

WMCA



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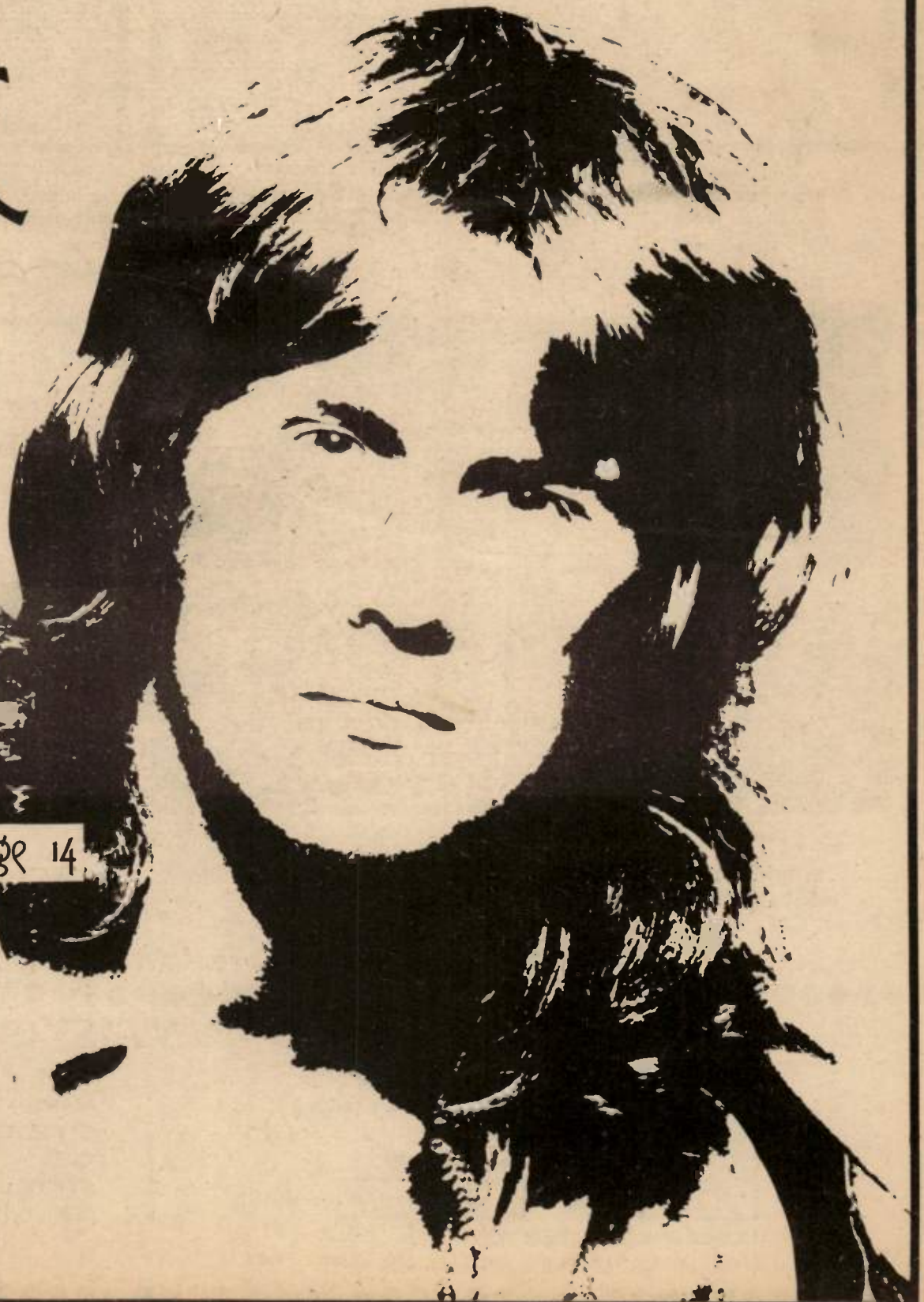
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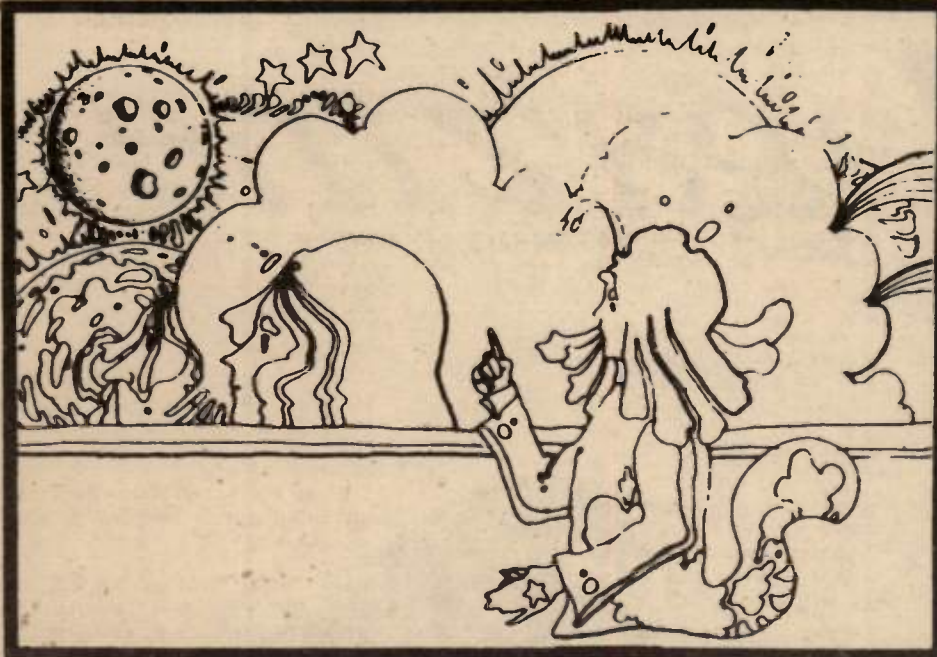




peter max[®]



Salutes
The APOLLO 11 MOON LANDING
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MAN MUST MOON

"I believe that the cosmic religious sense is one of the strongest and noblest motives behind scientific research."

Albert Einstein

APOLLO 11, 1969

1



MOON TRIPPING

"I believe this nation should commit itself to achieving the goal, before this decade is out of landing man on the moon and returning him safely to earth."

John F. Kennedy, 1961

APOLLO 11, 1969

2



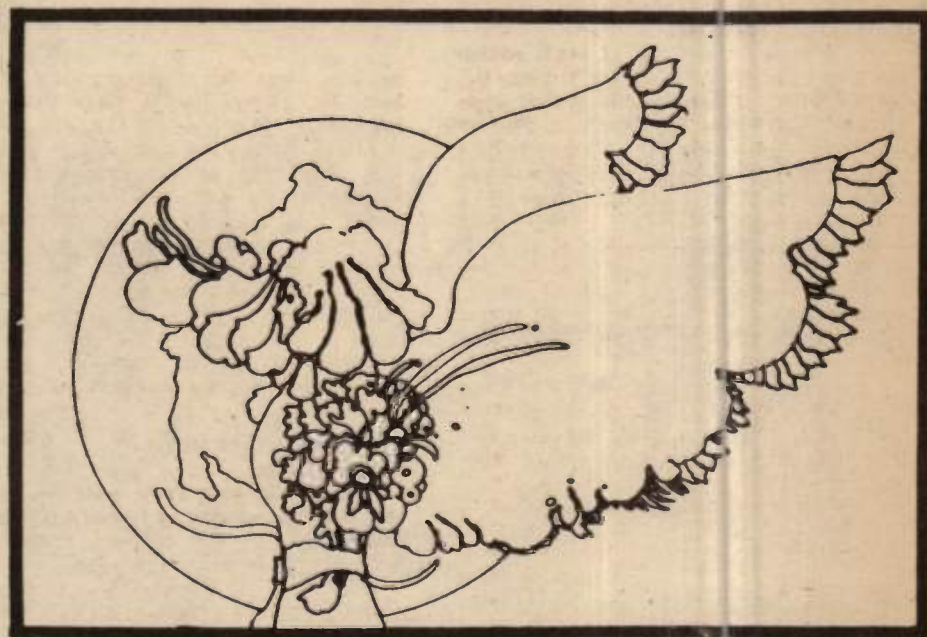
MAN ON THE MOON

"It is difficult to say what is impossible, for the dream of yesterday is the hope of today and the reality of tomorrow."

Robert Goddard (the first space scientist)

APOLLO 11, 1969

3



FROM THE MOON

"We see the earth in its true light, as a whole and realize that 'We are all one.'"

Meher Baba

APOLLO 11, 1969

4

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THE BEATLES

The Beatles' next single should be released about the same day you read this, and will be two cuts from their "Abbey Road" album, titled "Something," and "Come Together." The first was written by Harrison, and the latter, kind of hard, heavy rocker, is a Lennon-McCartney piece.

This is one of six releases to be put out on the Apple label this autumn. The next Plastic Ono Band single will be "Cold Turkey" and "Don't Worry Kyko," which were recorded during the Toronto concert. (In that particular version of the Band, Eric Clapton played lead, Klaus Voorman of Manfred Mann assisted. Yoko Ono added anguished screams.) This single should be out by the end of October, and the album made from the concert should be released November 2.

The jam-style "Get Back" album has a tentative release date of late November-early December, but that sounds very unlikely, what with "Abbey Road" coming out a month before.

FILLMORE JAM

Following the success of the Fillmore West's "Audition and Jam" night in which new and unknown bands are given the opportunity to perform before a knowledgeable audience, get paid, and, on occasion, play with visiting

established artists, the Fillmore East will, on Tuesday nights, open its stage to new east-coast-based bands.

For members of interested bands here is what you should do: If you feel that your band is playing QUALITY, PROGRESSIVE MUSIC, and that the music is ready for top-level professional exposure, come to the Fillmore Box Office and pick up an Application Form on Monday through Thursday - 12:00 Noon to 4:00 p.m. only. Fill out the form and leave it at the Fillmore, or mail it in later to Mr. Mark Spector, Fillmore Auditions, 105 Second Avenue, New York, N.Y. 10003. Do not mail or otherwise submit demos or tapes unless specifically requested to do so after having filed an Application Form. If your application is approved, an appointment will be arranged and, at that time, a demo or tape, and photograph may be requested. For further information call (212) 777-4929.

JEFFERSON AIRPLANE

The continuing battle over Jefferson Airplane's forthcoming album makes Pork Chop Hill look like a PTA meeting.

The first controversy occurred when RCA was "hesitant" about releasing the new Airplane material with two "questionable" words in the lyric content. After a month of strained relations between the group and the recording company, RCA let the group have

their way and all seemed well.

Then Jefferson Airplane named the record "Volunteers Of America" and once again ran into stormy weather. Yes, Virginia, there is a real organization which calls itself "Volunteers of America." It exists this very day and is not particularly friendly with rock groups.

The Volunteers of America is a religious and philanthropic organization and it has threatened to sue Jefferson Airplane if they use anything that resembles the name of the organization for the title of the new Airplane LP.

To top it all off, the RCA legal department informed the group that they may be in trouble with the government if they use the American flag which was to be a background for their cover photo.

YOUNGBLOODS

The 535 members of the House of Representatives and the Senate each received copies of the Youngbloods hit single "Get Together" recently, along with a suggestion by author Dan Wakefield that the song be established as the new national anthem. "Get Together", Wakefield said, "is certainly a far better expression of today's patriotism among the young of America than the antiquated 'Star Spangled Banner'. I realize that the appeal is Quixotic, but at least it will give the most influential men in the land a chance to hear

something truly representative of American youth."

JETHRO TULL

Following a tremendously successful American concert tour, Jethro Tull returned to England last week to begin work on a third album and single. The group's current album, "Stand Up", (just released in America) is currently enjoying its 7th week in the number one slot on the British pop charts. While on the Continent, the group will complete their first European tour.

NEWS BRIEFS

Tommy Smothers' new singing discovery, The Stony Brook People, recently had their debut at The Factory in Los Angeles. Smothers' hosted the group's first outing for television and the press.

Richie Havens will star at the Royal Festival Hall in London on December 6. There will be no supporting acts.

Tim Hardin made his first U.S. appearance since the Woodstock Festival when he headlined a concert at Constitution Hall in Philadelphia on September 20. Tim has kept himself pretty busy since Woodstock by composing and recording a new album entitled "Sing A Simple Song Of Freedom."

Dear Editor:

Wow! Is the simplest superlative I can find to describe your format. Your personal interviews never cease to amaze me.

For example, your Sept. 12 (182) edition had a very informative article on "Orpheus Is." Since 1968 my station has pushed their single releases, "Can't Find The Time" and "Brown Arms in Houston" as part of the now defunct "Boston Sound" yet I disagree with you on one point. It is true the group has had no major success, yet I know they have a following on Long Island, New England (naturally) and parts of the South. The major hurdle for them has been lack of support and interest from the major markets and disc-jockeys in the United States. If the influential people take hold of them - they will make it.

Incidentally, your National Chart Scene is a must! There are too many areas and tastes in our country and obviously the New York area would not host all of them. In reality, many times the New York area is behind the rest of the country in keeping with the current sounds. Peace.

Kenneth G. Larson
Program Director

Personally, we read Tiger Beat. WSPC Radio

Dear Sirs,

I read an article in your magazine called "Rap-In". Since you left no address, I just wrote to the publishing company. I wish to talk about an album, by a group, who I think are fantastic.

The name of the group and title of the album is called Appaloosa. It's a very light and refreshing album. There are no amplifiers to screech noise through, just one for the bass player. The lead singer, and composer of all the songs, is named John Parker Compton. He has a style similar to Donovan. Yet behind him he has beautiful string arrangements. Not the cluttering type, but the kind that add a special baroque taste.

The finest songs are, "Glossolalia" which contains bird sounds in the background, with lovely words about a woman who wanted to be a queen of the stage. Another "Tulu Rogers" is about a woman who sews by her windowpane, and listens to Sebastian Bach. "Thoughts of Polly" is a true love ballad. "Pascal's Paradox" and "Georgia Street" are two more very

touching songs. But Appaloosa doesn't stop here. On "Now That I Want You" and "Bi-Weekly". They use a full piece orchestra.

Another interesting note on this group, is that they have no drummer. But Bobby Colomby of Blood, Sweat & Tears does quite a lot of percussion on this album. Also the former alto sax player, and arranger of Blood, Sweat & Tears, Fred Lipsius, does various works on this album. Al Kooper produced it, and also helped out on the piano and guitar work on this album. If you enjoy soft and unamplified music, with a touch of orchestration, this is a must album to purchase.

Yours truly,
Bill Hagan

Must we?

Dearest Editors,

Gee, I really don't know quite how to say this, but I can say that my friends & myself can really get into the different things your spiffiffy new magazine is getting into.

Presently, I am a factory freak here in the Motor City, and working for Chrysler Corp. can be quite a bummmmmmmer, but we don't let it get to us too much. As long as we have our niffiffy GO Magazines we can all make it thru the day.

Give us more bullxxxx coverage on our new sub-culture especially hard rock bands - MC5 political views, etc.

But now with all seriousness aside, let me thank you wonderful weirdo crazies who publish this great bullxxxx magazine for the really great job you must be doing.

We here in Motor City will all remain forever faithful to GO no matter how much you guys there in N.Y. decide to bullxxxx the whole scene.

Signed,
Just another factory freak from the Motor City
Keep 'em comin'
Tsk, tsk, about your language.

Dear GO,

I am writing to let you know that I think the new GO Magazine is the best ever. It was pretty fine before, excluding occasional lapses such as the review of the Creedence Clearwater Concert earlier this year (I believe that was in GO). But

now I can say that GO has matured to a level which I believe surpasses ROLLING STONE. In fact, I would even subscribe to it if I wasn't so cheap.

I enjoy your columnists - Jones and Bingenheimer and especially the record reviews. Continued success.

Sincerely,
Harold Bronson
6414 West 86 Place
Los Angeles, Calif.

Thanx

Dear GO:

We the Heads of the 191st Assault Helicopter Company want to thank you for putting out this paper. It helps our morale when the Lifers get down on us. Lifers are the Sergeants and Officers who tell us our hair is too long, our moustaches need trimming. It's all out War, the Heads against the Lifers.

Most of us have been in Vietnam for over a year (I have been in for 2 years) and all we gotta say is Grass is Cheap.

We know GO understands.

Rabbitt and all the Heads

War is heck!

Dear Sir:

I thought your articles on the Woodstock Scene were for the most part informative, accurate and enjoyable. However, there was a statement of distortion - "Everyone was stoned on some kind of drug."

I, with friends, and many others I talked with generally do not use drugs, most of us having occasionally smoked pot just for kicks as one might have an occasional drink. (I never have had any desire for anything in the way of hard drugs or things which one does not know what effect will be brought about.)

Life's reality is the most truthful high there is and when life is beautiful it's the best high of all. Woodstock was such a high because of the people and the music.

I feel it's playing into the confused heads of those who want to believe Woodstock was just a sick scene of everyone high and strung out on drugs, when in reality there was much beauty -

togetherness and brotherhood. People can be beautiful and they can make life beautiful and happier for all. They can make it a lasting thing if they get their heads and hearts together - drugs won't do it!

Most Sincere,
James J. Smith
417 E. 64 St.
New York, N.Y.

Good rap!



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RODNEY REPORTS ON THE TORONTO POP FESTIVAL

BY RODNEY BINGENHEIMER

The last of the Pop Festivals this year, which I attended, was the best one of the entire year. It was in Toronto, Canada and was really the Rock & Roll revival of the year. Playing were Whiskey Howl, Bo Didley, C.T.A., Tony Joe White, Alice Cooper, Cat Mother & The All Night Newsboys, Chuck Berry, Jerry Lee Lewis, Gene Vincent, Little Richard, Plastic Ono Band and The Doors. It was produced by Brower & Walker Productions and emceed by Imperial artist Kim Fowley shown here in this picture. Kim Fowley and John Brower called John Lennon up in England and invited John to come up for the festival, which he accepted. They also asked if he and the Plastic Ono Band could play, which they did and were fantastic. John Lennon, Yoko Ono, Eric Clapton, Klaus Voorman, and Alan White made up the Plastic Ono Band and rehearsed on the way over on the airplane, so everyone on the plane got a free concert. John Brower and I went to the airport to pick up John, Yoko and the band.

The Doors came in first met by the Vagabonds (a bike club in Toronto). The Vagabonds gave them a 30 bike escort into the Varsity Stadium where the Rock & Roll Revival was held. When John & Yoko and the band showed up we all got into the limo and headed for the show. We were driving along and fans followed us the whole way there. John also told the driver to slow down because Yoko was 6 months pregnant and she might have the baby premature right here. John talked about Gene Vincent and said he couldn't wait to see him. He talked about the times they used to play pool together 10 years ago in England.

When we pulled up in front of the stadium a young girl yelled out "It's John Lennon of the Beatles" and bodies ended up everywhere on top of the limo and we couldn't even see out of it. We went straight to the dressing room so John could lay down for a while before the show. We were greeted by Lord Sutch, Little Richard and Gene Vincent.

While the show was on Lord Sutch sang with C.T.A. doing songs from his new album, then jumped off stage knocked the fence down and everything. Alice Cooper went on with chickens & pigeons. Jerry Lee Lewis went on all the time believing that John Lennon wasn't even there. Gene Vincent went on backed by Alice Cooper doing songs from his new Elektra album such as "Be Bop A Lula" and went on to sing the rest of



Photo by Ed Caraeff

them. Little Richard opened up with Good Golly Miss Molly and then Kim Fowley, who pulled this whole thing off, told them to turn off the lights and at the count of three light a match which everyone did and then Kim introduced for the first time The Plastic Ono Band. They were Klaus Voorman on bass, ex Manfred Mann, Alan White on drums, Eric Clapton on guitar and John Lennon on guitar with Yoko Ono beside him.

They opened with "Blue Suede Shoes" with John singing lead with a little help from Yoko. John then went into "Money" just like the early Beatle albums. He also did "Dizzy Miss Lizzy." It was like going to a Beatle concert. John wrote a new song called "Cold Turkey" which he sang for the festival. Then John, Yoko, Klaus, and Eric did "Give Peace A Chance." It ended with a really wierd thing that sounded like a high pitched johhhhhhhhhhhhhhhhhhh for a long time and then John took the guitar went over to the amp and sort of waved his guitar toward the amp and Eric did the same. The high frenzy was too much. Some people had to put their fingers in their ears and open their mouths and you really felt stoned afterwards. All the Doors and myself were onstage and we really couldn't believe it. It sounded like music from the year 1992.

All the local papers in Los Angeles badrapped the show and said that they were booted off stage. Well, let me tell you it's a big lie because they weren't even attending, and I was. The Doors went on next. Jim

Morrison has cut his hair and shaved his beard off and looks really good. While I was in Canada I did two radio shows on CKFH. I talked about the strip groups and GO Magazine and I got them to play the GTO's new single. I also gave them Cordel o's new single titled "Goodnight" which is fantastic. Everyone loved it. They also played Thomas and Richard Frost's new single.

Oh, yes Bob and Penny Roker, the people who filmed "Don't Look Back" and "Monterey Pop" filmed the whole Toronto show and got the exclusive on the Plastic Ono Band. It should really be a groovy show to see.

Kim Fowley got a group signed with Imperial called "Bulldog" which I met in Canada. They're sort of like the Bee Gees and the Beatles combined. Kim's new album is doing well, it's called "Good Clean Fun." This makes his 3rd for Imperial. Harlow & myself are on the album along with the Plaster Casters. The best song on it is called "Daddy Rock Her Dolly." It's country and western with a very good beat. This should really be the single off the album.

NEWS FLASHES...

*The Mothers have split up.

*The Rolling Stones tour is set for the States.

*Plastic Ono Band did not get booted off the stage.

*I got a girl singer named Linda Stevens signed with Charlie Greene. You'll be hearing from her soon.



Although this reporter had deep respect for his high talent and the superior quality of his group, Ten Years After, he had not expected to like Alvin Lee in person. Lee's promotion release, for example, however edged with hype, was essentially true, and it was not the sort of reading matter a male reporter — short, sloppy, more skinny than slim — could, on the ride to the interview, necessarily peruse with pleasure.

BY ROBERT LEVIN

"Alvin Lee may be a bit more conservative than a Mick Jagger, a Jim Morrison or a Paul McCartney — but you'd never know it to see the reaction of his youthful femme audience at personal appearances. The screams, sighing, swooning and general bedlam generated by Alvin Lee and Ten Years After seems to spring up spontaneously whenever they appear. Call it sex appeal, animal magnetism, charisma, or what you will, Alvin Lee has been sprinkled with that same brand of Presley-Sinatra stardust that only a handful of performers are gifted with."

Moreover, most photographs one had seen of Lee seemed arch studies in pretentious sensuality, as if the photographer had called to him to lick his lips before squeezing the shot. Finally one had been warned of arrogance and put on. "He won't give a serious interview."

Lee was receiving interviewers, one at a time, slouched on a swivel chair in the center of a small storage room in the offices of his New York agent. The slouch spoke of fatigue, not insolence. He was into the last weekend of an intensive eleven week tour of the United States during which Ten Years After had played nearly every night and in nearly every major American city. He looked tired, looked, in fact, as though his adrenalin had finally devoured his blood.

"This assembly-line interviewing thing is a drag, isn't it?" he said immediately. "I'd much rather get to know you people and be rapping with you as friends."

Perhaps his apparent exhaustion was, on this afternoon, larger than the size of his legendary Superstar temperament, but though he was basically laconic, Lee went on to respond to questions with the same grace with which he had welcomed the reporter and all negative preconceptions about him dissolved.

Indeed, Lee was very likeable. He had, close up, the kind of soft, near-feminine face that in his childhood and early adolescence, must have been pretty, and so the object of abuse as well as desire. That kind of face will later turn petulant or blank or beautiful depending upon the courage of its owner not to reject, in the ambivalence such polarities of reaction can generate, his ability to feel. Lee's face had, in maturity, achieved something close to beauty and his demeanor, intense, attentive, a hint of diffidence, was complement to the qualities of his features.

Was he as tired as he looked?

"I'm always glad to start a tour," he said, "but by the end I'm glad it's over. Right now I want to go back to England and do nothing — just enjoy being bored for awhile. I feel that I need three days of sleep to really feel good again."

How had America impressed him on this tour?

"I'm in too strange a position to get any real impression of America. I've been moving too quickly to really get into things and I can only judge as an onlooker. America seems to me to be kind of an extremest place — super good things and super bad things. England to me offers a much more leveled off kind of life. But of course I may feel that way because I'm English. I thought Woodstock was great. I wandered around by the lakes and got into a commune thing. When I got to play I was pretty well out of it. I think what came out of Woodstock was really good. The TV coverage of it was good for the generation gap. Woodstock may help to solve our problems in the future."

What had been his reaction to the banning of "Good Morning Little School Girl" (in which he makes a direct sexual declaration) on a number of American radio stations.

"Well, I think it's rather funny. I mean I think that song is interpreted by some people as some kind of political statement. I try to be causeless as a performer. I'm a firm believer that my personal opinions are my personal opinions. I haven't got a message for anyone. It's a bit bigoted, this attitude of telling people where it is."

In what direction would he describe the evolution of Ten Years After and his own musical development.

"Well, like beginning with the name — Ten Years After — it was originally chosen because it was devoid of any one-musical bag. It was a name that didn't say blues band or jazz band and left us pretty free to develop and go wherever we wanted. Of course the name relates to some things that were happening ten years ago too. Our jazz influences are into the Swing Era, the influence that grabbed me at the most impressionable age. My parents had a very large record collection of jazz — Benny Goodman, Count Basie, Woody Herman, Charlie Christian — and blues and r&b. In blues I listened to Sonny Boy Williamson, Leadbelly, Brownie McGhee. . . and then when Bill Haley and Elvis Presley emerged I got into rock and roll. All these influences are in Ten Years After. The jazz influence is not as strong as it used to be, though a degree of jazz continues to exist as a part of what we do. But mostly all the different influences have kind of leveled off and we're going to a strong rock thing."

"Ten Years After" is a fusion group. The percentage of each person's contribution is different. A lot of it is my direction, but it's changed by the other's direction.

"The pressure of constant one-nighters is kind of holding back the artistic side of our development. We need time now to lay-off and reflect and to spend more time in the studio. I'd like to spend enough time in a studio to get one-hundred tracks of tape. We can now afford to do this without

necessarily releasing an album. Before it was a matter of putting it down on tape and just hoping it sounded good because we had no choice but to release it."

How would he evaluate the rock scene in general at the moment?

"Rock seems to be in the middle of a circle going backwards. The Beatles are moving backwards into a straight studio recording thing. In my opinion that's a bit sad — it's sad to go backwards."

"One good thing that's happening is that people are physically reacting to the music — getting up and leaping around. The audience is participating now. Getting reaction like this gives us something. The audience is very important. I used to wonder if I should go out and entertain or play just what I wanted to play. I was a bit paranoid about it. But people have paid to come and see you so you have to do your best to relate to them. I'm always grateful to people for listening — for a long time that didn't happen. I want to play to them rather than just play for myself. If a musician is just playing for himself then the speakers should be facing him and not the audience. I don't believe groups that say they're just playing for themselves."

Unlike a great many rock performers of his stature who have been seduced by their press releases, Alvin Lee seems preoccupied with his music, not his Superstar image. As anyone can attest who was fortunate enough to catch Lee and Ten Years After (which also includes Leo Lyons, bass guitar; Chick Churchill, organ and piano; and Ric Lee, drums — each of whom is an outstandingly resourceful musician) on this last tour, they are one of the most proficient and viscerally-communicative groups on the scene. Their four albums, "Ten Years After," "Undead," "Stonehenge" and the recently-released "Ssssh" (all on Deram) while not equal to their live performances ought to keep everyone cooled-out until February when they return to the States for another tour.

Was Lee looking forward to this next tour?

"Right now I'm thinking about tonight and tomorrow night at the Fillmore — summoning up the energy to do my best."

One departed from Alvin Lee with a new sense of respect for him and the belief that the seriousness with which he takes his music, coupled with his large talent, will enable him to survive and transcend the vicissitudes of fashion. If he is now, in addition to being a uniquely charismatic personality, an exceptional singer and guitarist, he is likely to develop into a truly important, conceivably major, musician.

LONDON REPORT:

PETER

Malcolm Arnold is conductor of the Royal Philharmonic Orchestra, composer of six symphonies, winner of an Oscar for his movie score for "Bridge Over The River Kwai". His orchestra works with the Deep Purple group on "Concerto For Group And Orchestra" at the Royal Albert Hall.

And Mr. Arnold is amazingly enthusiastic about Purple organist Jon Lord. "I've never heard before of a pop musician who could compose and score a work like this. Even George Gershwin had to find somebody to score his 'Rhapsody In Blue'. Often when pop musicians compose more serious works, they become pretentious. Mr. Lord is witty and lively."

Jon Lord's moustache twitched with sheer pleasure. On the hard rock side, Deep Purple has sold three million dollars' worth of discs - in America alone.

Quite probably, Elvis Presley records have provided the background music as many a young lad has popped the "will you marry me" question to his girl-friend. But Elvis' name cropped up in a rather off-beat way in the middle of a romantic scene enacted in the lounge of a house not far from where I live...

David Storer, 18-year-old car-sprayer, was in the mood for proposing marriage - a step he'd not taken lightly. He gazed at his fiancée, Evelyn Riches, and said: "I really do want to marry you... IF you'll give up Elvis Presley."

Evelyn looked shattered. "I was her number one hero. She had all his records. She'd worked her way up to being area secretary of his fan club. Boyfriend David knew she'd recorded Elvis as being The King - and he didn't fancy the idea of being merely a Prince, Charming or not."

But Evelyn took time out to think. And agreed to get rid of her Elvis records and resign from the fan-club and give up her secretarial duties. Said David: "It just didn't seem right to have her swooning over another chap all the time..."

The wedding now is very much ON. But there might be further trouble ahead. For David is a staunch fan of - the Rolling Stones!

In the so-called good old days, it was regarded as the kiss-of-death for pop stars to kiss their way into matrimony. Stars like John Lennon kept their wives very much in the background. Today it doesn't seem to matter, not even in the teeny-bopper side of the business.

In fact, the chart-topping Tremeloes, one of our most consistent teams, made a banquet rather than a meal out of getting THEIR wedding plans. Three out of the four are getting "hitched" in the next three months... bassist Chip Hawkes to telly-girl Carol Dilworth (October 19); Alan Blakley, rhythm and organist, to hairdresser Lyn Stevens (November 30); drummer Dave Munden to Bunny-girl Andree Wittenberg (December 7). All are buying expensive houses in the Sunningdale stockbroker belt.



Jon Lord... "witty and lively."

JONES

Standing sympathetically by at the announcement party: the other Trem, Rick West, who's been married for six years. But the group's togetherness goes on even in marriage. Rick is moving to a new house soon. At Sunningdale!

London has now met up with His Divine Grace Abhay Charan Bhaktivedanta Swami - he's the spiritual master of the International Hare Krishna movement. Waiting for him at the London Airport was John Lennon's White Rolls Royce, whisking the Swami off to the Lennons' new home. Both John and George Harrison spent time with the Swami. A peaceful time, too - the Swami says that by chanting the Hare Krishna "we are cleansing the dirty heart."

Apple, of course, have a single out featuring that particular chant and it's selling extremely well.

A rather noisier happening was at the Institute of Contemporary Arts, where films produced by John and Yoko were shown - and where members of the audience were invited to beat specially autographed wooden spoons on top of biscuit tins.

Meanwhile John and Yoko were there, sitting beside the screen. Only we didn't see them - they were covered over with white sheets.

Don Partridge used to be a street musician - a ke beside busker who sang, played guitar, blew harmonica, crashed cymbals more or less at the same time. He was discovered and topped the charts with "Rosie," so boosting his income considerably.

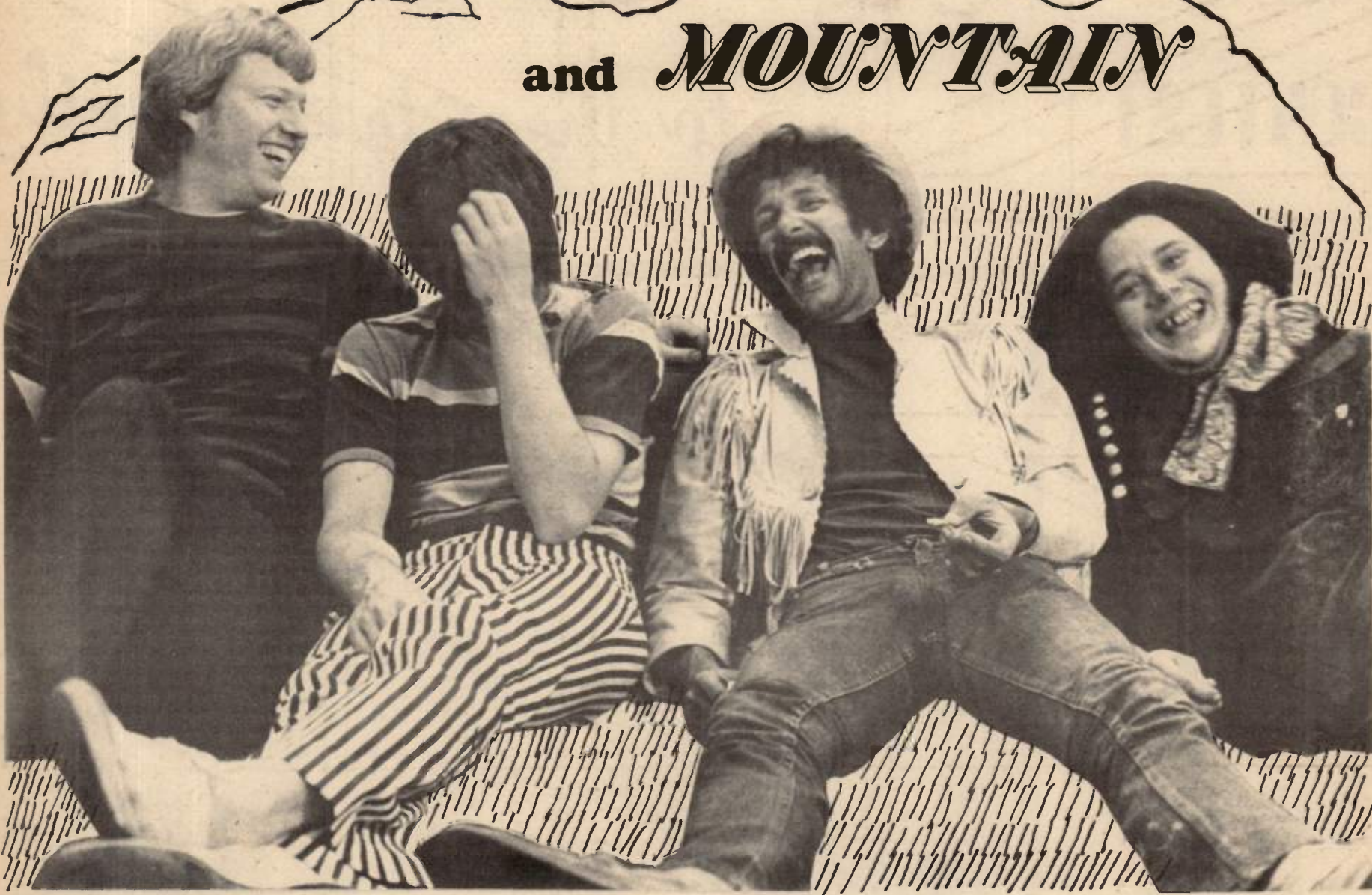
But the one-man band image has got him down. After due consideration, he bought himself an axe and demolished his harmonica, his cymbals, his bass drum and his penny whistle. In future, the outspoken Don will concentrate just on singing and strumming guitar. His ritual axing has "lifted a great weight off my shoulders," he says.

And the usual spate of briefies as This'n'That: Newest hit-girl

Clodagh Rodgers presented with a life-size replica of a female leg for "services to the mini-skirt"... According to Eric Clapton, it really looks as if Blind Faith will be splitting - perhaps even before the end of the year... Jack Bruce following Donovan into making a bid for some small so-peaceful islands off the coast of Scotland... Bee Gee situation now so involved that nobody, but nobody, can keep up with it... but Barry Gibb is definitely launching his own label and will star ex-kette P.P. Arnold... Fat Mattress, headed by Noel Redding, definitely to tour America as from November 21, for a minimum of four... very much as if Tom Jones and Engelbert Humperdinck will leave Decca here and launch their own label - it could be... too... Do try and hear the lanks' pop-opera album "Arthur" - it's a gas...

Pappalardi,

West

and *MOUNTAIN*

BY CHRIS HODENFIELD

Felix Pappalardi, producer of the Cream's best material, has finally broken out into his own after years of advising other groups and has got into his own group, Mountain. He plays bass behind Leslie West, formerly the lead guitarist of the Vagrants, but it will probably be on Pappalardi's well-respected name that they will get their early recognition.

West is a fantastic guy; huge and round with an illuminated nose cherubic in the air above his 250 pound body, (yeh, he must weigh at LEAST that much). He has a friendly immediacy to him that reminds one of some guy from the South kitchens, not an East Coast mindgame player.

Pappalardi and West would seem to be diametrically opposed from appearances. The first a swarthy Italian of dignity and postive directions, the second a player of belly guitar. Pappalardi is rose wine and a silk finger towel; West is pork chops in the back of the gas station in overalls. And with each other, the two have found happiness.

Felix Pappalardi's history dates back to Diana Dors, but his most important axe, naturally, is the Cream. He joined them in time for "Disraeli Gears" and added a new artistic dimension to their music. "Wheels Of Fire" a phenomenal album, was done in just a few weeks time, and not just because the members of Cream are "the governors" of their respective instruments and such, but also because Pappalardi was in there playing occasional bass, viola, and even the trumpet on "Pressed Rat and Warthog." Studio masterpieces like "Deserted Cities of the Heart" were done with almost no rehearsal. And there was old Felix, right in there, masterminding it all.

When "Wheels of Fire" came out, a certain critic chopped it to pieces unmercifully. Felix said it was "vindictive, unintellectual ego-tripping." That review made him decide right there that he had to split from the music scene as it was. To get out on his own.

He was not an intended member of Mountain in the beginning, he was just helping to produce the group. It was apparent right from the beginning that things weren't right with the group, and Leslie decided to lay the group off for a while to rest and think. A little woodshedding began to pop up between Leslie and Felix, just an afterhours jam in the studio. "We were playing just a simple two-bar thing," said Leslie, "and MAN! We just stood back. . . knocked out." The magic was apparent, and they are now inseparable.

The two have noticeable idiosyncrasies that could separate people not as broad. Pappalardi went to Upsala and University of Michigan and received his degrees in opera conducting and arrangements. West calls his own training "pure street." Before he played with the Vagrants, he received distinguished enlightenment, "playing in the bathroom." But they are inseparable as musicians. Leslie confided, "If Felix and I ever have a fight or something, or that we couldn't play with each other, I'd go right home to my daddy's house and ask him for some money. 'Cause I just wouldn't play anymore without Felix."

Now that's what I call a respect of a fellow musician. Their pride is just and righteous. West's voice is gutty and strong, whispering even in a controlled scream. His guitar lines are pure steel. "Melodic," as Felix calls it, and it's important, because a lot of guys can hit a lot of notes, but only the choice few, say Clapton, can play a continued stream of MELODIC notes. (The San Francisco groups, deems Felix, "just noodle around.")

There is a certain similarity in the Mountain's music, with that of Cream. The sameness is in the structure of the song, which is usually some knockout guitar riff, with the vocal singing the same pattern.

(Check out the song, "Sunshine Of Your Love." Guitar goes, "Danh-danh-danh-don," and at the same time Bruce sings, "it's get-ting near dark" exactly parallel in sound. That's the way Mountain do too.) On "Dreams Of Milk And Honey" the similarity is outrageous; sounding like an amalgamation of every song the Cream ever did.

The album, on Pappalardi's own label, Windfall, is a very good "heavy" album, yet it speaks of promise rather than actual deliverance. Something is lacking, and I thought first it was the engineering. Yet it's got Felix Pappalardi producing it, and he's got his righthand man in there, Bob D'Orleans, in the engineering booth. It is a hard-chargin album all the way until the last song, "Because You Are My Friend" which drops the feather. A simple song with Leslie on acoustic guitar. It's haunting beauty puts an odd perspective on the rest of the album.

I asked them if they did the album on the theme of being HEAVY, or just WHAT. "It was on the theme," said Leslie, openfaced, "of we never rehearsed."

To which Felix added, "we weren't a band."

Pappalardi didn't actually decide to join the band until two weeks before the album came out. The album is mostly studio brainchildren, with songs cooked up right on the spot. The next album should show the band as a solid Band. On it, Pappalardi should be participating more, both in musical thinking and in singing. One song, which is by Jack Bruce, "Theme From An Imaginary Western," is on his first solo album, "Songs For A Tailor."

So it looks as though good ol' Felix Pappalardi will finally be getting his rocks off. Starting out in the business as an Elektra Records sideman, playing bass while John Sebastian played harmonica, (hear Tom Rush, Tom Paxton, Mississippi John Hurt albums etc.), he has, it can be safely said, worked his way to the top, creatively. Producer, arranger, writer, singer, record company, founder. . . hot shot.

NEW CONTEST ON WMCA'S DAN DANIEL SHOW

One lucky New Yorker is going to win every record and album ever made by the Beatles. WMCA is giving away the entire Beatle library to the person who best completes the sentence: "If I win the Beatle library I will..." This new contest is being run on the Dan Daniel morning show (6-10 a.m.).

Dan is asking listeners to send him a postcard with the name of their favorite Beatle song plus the conclusion to the above sentence. The cards are to be sent to Beatles, Dan Daniel, WMCA, New York, N.Y. 10017. The entries will be judged on the basis of originality and the winner will be announced on the Dan Daniel show, Friday morning, September 26.

The contest was preceded by WMCA's special (Sept. 12-14), "A Weekend With The Beatles," during which WMCA became the first radio station in the world to play the new Beatle album, "Abbey Road."

Congratulations to the Stern Family



WMCA's contest, "Laugh With The Good Guys" came to an end September 13, as 11 year old Jess Stern of Brooklyn correctly identified the laughs of 10 prominent personalities. Above he receives his prize, a check for \$1570.00, from Jack Spector (heard Monday thru Saturday from 2-6 p.m.).

With Jess are his parents and two older brothers who worked with him on the contest.

MEET Good Guy JACK SPECTOR AT

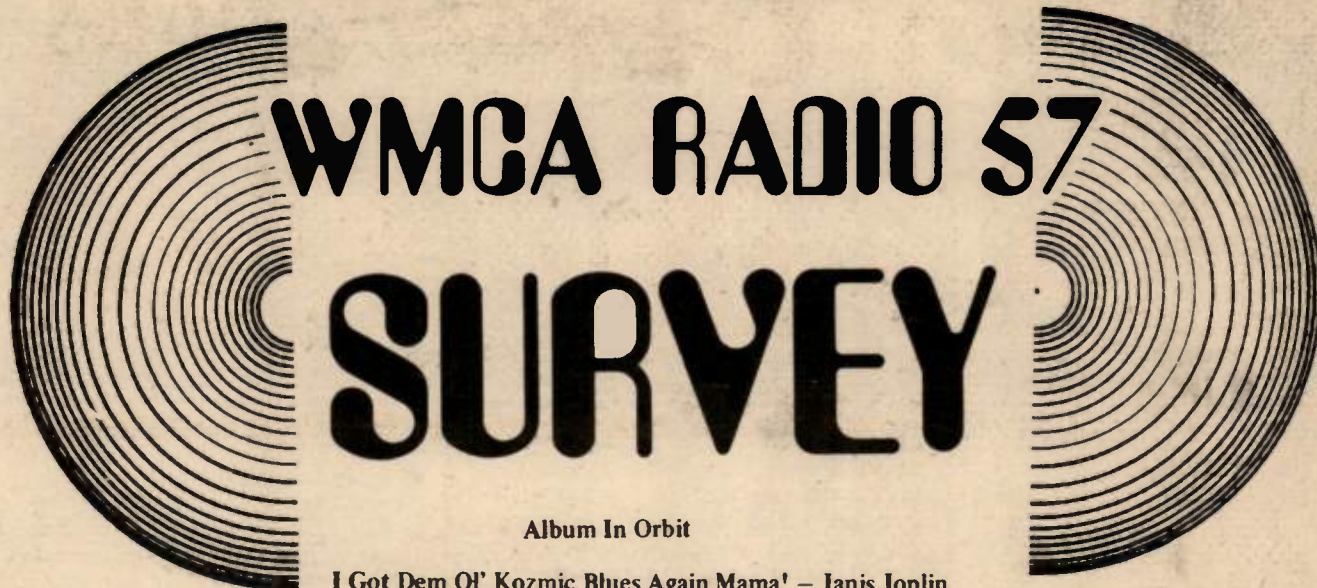
St. Theresa's auditorium for a Rock Show, Friday September 26. Included in the acts will be: The Wazoo; The Monday Rain; Abaco Dream; and Ox-Bow Incident.

B. Altman & Co., Saturday, September 27 at 12 noon where Jack will emcee the Young Colony Shop Fashion Show. Appearing with him will be The Front Page.



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3	6	EASY TO BE HARD – THREE DOG NIGHT	31	*Love Of The Common People – Winstons
4	2	HONKY TONK WOMEN – ROLLING STONES	32	Delta Lady – Joe Cocker
5	7	HOT FUN IN THE SUMMERTIME & SLY & FAMILY STONE	33	Sugar On Sunday – Cliques
6	4	I'LL NEVER FALL IN LOVE AGAIN – TOM JONES	34	Tracy – Cufflinks
7	5	JEAN – OLIVER	35	We'll Cry Together – Maxine Brown
8		LITTLE WOMAN – BOBBY SHERMAN	36	One Tin Soldier – Original Caste
9	9	WHEN I DIE – MOTHERLODE	37	Na Na Hey Hey Kiss Him Goodbye – Steam
10	10	THAT'S THE WAY LOVE IS – MARVIN GAYE	38	Baby It's You – Smith
11	17	HURT SO BAD – LETTERMEN	39	Doing Our Thing – Clarence Carter
12	15	THIS GIRL IS A WOMAN – GARY PUCKETT & UNION GAP	40	Smile A Little Smile For Me – Flying Machine
13	8	GREEN RIVER – CREEDENCE CLEARWATER	41	Let A Woman Be A Woman – Dike & The Blazers
14	14	I'D WAIT A MILLION YEARS – GRASS ROOTS	42	Get Off My Back Woman – B.B. King
15	13	*GET TOGETHER – YOUNGBLOODS	43	Any What That You Want Me – Evie Sands
16	19	I'M GOING TO MAKE YOU MINE – LOU CHRISTIE	44	Suite – Judy Blue Eyes – Crosby, Stills & Nash
17		KEEM-O-SABE – ELECTRIC INDIAN	45	Sad Girl – Intruders
18		LIFE AND DEATH IN G & A – ABACO DREAM	46	Don't Waste My Time – John Mayall
19	12	*AND THAT REMINDS ME – FOUR SEASONS	47	Time Machine – Grand Funk Railroad
20	20	MOVE OVER – STEPPENWOLF	48	Take A Letter Marie – R.B. Greaves
21		WEDDING BELL BLUES – 5th DIMENSION	50	Is That All There Is – Peggy Lee
22		*YOU'LL NEVER WALK ALONE – BROOKLYN BRIDGE	51	Suspicious Minds – Elvis Presley
23		YOU'VE LOST THAT LOVIN' FEELING – DIONNE WARWICK	52	Sunday Mornin' Comin' Down – Ray Stevens
24		*SO GOOD TOGETHER – ANDY KIM	53	Echo Park – Keith Barbour
25		EVERYBODY'S TALKIN' – NILSSON	54	Proud Mary – Checkmates Ltd. (Sonny Charles)
26		Kool and the Gang – Kool and the Gang	55	Jealous Kind Of Fella – Garland Green
27		*Ball of Fire – Tommy James & The Shondells	56	Early In The Morning – Michael Allen
28		Like A Rolling Stone – Phil Flowers & The Flower Shop	57	How Does It Feel – Illusion

SURE SHOT

Come Together/Something - Beatles

LONG SHOT

All God's Children Got Soul - Dorothy Morrison

WE'VE BEEN BUSY MAKING

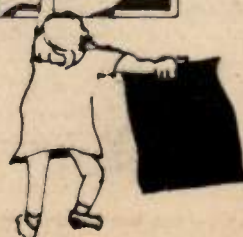


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ALBUM REVIEWS

MIKE BLOOMFIELD

It's Not Killing Me (Columbia)
LIVE AT BILL GRAHAM'S FILLMORE WEST (Columbia)
NICK GRAVENITES
My Labors (Columbia)

(As a preface to this triplicate review, let's have a capsule history of Mike Bloomfield.)

He hung out in Chicago blues clubs as a rich Jewish kid; met Nick Gravenites and Paul Butterfield; came the Butterfield Blues Band; The second album, "East-West," had lotsa fast and long guitar solos; people blew their minds, got hooked on guitar; "who's better? Clapton, Hendrix, or Bloomfield?"; "underground ego scrap" in the Butterfield band, and Bloomfield split; made his own band, Electric Flag; people got strung out; break-up; Bloomfield sits in on "jam" albums, Moby Grape's, "Wow," and Al Kooper's "Supersession" albums. (All this time, in a few people's eyes, his playing was not getting much better. In fact. . .)



And all this time, there was a thing about this rich Jewish kid playing the blues. Ralph Gleason once wrote a harsh criticism of Bloomfield called, "Mike Bloomfield, Stop This Shuck." Nick Gravenites immediately wrote an angered reply to the same magazine, called, "Ralph Gleason, Stop This Shuck." Meaning that Mike Bloomfield is an amazingly honest, forthright cat who loves the blues. In an interview in the Newport movie, "Festival," he explained very vividly that he wasn't stepped on and defecated upon like all those REAL bluesmen like John Lee Hooker. He admits it. He just loves to play. In the corner of his new album, written from an emerging hand from the corner, it says, "Bloomfield Shucks."

The reason for these three albums being reviewed together is that all the cats are members of that same Chicago clique. Gravenites' album, part live and part studio, has the same musicians as the "Live at Bill Graham's Fillmore West" album, (the latter having the extra supersession flavor to it with Taj Mahal sitting in on one cut.) There is brass, (though not very present), Bloomfield's incessant guitar, and some weak singing. They are more practiced than, say, Al Kooper's supersession at the Fillmore was, but not very dynamic.

The line could be exactly put down, that "it just ain't blues, man." But that would be unfair to the musicians, all of whom are masters in their own way. Gravenites is a fantastic song-writer, and his "My Labors" lp has some great material. Yet his smooth nightclub voice immediately puts the damper on everything, the same as with the Electric Flag when he did their vocals. (Incidentally, the songs on the

album that list "R. Polte" as the author, were actually done by "Nick the Greek" Gravenites.) Most of the songs are "blues" influenced, and get a few fine moments of musicianship off. The Long Cut of the album, "Winty Country Side," builds from near silence for 13-minutes into and through some of Bloomfield's best playing on all three albums. Snooky Flowers, the supraspade now with Janis Joplin's Revue, gets in an occasional solo on baritone sax, but the brass is usually kept way in the background for rhythm, none of these hotshot changeups like Chicago or Blood, Sweat & Tears do.

Bloomfield's own album, "It's Not Killing Me," is a very easy album, with no crafty techniques borrowed from Mount Yuma. He stated sometime back that he wanted to really get down a great singing voice. If the voice on this album is what he was talking about, we're really in a quandry. It's kind of a gulping country and western voice. I had been listening to Hank Williams for about an hour before I put on this album, and didn't exactly know how to react until the second song, where he talks about Hank Williams being on the juke box. Very apparent then, that Mike Bloomfield, i.e. rich Jewish kid from Chicago, is not only a poor imitation of a black bluesplayer, but also a bad imitation of a C&W star.

The album has an indefinite backing group. Bob Jones, the drummer who did a good soul song on the Fillmore album, called "Love Got Me," is on. Mark Naftalin, a fantastic keyboardman that goes all the way back to the first Butterfield days with Mike, is on, as is Marcus Doubleday (Electric Flag) and, naturally, Nick the Greek. The spirit of the album is just as it sounds, friends and their music.

Bloomfield, after all these years of faithful technical scholarship, is beginning to sound amazingly like his "main man," B.B. King. On "Far Too Many Nights," the playing sounds like first-show-matinee B.B., and on "Don't Think About It Baby," the brass is used exactly the way B.B. uses his group, Sonny and the Unusuals. This, in itself, is not too bad, for if you have to sound like anybody, it oughtta be B.B. King, however BLOOMFIELD showed great promise after the first Electric Flag album as some kind of rock guitarist.

These three albums all have a certain value to them. If you're a Bloomfield fanatic, and many are, then naturally, these albums are real Musties. The "Live at BGFW" is the most energetic of the three, (though I could probably stop and put in a plug for B.B. King's "Live and Well" album, just so's you can hear that Rill Good Thang.)

The track that brings out the truth, getting down to it, in "One More Mile To Go," on the "Live" album. This is Taj Mahal's featured cut, playing harp and having his regular lead guitarist, Jesse Edwin Davis, on it. The liner notes lists Davis as playing "2nd guitar," but whoever it is, it's a knockout. Where things finally come clean, is in the singing. Taj Mahal is a young dilligent black master of the blues. His singing has genuine touch to it, coming from somewhere way down in his gut, and then crashing out of his throat very believably. It puts a shade on the rest of the singing, which then begins to sound like caramel.

Eric Clapton once said that Bloomfield "probably feels the blues better than anyone, yet he's too hung up in technique." That was a couple years ago, but it still holds some thread of truth. Bloomfield plays a great guitar, yet it somehow isn't natural or free enough. — Chris Hodenfield.

CARLA THOMAS

Memphis Queen (Stax)

Carla Thomas is an R&B singer who, in addition to having a voice that has range and quality, renders a song with intelligence, grace, rhythmic sophistication and sensitivity to her accompaniment.

If she has not yet been able to gather her many attributes into a free and fully distinctive approach, it would seem that such an ability is not so much absent as it is blocked. For here, there and there in this album, in quick and unexpected confrontations between her lyrics and her experience which create a stunning emotional impact (e.g., "I Play For Keeps"), she gives hint of being a genuinely creative and surpassing singer.

Possibly Aretha Franklin and Dionne Warwick have served to seduce her away from a total investigation of her own very real and valuable uniqueness. R.L.

EDDIE GALE

Eddie Gale's Ghetto Music (Blue Note)

Trumpeter Eddie Gale worked for a couple of years with Cecil Taylor, the major force in the "new" jazz. In Taylor's unit Gale was obliged to function primarily as an extension of the leader. But, as this album demonstrates, Gale has a formidable musical personality of his own.

An adventurous, five-part piece for music and voices — "a musical reflection of his life in the ghetto" — "Ghetto Music" affords Gale the opportunity to give his instrumental and compositional abilities (and his literary bent) full expression.

Making use of African and European, as well as "free" jazz, forms and traditions, Gale has constructed an oratorio which celebrates the African heritage and the creative vitality of the black-American ghetto. It is a work full of heat, tension and surprise and which can boast moments of stark and haunting beauty. — Robert Levin

WILLIE BOBO

Evil Ways (Verve)

The liner notes talk about latin-oriented band leader/percussionist Willie Bobo's "dream" of achieving "the perfect blend of latin, jazz, pop, rock and rhythm and blues."

Well, assuming it is an aesthetically or philosophically motivated attempt to hook up with, find the connections between, and command, all the disparate musical energies and idioms of the times, such a pursuit is not



unworthy of respect and admiration. But after listening to this record, one's most cynical suspicion — that Bobo's ambition might just be limited to commanding a large bank account — is confirmed. Worse yet, he has succeeded only

in making a pastiche so flimsy and shallow as to probably dim even the strictly commercial possibilities that may be inherent in such a venture. R.L.

PAUL MASSE

Motels And Stations (Liberty)

Although he is not especially original or distinctive, Paul Masse is a young folk-rock singer who writes good songs (mostly, as the album title suggests, about road-going) and who can claim a country-based style that is warm, relaxed and very engaging and attractive. R.L.



HANK WILLIAMS

Essential Hank Williams (MGM)

(In case somebody out there is wondering why I, Chris Hodenfield, Editor of Psychedelics, am reviewing Hank Williams, then just can it. . . I'm going back to my roots.)

Hank Williams is true like mountain water, strong as a Case tractor, as soulful as a side of salt pork in the bean pot. These qualities might not make him very hot business to a lot of people, but his songs and his music are genuine folk songs. Not glitter and nasal yelps from some rodeo night out in Wyoming, but real things like the housewife locking the old guy out, good ol' drinkin' songs, and, as the songs says, for howling at the moon. Sitting around these "plush" offices of GO Magazine, Hank Williams playing on the juke stereo, images of truck stops and lonesome highways start dancing. This is American as apple pie in some crummy diner out in the middle of the Utah desert.

Since he died in 1952, (victim of a car crash), his songs have been unearthed and spread around like so many valuable trinkets. There are at least six "best of" albums out. "The Essential Hank Williams" has just that, the essential, with the exception of his theme, "Your Cheatin' Heart." Otherwise, all the roadhouse goodies are here.

"My Bucket's Got A Hole In It" . . . remember that? Done by Ricky Nelson once? "I'm So Lonesome I Could Cry" was a hit for some overfried singer sometime back, (Ronnie Dove, I think.) Little Richard is planning on doing "Lovesick Blues" on his next album. All here. Influences are also obvious. Hear Canned Heat sing "Same All Over" on their "Hallelujah" album, and then next play Hank singing "Move It On Over." It's an exact parallel, right on down to the last chorus.

The Flying Burrito Brothers, Glen Campbell, and the other country boys, are too busy proving their songs to let their blood show like Hank Williams. Hank was true and this is a great album. — C.H.



NATIONAL CHARTSCENE



TOP 20 ALBUMS

1. BLIND FAITH BLIND FAITH (ATLANTIC)
2. At San Quentin Johnny Cash (Columbia)
3. Blood, Sweat & Tears Blood, Sweat & Tears (Columbia)
4. Crosby/Stills/Nash Crosby/Stills/Nash (Atlantic)
5. Smash Hits Jimi Hendrix Experience (Reprise)
6. Soft Parade Doors (Elektra)
7. Best Of Cream Cream (Atco)
8. Romeo & Juliet Soundtrack (Capitol)
9. Nashville Skyline Bob Dylan (Columbia)
10. Green River Creedence Clearwater Revival (Fantasy)
11. Through The Past Darkly Rolling Stones (London)
12. Hair Original Cast (RCA)
13. Best Of The Bee Gees Bee Gees (Atco)
14. Sssh Ten Years After (Deram)
15. Aretha's Gold Aretha Franklin (Atlantic)
16. Good Morning Starshine Oliver (Crewe)
17. Tommy Who (Decca)
18. Chicago Transit Authority CTA (Columbia)
19. Led Zeppelin Led Zeppelin (Atlantic)
20. Bayou Country Creedence Clearwater Revival (Fantasy)

SPOTLIGHT ON **White Trash**

"White Trash" is a fine bunch of Scottish lads, whom the Beatles thought well enough of to take into the Apple house. There have been things in the air that the group would have to change its name to just plain "Trash" before they went on tour here, but who knows.

The most interesting thing to write about this group, is what they have individually called the turning points in their careers. To singer Ian Claws, it was "changing my sex." To guitarist Fraser Watson, it was "meeting Louis Armstrong. I've a photograph if you want it, (not it... the photo.)" To drummer Angus Donald, it was "about 100 miles down the M6." To organist Ronald Leahy, it was "the next corner." To bassist Colin Hunter, it "the last time I was sacked from Hopkin, Hopkin and Lang." (Stud farmers.) Thank you, White Trash. — C.H.

TOP 30 SINGLES

1. GREEN RIVER CREEDENCE CLEARWATER REVIVAL (FANTASY)
2. Sugar Sugar Archies (Calendar)
3. Honky Tonk Women Rolling Stones (London)
4. Easy To Be Hard Three Dog Night (Dunhill)
5. A Boy Named Sue Johnny Cash (Columbia)
6. Get Together Youngbloods (RCA)
7. I'll Never Fall In Love Again Tom Jones (Parrot)
8. Lay Lady Lay Bob Dylan (Columbia)
9. Can't Get Next To You Temptations (Gordy)
10. Oh What A Night Dells (Cadet)
11. Share Your Love With Me Aretha Franklin (Atlantic)
12. Jean Oliver (Crewe)
13. Hurt So Bad Lettermen (Capitol)
14. Everybody's Talkin' Nilsson (RCA)
15. THIS GIRL IS A WOMAN NOW UNION GAP (COLUMBIA)
16. When I Die Motherlode (Buddah)
17. Keem-O-Sabe Electric Indian (U.A.)
18. HOT FUN IN THE SUMMERTIME SLY & FAMILY STONE (EPIC)
19. Your Good Thing Lou Rawls (Capitol)
20. LITTLE WOMAN BOBBY SHERMAN (METROMEDIA)
21. Suspicious Minds Elvis Presley (RCA)
22. Move Over Steppenwolf (Dunhill)
23. Carry Me Back Rascals (Atlantic)
24. World, Part I James Brown (King)
25. No One For Me To Turn To Spiral Starecase (Columbia)
26. Something In The Air Thunderclap Newman (Track)
27. WHAT KIND OF FOOL BILL DEAL & THE RHONDELLS (HERITAGE)
28. I'M GONNA MAKE YOU MINE LOU CHRISTIE (BUDDAH)
29. Birthday Underground Sunshine (Intrepid)
30. Muddy Mississippi Line Bobby Goldsboro (U.A.)

Capitals indicate a fast moving record.

Singles Review

BY CHRISTIAN HODENFIELD

ISAAC HAYES

By the Time I Get To Phoenix (Enterprise)

This incredible cut was taken from Isaac's "Hot Buttered Soul" album. (The complete version was over 18-minutes long, and the single has been shortened to six-and-a-half.

The first half is a talking blues thing about a guy who really loved his woman, yes he did, and how he found she did him wrong. It rumbles with this deep deep soulful voice of his, while an organ keeps one note in the background. It builds to a tremendously sad point, then he breaks into the song, "By The Time I Get To Phoenix." It's incredible.

At times, the orchestration comes on too heavy, almost drowning out the good back-up work done by the Bar-Kays, but it's really a down-home-in-the-heart masterpiece.

REPARATA & THE DELRONS

Walking In The Rain (Kapp)

Very washed-out nightclub song, probably her bid for playing the diamond and borscht circuit. Either that, or good ol' Reparata went soft.

LESLEY GORE

Adding Bell Blues (Mercury)

Our clear-eyed teen-type girl takes on dimensions of Dionne Warwick. Fair.

PROCOL HARUM

Boredom/Devil Came From Kansas (A&M)

"Devil" is a masterful song from them, with the usual spun poetry laid thick over the familiar thud-thud beat. The song brings to mind shanty towns and drunken sailors dying on grey seas, interspersed with two ripping lead guitar breaks that just HIT. The A-side is supposed to be "Boredom," but it is just that. "Devil Came From Kansas" is the cut we've been waiting for since "Whiter Shade Of Pale."

PEPPERMINT RAINBOW

You're The Sound Of Love (Decca)

Sounds very much like the Beach Boys, "Wouldn't It Be Nice," (except that it's lousy.)

JIMMY ANGEL

Meanest Girl In The Whole Wide World (Avco)

More like it! The world's next rock idol, Jimmy Angel sounds very much like the Elvis. (And well he might, they both went to Hume High School down in Memphis, and the song was written by some guy named Luigi, who managed Presley for ten years.)

It's a deeply-felt ballad, and brings a tear to my eye now that I listen to it; (mainly because my monocle is caught in my eyelid. . .)

JAY & AMERICANS

Learning How To Fly (UA)

Add a bit of Association and Moody Blues to get a different sound. I don't think this will get a gold, though, like their last three singles have.

JERRY LEE LEWIS

She Even Woke Me Up To Say Goodbye (Smash)

Not rock and roll, but country warbling. If you want to keep your history of Jerry Lee Lewis, well maybe then. . .

SPOOKY TOOTH

Feelin' Bad (A&M)

If A&M Records were smart, they would have taken "That Was Only Yesterday" from their album as a single, since it's about the greatest song in the world, (if I may say so.) "Feelin' Bad" is just an ordinary great rock song. (Produced by the cat who did Rolling Stones and Traffic, Jimmy Miller.)

CHARLES SPURLING

Popcorn Charlie (King)

Latest in the line of Popcorn (conveniently recorded on Mister Popcorn James Brown's label, King.) It is sad, in a way, for a dance tune, and has all the cliches in it. ("Put your hand on your hip. . . Let your backbone slip.")



JOE COCKER

Delta Lady (A&M)

The English white version of Ray Charles. This is his best song, a straight-cross song with none of the baroque arrangements that he sometime fell to on his first album.

Charm, a boyish grin, and a personal approach to life are qualities that characterize writer-singer-producer Neil Diamond. Bursting like a Maverick on terrestrial levels, the twenty-six year Brooklyn-bred New Yorker has produced such hits as "I'm A Believer" (Written for the Monkees), "Cherry Cherry", "Solitary Man", "Shilo", and "Girl, You'll Be A Woman Soon." Looking at the charts, it's remarkable how culturally embracing they are in today's Pop Scene, and how impressive when considering it's an artist topically reflecting his inner experiences across the nation; particularly when it's a quality few writer-singers are capable of projecting, let alone conceiving. But more significantly, for Neil, alternating his creative talents between recording and picture-making (initially contracted by Universal after a guest shot on Mannix, etc.) has enabled him to lend his prodigious efforts, when time permits, to our nation's drug problem. Spreading the word with benefits and college tours, donating substantial amounts to a New York organization of former drug addicts called Phoenix House, is what Neil has personally accomplished: deliberately and without fear of social ostracization.

Just back from Memphis, where recording several tracks for a 3rd lp is the current thing (preceded by "Velvet Gloves & Spit", and "Brother Love's Traveling Salvation Show"), Neil was interviewed in plush ne-plus-ultra offices along the Strip, where strategic mobility defined the morning, and whatever else we found pleasantly righteous.

GO: How long were you with the Phoenix House Campaign?

NEIL: I was involved with the Phoenix House for about a year and a half. I did a thing called Pot Smokers Song (on the 2nd lp) from some 20 interviews with the kids from Phoenix House. What we did was use those that we felt could get across on record. A lot of them were very nitty-gritty things you couldn't use on record... very intimate.

GO: In other words, their dramatic insight of the world, which couldn't really be captured anywhere else.

NEIL: Right. It was recorded with a chorus, and the kid would talk for about 40 seconds with some background music going on, and then there'd be chorus again. But the situation itself has gotten too much publicity; most of it pro from the people the kids think are hip.

GO: I get the impression that the attitudes of these kids from Phoenix House, which are a matter of record, have been slightly curved by the use of marijuana... gotten them off the track.

NEIL: I don't believe that. People believe what they want to believe. And that was the problem with that song; everybody took from it what they wanted to take from it.

GO: Rather than listen to it for what it was.

NEIL: Yeah.

GO: Aside from the interviews with the Phoenix House kids, did you work in any other capacity?

NEIL: No. My purpose there was to sort of publicize the program. I was in no position to work with them psychologically. We spent a lot of time together... had some good times. But these kids have been through it from the shitholes of life, down. I mean, what could I tell them. Me, a middleclass kid from Brooklyn. O.K., so I feel for them... so I want to do something for them. Fortunately, many adults have gone through the same thing they've gone through, and really understand what it takes to bring them back.

GO: Did this influence your present recording in Memphis?

NEIL: I don't think it's been influenced by that so much. I think that everything that you write, everything that I write, is a reflection of what we feel, of what we think... what our experiences are. My writing has taken on a spiritual quality I never thought possible before...

Maybe because I'm sceptic. But lately, I've come to believe in something. God is more than man, more than the potential of man, more than the potential goodness of man. And I think if anything, that may have affected my writing. People have really been at the bottom; helping each other out. And it's conceivable, the more you are confronted with the raw aspects of life, the more respect you gain for orderly things... situations that can be handled well... understanding. That sort of possibility intrigues me. That's why I liked cutting in Memphis. There's no bullshit, no pretenses, no clock-watching... the same sort of discipline.

GO: What does that involve?

NEIL: As a solo artist, practically speaking, you hire studio musicians. Hopefully the best that are available. The musicians I worked with in Memphis were great. We would work twelve to fifteen hours a session, and because these musicians worked exclusively for the studio, they didn't have to run to another studio, to another session, or home to their wives. They knew that once they came in, we would work out until we stopped. Whether, for three hours or fifteen hours, it's important psychologically; you want to be able to sit down for an hour... think about it... because if you ain't got it then, you ain't going to have it. There's one song on this Memphis lp that I'm very excited about. It's called Holly Holey. It's the kind of song that has more images and work impressions than actual statements.

GO: You mean it's not really whitewashing everything? The vivid images relate to what's happening?

NEIL: Right. But the images relate to what the song is saying. Within the framework of the song that is. There's no specific statement as to what the song is saying.

GO: What is it trying to say?

NEIL: I can't say. It's the kind of song you have to get your own impression of, otherwise it's not... it should be individually interpreted.

GO: Was there anything instrumentally that accelerated the subdued quality?

NEIL: We have a thirty-two piece choir. We were going to use the Mormon Tabernacle Choir... but it was too much of a religious thing. And there's a string section. But the thing I want to do with the strings and choir is to avoid having it become too overbearing. When you have that many people, like a Phil Spector record, you want it to be very tasteful... Many groovy things are happening on the Memphis track.

GO: Where does that kind of musical evaluation leave you professionally... within the framework of the industry?

NEIL: Well, I've made up my mind to write and record for the next couple of years. There's a tendency for artists when they become successful, to be wanted by everybody for everything. Labels want you to produce for them, movie companies want you to act in their television show, films: immense deals come by. One of the hardest things I had to learn was when to say no. I worked for 8 years without making a penny, and to turn down a deal for a half million dollars... it's rough! People say I could always find time for it and maybe I can, but you really can't do what your potential is without time and effort.

GO: What are you relating this to? Films, or record production?

NEIL: Record production at this point.

GO: And your writing? Where does that come in?

NEIL: It comes in when I'm writing about me. All my songs are ME songs. They relate less to other people's situations than my reactions, my impressions of them. Like "Brother Love's Traveling Salvation Show," it's a word picture, a vignette... basically an impression of a revival meeting I went to in Jackson, Mississippi. I like writing songs like that. I'm working on a piece of material for the album now called, "New York Boy." It's centered around my first trip down South, and my impressions of the people, and their impressions of me. My songs are very personal. I don't like writing message songs that are universal... like people be free... that kind of thing.

Eight years ago I wrote a song, "I'm A Man", and for that period of my writing career, I thought it was a terribly important song, and should be out. Simply because there weren't any real message songs out at that time. Nobody would touch it; none of the record companies. So I started a record company. I went and took all the money I had in the bank, about three hundred and fifty dollars, borrowed some money, brought in partners, recorded it, and still nobody would buy it. Maybe they were afraid of it. I still have every record we printed up in my basement. Anyway, as I look back, I don't think that it was earth-shattering to come out with a song that says something that has been said for many years.

GO: What happened to "I'm A Man."

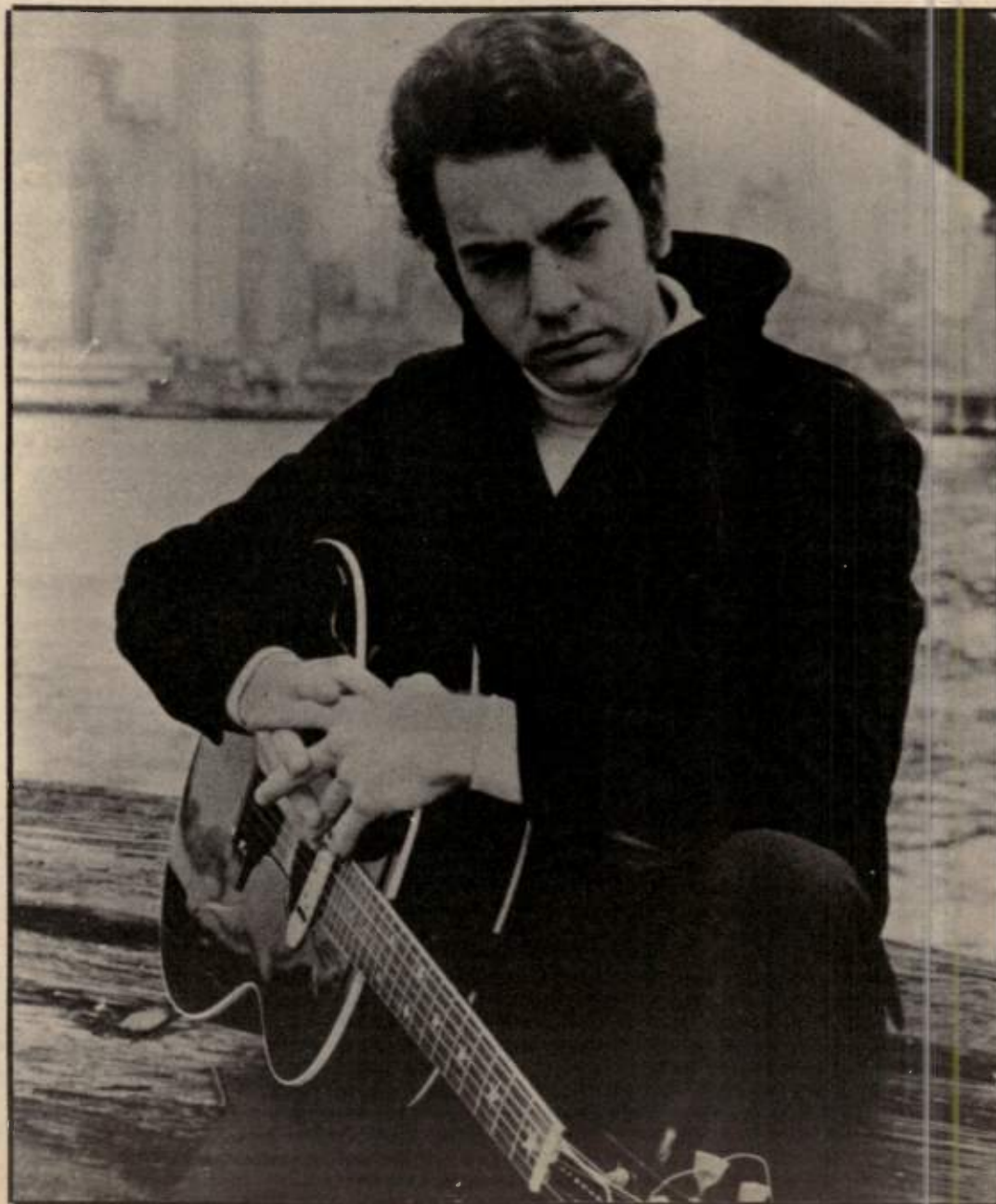
NEIL: Ironically enough, about a year and a half ago I received a letter requesting the right to use the lyrics in a Civil Rights March in Memphis. And as it turned out, that was the March Dr. Martin Luther King was killed in. You know, it's phenomenal the way the cool medium is connecting today, and the way kids are relating to the images created. It makes it rather difficult for an artist to produce a message song in 3 or 4 minutes, let alone a message album. It seems to instantaneously become cliché and lose its mass appeal. Camus seems to sum it up by saying, "I fail to see the world as having any superior meaning, but I know it has meaning because man insists upon it having a meaning... without man, there can be no meaning."

MAYBE NEIL DIAMOND HAS A MESSAGE!

NEIL DIAMOND

just back from Memphis

by Sam Hasson





THE DELLS are reachin' for that pot of gold

by GAIL BARTLEY

The rainbow that the Dells sing about in their recent hit, "Love Is Blue (I Can Sing A Rainbow)" has once again materialized for Chuck Boxdale, Vernon Allison, Johnnie Carter, Michael McGill and Marvin Junior — The Dells.

This dynamic group has been on the music scene for some 16 years and according to their manager, Bill Bateman, they're headed for the top for good!

The five gentlemen who make up the group are dedicated singers who are interested in making their careers last. Member Chuck Boxdale clarified exactly where the group was at:

"Everybody's mind is on their families. We try to keep our thinking constructive because we're interested in what's going to make money. And we intend to hang on to it."

Hit tunes like "Stay In My Corner", "There Is", "Always Together", "Ooh I Love You" have sprung from this talented group.

Now with the brighter side of the rainbow facing them, what now for the Dells? "It all depends on where

the market is. This keeps us flexible and moving!" answered Chuck.

If you're in your early to mid-twenties, talking about the Dells immediately brings flashbacks of high school days. Like many older groups, the Dells got their start between classes in the halls, the stairways and in neighborhood alleys. "WE WOULD SING ANYWHERE THEY WOULDN'T RUN US OUT!" said more reticent member, Vernon Allison.

These fellas are the type of people that the down-to-earth person can identify with because they remember their roots. "WE'RE EXTREMELY BLACK CONSCIOUS BUT WE ARE NOT MILITANT."

"We try to keep ourselves humble enough so that we don't put ourselves in a bind with our fans," testified Vernon.

Constantly striving to push ahead, the Dells look into the upcoming months as the time when they will seek out all the opportunities that will lead to appearances at better clubs and more shots on television.

At the time of the interview, the Dells' minds were set in motion over their appearance that evening on the Johnny Carson Show.

And according to Chuck Boxdale: "We are slated for the David Frost Show, the Della Reese Show and have many other tentative offers."

Who, but a group like the Dells, who have been on the scene for so long, should have a clearer insight into where R'n'B music has come from and where it is going?

"Music in general is going back in a cycle. It is basically the same melody with stronger lyrics. The instrumentation has been stepped up to give a different sound."

"It is impossible to call this R'n'B we hear today strictly R'n'B. The R'n'B bag is a conglomeration of rock, folk and gospel," commented Chuck, who, if you haven't already guessed, acts as the spokesman for the popular fivesome.

You will agree that on first hearing "Love Is Blue", you immediately realized that this group distinguished itself from all

the other competing R'n'B groups with their flair for funk.

The Dells have a sound which could be described as a suave rhythmic flow of the classical soul as we once knew it, before it become overpowered by heavy rhythm sections and psychedelic overtures.

Their recent hit, was a tune made popular by Paul Mauriat, was given special treatment by the Dells and consequently another hit! According to the Dells: "We just added soul to 'Love Is Blue'!"

Keeping ahead of their demands and making sure that they stay on top, the Dells are in the process of getting their program together. "We have plans for musical arrangements to be utilized that no other group has ever done! It will prove to be very exciting!" explained Chuck.

Speaking with the Dells I was reacquainted with the past when the music was the purest sound of soul. And I realize that the Dells have the material, the sound, the creativity, to merge the past with the present and wind up with a very promising future.

New York rock & roll ensemble



Just a Bunch of Big City Kids

By Sam Hasson

Three Julliard musicians, Dorian Rudyntsky, Michael Kamen, and Martin Fulterman, and two rock advocates, Brian Corrigan and Clifford Nivison, have created a musical organization with the somewhat unwieldy title of the "New York Rock & Roll Ensemble."

Paying their dues with symphonies, chamber groups, and dance halls unlimited, the NYR&RE have become media-makers on the weight of their extensive background, positioned with an iconoclastic urge to supersede the urbanized trends of music. The group writes its own songs and uniquely arranges the compositions. Formed in the Spring of 1967, the Ensemble has released two Atco LP's, "Kiss Her Once," and "Faithful Friends... Flattering Foes," grooving pop-classical-rock with Brandenberg, Bach, and a bucket full of soul. Among their rock staples are, cello, saxophone, English horn, and oboe, which blend the dynamics of their playing into an imaginative projection of tomorrow's music... now!

Sunday evening at the Troubadour in Los Angeles is the locale, upstairs, where the gymnastics of quick-change from technicolor tuxedos to blue jeans and cords surrounded the interview with subdued electricity.

GO began with: Would you say that your live performances, aside from the symphonic arrangements, contain a random quality?

MICHAEL: We do that to the extent where I chop up the organ with my hands... and strike notes at random.

GO: You mean the John Cage sort of thing.

MICHAEL: That wasn't real.

BRIAN: It's in there.

MICHAEL: It's real as John Cage has written. It's John Cage to the extent where he may say everything is everything (whatever that is with a ball point pen.)

GO: What I guess he meant was that any particular sound, whether it be random or synchronized, can be interpreted as music.

MICHAEL: We weren't thinking of John Cage when we were improvising.

GO: How does your music communicate?

MICHAEL: Well, how about the idea of just playing music? Drawing on everything you know, without looking for any objective?

GO: Maybe just the impact of electronic music?

MICHAEL: Getting away from the subterfuge. When you direct it, you limit yourself. We never walk on stage and acknowledge ourselves as a classical rock group, because that immediately eliminates other forms of rock. Anytime you categorize it, it becomes less than perfect.

DORIAN: It's rather difficult for people to accept the idea of just making music. We like to go on stage and simply make

music.

GO: In other words, your diverse backgrounds lend a second nature quality to it?

DORIAN: Yeah... that's part of it. We are five guys who can work together.

GO: Is this your first appearance on the West Coast?

CLIFF & MARTY: Yeah... this month.

GO: Do you find much difference between the audiences here and back east?

MICHAEL: Back east they're not as uptight about it. Here, the audience lays back, listens, and thinks about it a lot more.

DORIAN: The East Coast has several implications. Like in New York, the audiences are very unique. They participate in creating the vibes a lot more, but they don't actually participate in what you're doing. If you sit out there as an audience, and see a group on stage, the general reaction in New York seems to be, "All right... show us what you can do."

GO: Do you find this hindering your performance here?

MICHAEL: I don't think it is now.

DORIAN: These last three nights at the Troubadour have been pretty good. We've educated ourselves with each performance.

GO: Did you have any preconceived notions about the West Coast?

DORIAN: We always heard about the West Coast sound, The Berkeley, the San Francisco State politics, the art scene... the whole thing. And frankly, it began to affect us. Like how were we possibly going to be accepted out here if that's the trend of things? We met a few people that really felt and talked that way. And we were seriously worried for a while... but it simply isn't that way.

MICHAEL: It's hard to say. Musically, the big thing here for a while was blues. Everybody and their Gramma was playing blues. The trend is still strong, yet...

DORIAN: Country & Western. Definitely.

MICHAEL: It's all leaning toward, but not specifically C&W. MICHAEL: Then when rock developed itself to the point where it was too sophisticated, too intellectual, you had symphonic orchestras coming in. And people orchestrating rock to death.

CLIFF: I think it was acid rock that developed before the blues.

MICHAEL: It was getting so ridiculously pretentious in every sort of direction. And the blues, seemed like a slip back to honesty.

GO: You know, it's really funny. Lee Hazelwood, when I spoke with him about four and a half months ago, mentioned what he felt about the kids presently studying at

Julliard. Something about having a tendency to experiment musically, but getting to a stage where the entertainment value is mesmerized by a graphic display of technique.

MICHAEL: First of all... I don't tend to experiment. Second of all, they (students) do produce very boring music you know, that group he's talking of.

GO: The student who tends to be academic?

MICHAEL: They do everything from the book! If it says you cross that instrument with that instrument, and that rhythm with that rhythm, you're winding up with an instrumental position. It's experimental, there's no doubt about it, but it certainly is boring.

GO: How would you compare your lyrics to the environment? Do you feel they contain a political impact?

CLIFF: The music is written first, and the lyrics...

MICHAEL: The thing that's wrong with rock critics... is they never get into the feeling of music, which is the only consideration. Our backgrounds are important to the sound, but only in a creative sense. The audience may say, "That's a groovy lick," or "That's a nice chord change," but deep down inside they mean... that tune made me cry... that tune made me laugh... that tune made me feel good, or that tune made me sad...

MICHAEL: And the reviewers come in, and they start by taking a piece of music, and listing it by phrases. First, they section it: like this section was a Baroque, this next section seems like a Baroque, climbing on the 17th century harmonies, with the additives of parallels on the guitars, and the drum entering with a 20th century pattern. They just compartmentalize it to the extent where it loses any validity as a sound piece of music... because music is not meant to be written fast: it's to be felt, experienced: translated from one media to the other.

GO: Do you find your classical training acting as a musical buffer? I mean, restricting your image?

DORIAN: With interviews they do. It usually gets to: three went to Julliard and there are two rock musicians. Apparently, it's never been considered a possibility that three of us could have gone to Julliard, and wanted to do rock simply because it was great fun.

GO: Cliff, what about this general attitude?

CLIFF: Well, what it boils to is five musicians, with different backgrounds, just getting together... the songs themselves usually express the musicians behind it.

MICHAEL: Different combinations of solos.

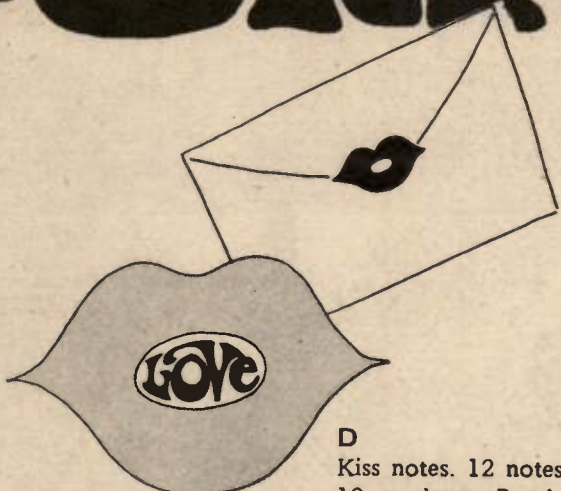
CLIFF: Like Michael's songs have classical movements in them... the opening movements. And Brian's and mine are straight rock... just the way we feel.

GO: I can dig it. Thank you.

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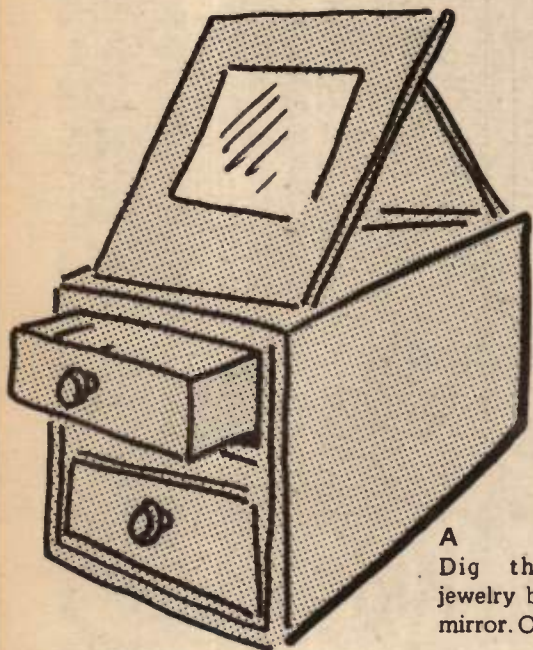


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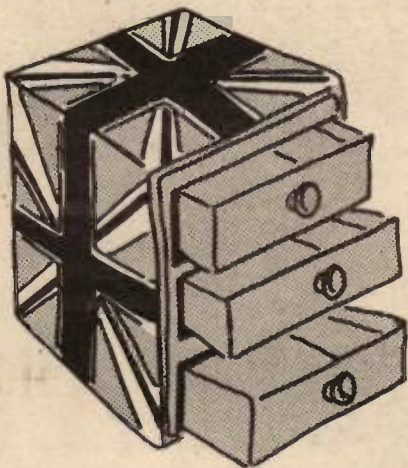
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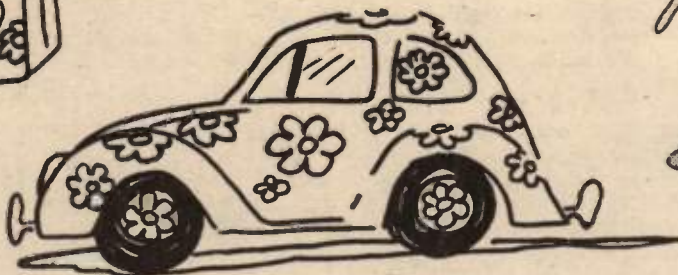
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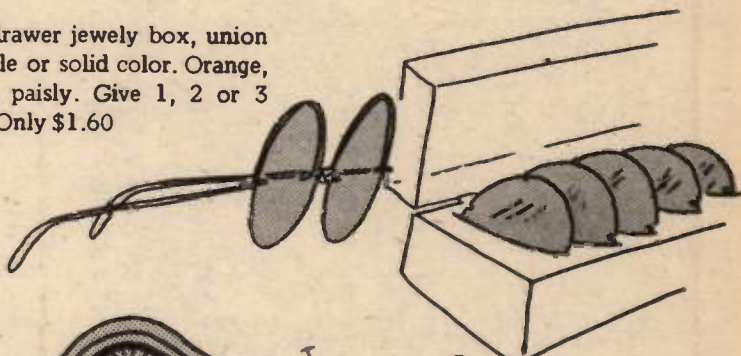
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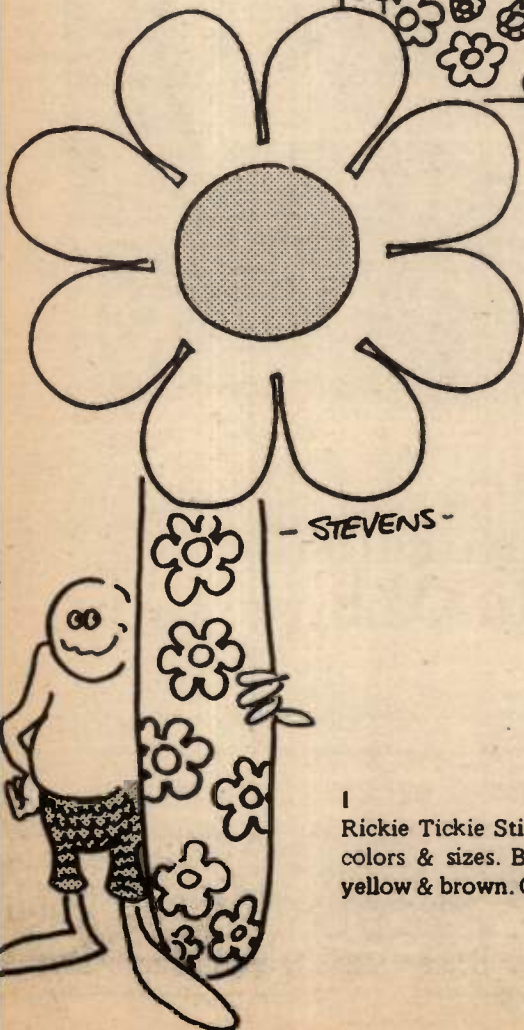
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Lesley and Madeleine)

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ATLANTIS ** (4:58)

TRUDI (2:25)
(With The Jeff Beck Group,
Lesley and Madeleine)

PAMELA JO ** (4:25)

All selections are BMI

Produced by Mickie Most

A Mickie Most Production

Photography: Sid Maurer

*Album design: Donovan and Sid
at the "Cottage", England*

*Harold McNair, flute
Danny Thompson, bass
Tony Carr, drums
Alan Hawkshaw, piano


Recorded in London,
Olympic Studios, May, 1968.

**Recorded in November of 1968 at
American Recording Company, Los
Angeles, with great thanks to RICKI
and of course GABRIEL MEKLER, my
classical friend (be patient).

***Thank you very much LESLEY, GRAHAM
and MIKE. Recorded in London, Olympic
Studios, May, 1968.



Maybe we should have called it
"Donovan's Greatest Hits, Volume Two."

The new Donovan album on 
Produced by Mickie Most. A Mickie Most Production.