

Billy Preston

Preston did the organ work on Get Back/Don't Let Me Down, and was once a sidekick to Ray Charles. His first single is produced by George Harrison, and for a rhythm section has some aspiring unknowns. (Keith Richard of the Stones, Eric Clapton and Ginger Baker.) Plus it's got a soul-sister chorus and some great chops on the organ. It's a winner, Lefty.

CLEAN UP YOUR OWN BACKYARD (RCA)

Elvis Presley

Is this his own reply to "In The Ghetto"? (Nope.) This is the best he's had since "U.S. Male", and it's a movie song too. (The Trouble With Girls). It's Memphis-bluesy, and sounds like he was working with musicians and not some studio orchestra.

I'VE LOST EVERYTHING I'VE EVER LOVED (MOTOWN)

David Ruffin

The second attempt from ex-Temptation Ruffin, and it's a good one. This will make him the star he was destined to be anyway.

QUESTIONS 67 AND 68 (COLUMBIA)

Chicago

The best song from their "Chicago Transit Authority" double-album, and edited down from five to three-minutes. They are a powerful-type Blood, Sweat & Tears (and both are produced by the same maestro: James Guercio) with a more present guitar carrying the brass. Singer, with almost soulful overtones, is something like Eddie Bigatti of Rascals. This cut already has been getting some air play from the album, and is great kicks.

TOP 50

SIMPLE SONG OF FREEDOM (COLUMBIA)

Tim Hardin

Not since "If I Were A Carpenter," by Bobby Darin, has Hardin gotten a trace of his

deserved recognition by the masses. This song is sung straight from the shoulder, with none of his weak back-of-the-throat faintness. It's a "message" for men to be fair to the other. Man-to-man, not stronger-to-the-weaker.

TRUE GRIT (CAPITOL)

Glen Campbell

A good plug for the movie of the same name, in which Campbell also gets his first shot at acting. Campbell's true country-soulful voice, as usual, with swaying strings. Really not much you can say about this, as with his last two songs; just note his sincerity.

SUPER LUNGS (EPIC)

Terry Reid

Written for Terry by Donovan, and it's about a girl, 14, but who still "knows how to draw." A terrific song with a boom-pah driving melody, and fronted most mightily by Reid's ripsaw voice. This one should, oughtta, and better make it for him.

NITTY GRITTY SOUL (SOUL)

Gladys Knight & The Pips

These Motown people letting their hair down all funky-joy. It's got "Cloud Nine" kind of multi-rhythm to it, and sure is fine, yas.

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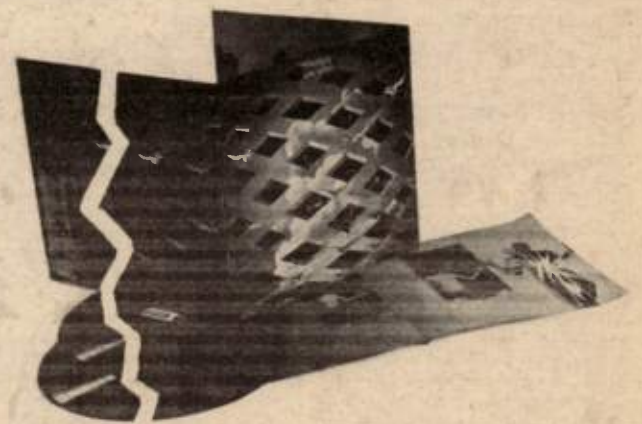
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Anatomy of a Super Group



BY CHRIS HODENFIELD

"Supergroup". The very name spells postures and pretense. We see the coming of Winwood & Clapton, Donovan & Becks, Cropper & Kings, but the leveling question is whether they will do as well as their names/talent suggest.

Over a year ago, Elektra set out to get together their own little supergroup. They gathered 20 fine musicians, then let the weeds fade out. The seven that finally gravitated towards one another became Rhinoceros. And, unlike some stars, they really seem to be trying.

The super part of the group is BILLY MUNDI, who was the original drummer for the Mothers Of Invention; DOUG HASTINGS, an off-and-on guitarist for the defunct Buffalo Springfield; DANNY WEIS, lead guitarist for Iron Butterfly until the group reformed a couple years back; and MIKE FONFARA, who was the organist for the Electric Flag, and then did studio work for Elektra after that group's demise.

So you get together a bunch of hotshots, coupled with singer JOHN FINLEY, pianist ALAN GERBER, and bassist PETER HODGSON, and tell them to play, is this the way to do it? Nope. At first they were nervous, over-sensitive, and yes, even paranoid.

Says Mundi: "There was a lot of egoism at first — they weren't quite ready or secure. They'd be playing on stage, and be picking away and then get lost. They'd be ready to walk off stage rather than ask 'what?'"

"Yeah," chimes in Finley, "we had to learn to trust each other. We got to turn to each other on stage to find out what was going on."

This conversation took place in the group's mansion on the shores of Lake Mahopac. This is where the group is presently hiding out: in the rolling green pastures of upstate New York. The three-story palace is their's for now, (costing them a neat four-grand a month in rent.)

Their instruments are in the basement, unless they are out on a gig, and this then... this is where the riffs get ironed out and put into the context of a context, instead of some huge, gawdawmighty Riff.

I interviewed them in the downstairs den, everyone sitting around on the floor and the arms of chairs, wearing torn shirts and cut-off jeans, burnt from the sun.

Seeing a group altogether like this is usually nasty kicks, what with everybody staring at you as you think up some Interesting Contrived Questions which everybody will then yawn to and give some stock reply. Questions are on file, answers are on file, interest is one microfilm.

Rhinoceros though, was different. I was in their backyard, and what came out was a philosophy of Rhino's music. Some confessional dirt-crumbs. Some silk-threads of gossip. Girls wandered in and orders for greasy snacks were given. "Get me a loaf of veins," said Hodgson, "... yeah, a throbbing loaf of veins."

The first album, they admitted, was primitive. This was the stage, they say, where they just got on stage and showed off all their chops. Well... that may be what a lot of sighing fans are asking for. For some razzle-dazzle guitarist to fall on his fuzz-face and fill the air with some 43,109 electrified notes.

"Man," grunts Mundi, "we call that Jitty-Bug Flick Music." "Yeah," says someone else, "that's just speed freak blues. We try to keep isolated from that."

Their new album will be called "Satin Chickens". It's got gospel, folk, spiritual and garbage in it. (their terms.) Hopefully, it will reflect their past and musical education. I mean, ANYbody in their 20's, say, should remember Dale Hawkins, Buddy Holly, and all those Memphis radiowave types.

They cut their album in Los Angeles in five days of actual recording. They all played together in the session, with the studio mikes taking it all in.

THIS is something unusual today, especially with a group this size. What with the heavy flux of 16 and 32-track recording studios, groups have gotten into the habit of laying two or three tracks at a time, saving the vocal track until last, and then going back and splicing in assorted refinements.

Only those who are conscientiously seeking an honest statement will sit down and put it down straight. People like Dylan, Taj Mahal, and The Band.

So, on one hand, they call this album "more ethnic... more advanced," than

their primitive first album, yet they want to keep identity with the days when things were real.

"The music and the group as it is — that's what we're trying to project," said Finley. "This album is what we grew up with. Because, when you make music... I mean, you look in the mirror in the morning, and you gotta look in YOUR eyes too."

"Rock groups are so hung up with getting their sound, that they forget that it's in their hearts, in the hands, in their bodies, not in their amps."

This is all nice talk, and it IS true. But what is said, and what's done, can often be different matters.

The group is still pulling itself together, like any group has to, like very few supergroup are even the given chance to. Changes have taken place a few times, with the most notable being Peter Hodgson replacing Jerry Penrod on bass. "Peter brought love to the group," they say.

They said "Tcp Fung of the Ladder", will be their next single, even though Elektra has just released "I Need Love", a cut from their first album. They will stay in their mansion, where they have been since last November, until this October, then vacate for separate homes.

I mean, after all, with some guys dragging in groupies like they do, and other guys trying to get serious with their Iowa sweethearts... it won't always work, sweating in there armpit to armpit. Things could get ironic.



It's all part of a plan, says Tiny Tim

By **STUART GINSBURG**

An interview is an interview. After the first few such talks with the big stars of fun entertainment world, very little in the way of personalities impresses you. It's all a job. You get blasé.

So I walked into the room where Tiny Tim was staying. His manager called into the next room: "Tiny, Tiny, there's a man here to talk to you."

I sat down and waited, and in a few minutes — the air changed with electric anticipation — Tiny appeared. There was nothing different about the way he looked. The same blue sports jacket, and the gray pants. The long stringy hair, and the incredibly huge nose.

Tiny's nose is larger than life. But the most striking thing about his appearance is his complexion. Onstage or off, Tiny is ashen and sallow. He continuously keeps rubbing white make-up into his skin, to keep up the appearance.

With a little trepidation and sincere curiosity I asked him why he did it. I mean he just doesn't look healthy. The man who had been a succession of Darry Dover, Larry Love, Texarkana Tex, Judas K. Foxglove, Vernon Castle and Emmet Swank, told us why he had a white face.

"All throughout my career, and it's been a long career you know, sometimes I was singing on street corners, or in front of overflow audiences of twelve, or whatever. Anyway, all through my career I have always planned things.

"I plan what I'm going to look like, what I sing, and who I see. So when my face appears very pale, there's a reason for it."

At this point he took out a jar of cold cream, and rubbed it into his palms.

He continued: "I have a plan you see. In 1965 I gave myself until 1967 to make it the way I am now. If it didn't happen that way then I'd have done something different. What I planned was either to cut off all my hair, you know, to normal length, or I was going to paint my face."

"PAINT YOUR FACE?" we queried. "Yeah. I was going to paint one half of it blue, and the other half yellow. Right down the middle. It would have been a real attention getter."

I agreed, writing furiously, because Tiny talks pretty fast.

Tiny Tim is far from a camp, or fad type thing. Admittedly he came into acceptance when things that were called 'camp' were making it all over the place. Unlike all those other crazes and 'in' things that are now gone. Tiny is STILL here, strong as ever, and working all over the world.

Presently he is on a tour that will take him all over the U.S. and Australia. Additionally he is in the midst of taping many of the bigger network shows. **THINGS ARE DEFINITELY LOOKING UP.**

"I'm doing so many more things said Mr. Tim "and I'd like to thank all the lovely people who are making it possible for me." They've all been so kind and nice to me. The most wonderful thing has been my wonderful mother and father."

Anyway, it's all in the bag now, but like so many of our stars, it wasn't always that way. Tiny has been singing his music for eighteen years. Always the showman, Tiny whipped out his 'uke' and started to play some 'new' old songs for us.

"I JUST LOVE THE OLD SONGS. Many people, people who don't know me or music, think I'm an imitator, but really I'm not. I get the feel of the old songs, the spirit of the old singers.

Tiny Tim is not an entertainer who is only in the business for the money. He doesn't even know how much money he has and doesn't care.

"The reason I love to sing these wonderful songs for all the wonderful people, is that I set a goal for myself. A goal to succeed in show business. I'd be happy singing on streets, as long as I was a success."

Tiny Tim has two albums out on Warner Bros./7 Arts — Reprise, in addition to a number of singles on the same label. He appears on a lot of shows, and at times appears to be the object of a lot of jokes. This doesn't bother Mr. Tim and he explained why.

"I don't mind those television people. Most of the time they're really good types. Everybody has their role to play and I guess I'm playing mine.

AS THE ALBUM SAYS, "GOD BLESS TINY TIM".

ROCK & ROLL



YOUR HUSBAND—MY WIFE

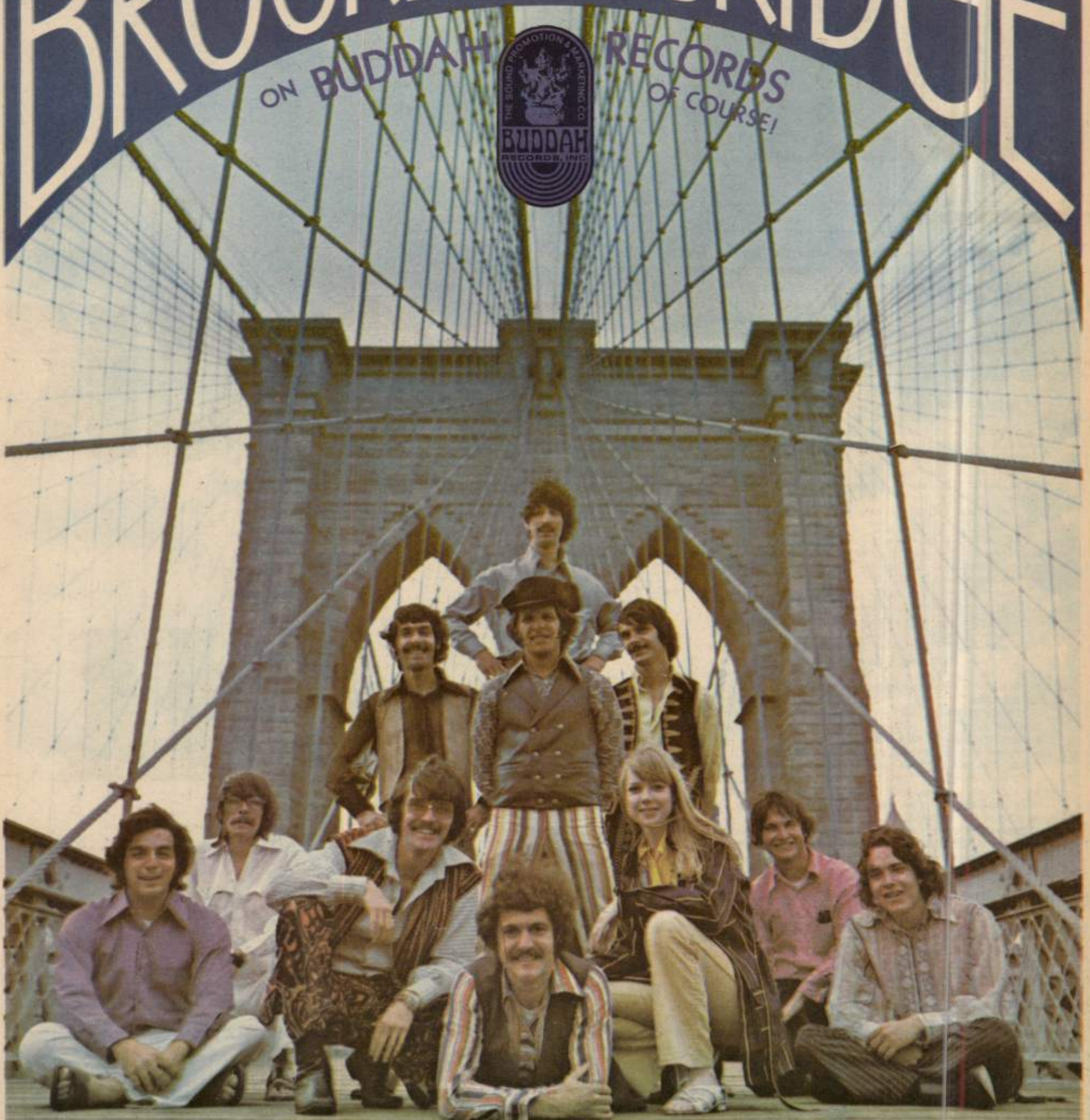
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