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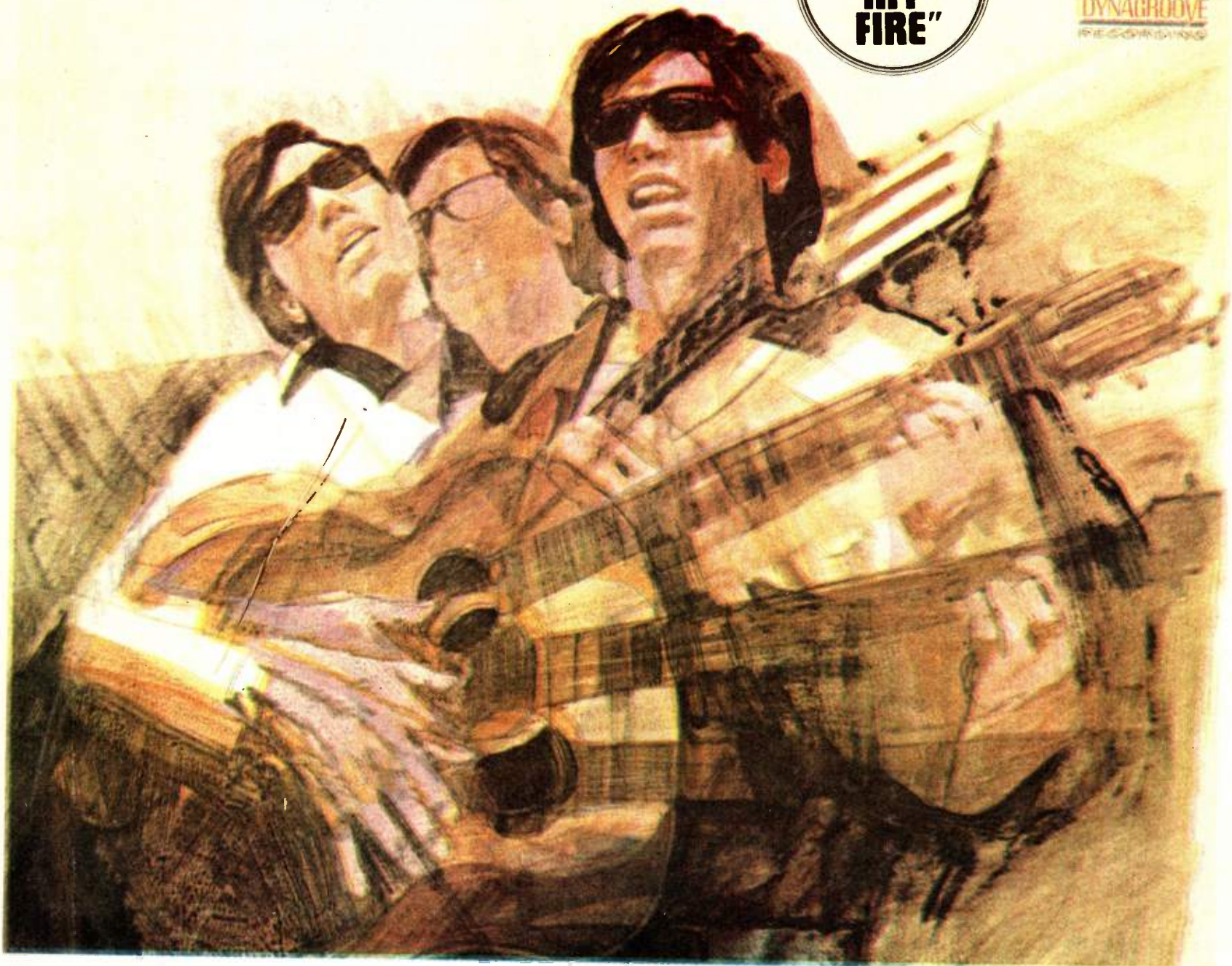
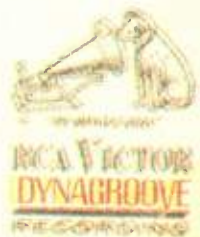
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NUMBER 128

AUGUST 30, 1968

LSP-3957 STEREO

Feliciano!



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Airplane take off—cat and all



Ten thousand dollars is a lot to pay for a season ticket for your favorite basketball team.

But if you're Bobbie Gentry and a real basketball nut what you do to insure you always have a good seat is buy a basketball team. Well actually she hasn't bought a basketball team all by herself, she has gone into it with Andy Williams, Ed Ames, Henry Mancini and Tony Curtis.

The group have gotten together to buy the NBA franchise for the Phoenix Suns. It has been reported that the franchise cost them somewhere in the neighborhood of \$250,000. To promote the team Bobbie will join her partners and play for a few minutes at the opening game of the Suns.

In the meantime Bobbie has a third album, "Local Gentry", which is due for release in a short time. She has also just finished cutting an album with Glen Campbell that she is very excited about. No release date on that album is available at this time.

JOAN BAEZ PICKETED

Pickets greeted Joan Baez when she arrived in Bridgeport, Connecticut, to play a concert on August 18, at the Kennedy Stadium.

The pickets, mostly blue-collar workers from the heavily industrialized community, were protesting her pacifist views on Vietnam and on war in general.

Joan had been booked into the 6,300 seat stadium by the City of Bridgeport as a part of its Summer Arts Festival.

The Jefferson Airplane have managed to fly the Atlantic Ocean. The RCA recording group are currently on their first European concert tour. At present, the Airplane are scheduled to return to the United States September 25 and will tape an "Ed Sullivan" TV'er September 29.

The Airplane left for the continent with an entourage of 28 persons including their favorite light show, Glenn McKay's Headlights. Jorma Kaukonen has taken his cat along.

The first dates on the junket were: Stockholm, Sweden, on August 26 and Copenhagen, Denmark, on August 28. The group held a press conference in London, yesterday, and will play in a midnight show at the International Pop Festival on the Isle of Wight, August 31. On September 2, The Jefferson Airplane will be the first American group ever to give a free concert in London's Hyde Park.

The rest of the tour is as follows: Edinburgh, Scotland, September 3; the Roundhouse, in London, September 6-7; Frankfurt, Germany, September 9; Hamburg, Germany, September 13; and Amsterdam, Holland, September 15. Before returning to the U.S. on the 25th, they will vacation in Europe.

The Airplane's opening performance at the Roundhouse will be filmed by Granada TV and will be shown over the BBC network in late September. They will also tape segments for one or more national TV's while in London.

The Who will be acting as sort of tour guides for the Airplane, paying back the group for having shown them around San Francisco.



GO's pop news round - up

Harpers Bizarre may well be one of the busiest groups around. September 14 they will begin an 11-state tour in the southwest. They have just released a new album, "The Secret Life Of Harpers Bizarre", to follow up their current single "The Battle Of New Orleans".

They have also just finished recording Elmer Bernstein's "I Love You Alice B. Toklas", title song for a new Warner Bros./7 Arts film starring Peter Sellers. They are to do a TV show in March called "The Wonderful World Of Fashion" and have received offers to do a TV special of their own.

The winter will be rather slow for them though. They are only taping the "Red Skelton Show", appearing in Harrah's Club, Lake Tahoe, for the month of December. The first three months of 1969 they will tour the major eastern colleges and universities.

GENE CLARK, former of the Byrds, and Doug Dillard, formerly of

Arthur Brown: movie star

Arthur Brown has been signed for a part, typically, in a horror film, and also to join big pop names for a TV spectacular. The movie, being filmed at the moment in Ireland, is a full-length production in which Brown will have an important role. It is due for national release within the next few months. He is to play the part of a mad giant in a British TV film based on Welsh folklore. Mick Jagger, John Lennon, Donovan and Spencer Davis join Brown in cameo roles. After Brown's November American tour, he joins Jimi Hendrix in a 40-minute spectacular for German television, then returns to London to complete the group's third album.

the Dillards, have been signed to record with A&M Records. A single is expected from them in late August or early September. An album is scheduled for release around September 15.

Clark was responsible for developing The Byrds in 1965 as well as writing many of their hit records. Dillard will share the writing chores with his new partner. Several of their songs will appear on the album.

OVER the past 18 months Bo Gentry and Ritchie Cordell have written or produced records which have sold almost five million copies. Two of their singles "Mony, Mony" and "I Think We're Alone Now" performed by Tommy James have gotten Gold Records. The boys have just signed with Columbia to do their own recording. The label is releasing their first single, "Love Is Here", shortly. In addition there is discussion of them producing records for other artists.

IT IS SELDOM that the first album by a relatively new group sell 2,500 copies, at \$6.95 per copy, before it is even released. But that is precisely what has happened in Los Angeles to a

new album entitled, "Ogdon's Nut Gone Flake" by the Small Faces.

The album has been number one in Britain for the past seven weeks. A Sunset Strip dealer got a hold of the album from England and managed to sell as many as he could get his hands on. The album is packaged in a unique round cover and is set to sell at a suggested price of \$4.79.

A major promotion and advertising campaign is being launched by Immediate Records to introduce the album in the United States market. From all indications the Small Faces album will be a smash here.

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America's favorite matinee idol Frank Zappa (right) trooped into New York with his Mothers Of Invention to play Central Park recently. During his New York stay Zappa, wearing a stunning pair of blue overalls, told me that their last Verve album will be out soon.

Around November the Mothers will release an album on their own label and it will probably be distributed by a West Coast company, but papers aren't yet signed.

The Verve album will be called "Cruising With Ruben & The Jets" with all original songs done in the style of 1950's R'n'B.

"Most of the stuff is real slow and dreamy," Frank said in that droning put-on voice he uses at times.

"You can dance together, hold hands, sweat together. It's real togetherness music. The cover shows a cartoon picture of what we might look like if it was 1950 and Walt Disney drew us.

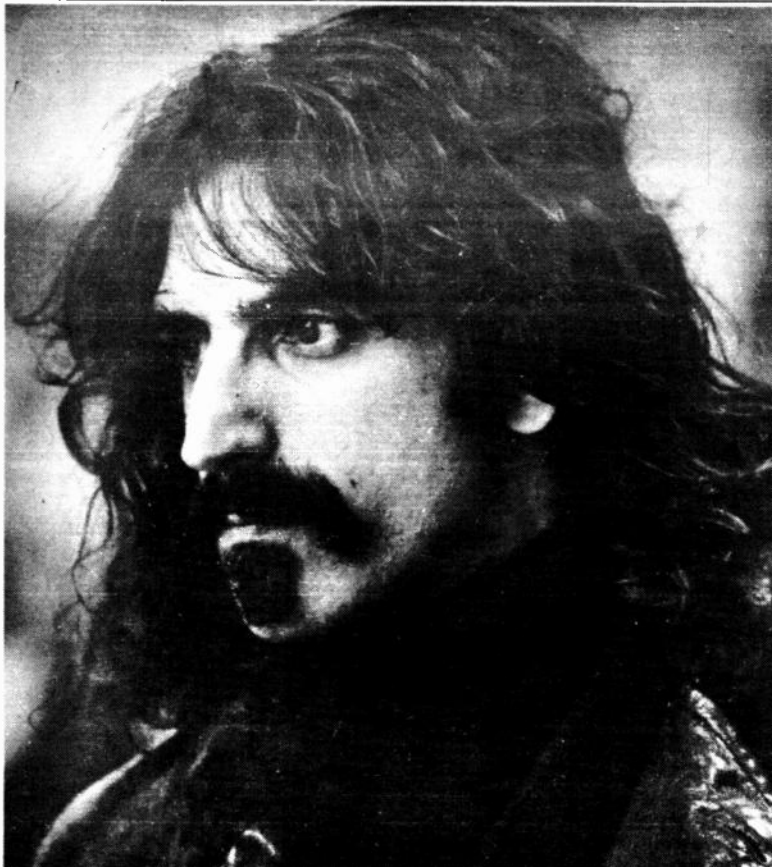
"There's a talk balloon coming out of my mouth asking 'Is this the Mothers Of Invention recording under a different name in a last attempt to get their crummy music on radio?'"

Zappa's new record label will probably be called Bizarre, although Frank may come up with another name. "We're planning to release contemporary serious music on the label and some composers might object to the Bizarre name," he explained.

The label will include some serious composers and musicians Frank has been interested in as well as "some unusual unknown rock 'n' roll-oriented product" and one established group whose record image at this point doesn't match what they do live. "We're not going to do anything ordinary," he explained, "because all the good clean wholesome companies take care of all the ordinaries."

Frank is looking forward to the Mothers' second trip abroad this fall for five weeks. They're set for two concerts at Royal Festival Hall in London and then go to the continent for more concerts. Frank prefers the European audiences to American ones.

As he explained: "Examine some of the things that people say to you after



Zappa plans album on his new label

a concert here and abroad. After our Central Park concert the one thing that most of the people said — besides why did you cut your hair — was how much money did you make tonight?..."

"In Europe when we get done with a show and if I have a chance to talk to any of the kids... they're asking things about politics, philosophical type questions and they seem more aware of what's going on. They tend to conduct an intelligent conversation. Something a little bit more interesting than 'how much money did you make?'"

For those of you who can't bear not knowing how much the Mothers make, Frank said that each member of the group receives a \$200 advance each week and every four months any

money that's left over after all expenses are paid is divided among them.

And if you're really worried that Frank cut his hair, don't be. When the weather is hot he just ties it back. What Mother that you know would be seen with short hair? It just wouldn't be American.

Speaking of hair brings to mind Jimi Hendrix and his electric hair. The Hendrix Experience coupled with Big Brother & The Holding Company sold out the Singer Bowl last week — 17,102 seats and 900 tickets for standing room gone making for a gross of \$86,800... Jim Pike of the Lettermen, who had to cancel out of their Century-Plaza date in Los Angeles last month because of an injury to his throat, is well and able to make their Holiday House, Pittsburgh, booking this month... Bobbi Martin, who has "Harper Valley P.T.A." on United Artist, is performing in Aruba in the Caribbean... The all-American family, the Cowsills, move to California.

A NEW FACE ON THE SCENE...

With his youthful good looks and friendly personality Jonah Jones is certain to catch on when his first Decca single, "My Father" is released shortly.

The young English singer should set a lot of female hearts fluttering and he'll soon have American fans as well as adoring ones in his native England and on the continent.

All this will make him quite happy for as he told GO: "I really do treasure the fans. I answer my fan mail and think that this is very important to do. It takes time but it's well worth the effort."

Dividing his time between his London and New York apartments, Jonah has a hectic schedule. He'll be doing several weeks of TV and personal appearances in Britain this month before returning to the U.S. to visit eight major cities to promote "My Father".

Of the record he told GO: "It's a song about a boy who admires his father and wants to be like his father. It's a big change from the usual run-of-the-mill pop songs. When I heard it, I knew I had to do it. I've

HOW NOT TO RUN A POP FESTIVAL

All of the weaknesses in the Newport Pop Festival, held recently in Southern California and there were many, can be put basically into two categories. One, the lack of imagination and creativity in the choice of artists; and second, the obvious and overt commercialism of the entire enterprise. These faults by far outweighed the many problems caused by having the festival in Orange County — where they're just beginning to accept Elvis Presley — to begin with.

No one should have been surprised that the festival was what it was — let's face it, any event that headlines Tiny Tim is telling you exactly where it's at. This is not to disparage Tiny Tim, but he's a novelty act and a pop festival's main reason for being has to be to present the best music available. Anything less than that is not a festival, but a series of concerts designed to bring in the biggest gate possible.

There were some fine names performing in Costa Mesa, which was where the event actually took place, even the name of the festival was a hype. The Chambers Brothers, Canned Heat and The James Cotton Blues Band were the hits on Saturday; while on Sunday, Country Joe, Quicksilver Messenger Service and the Grateful Dead were the best received. But it wasn't until 7:00 Sunday night, one hour after the festival was to have been over, that it first became a "Festival". That was when Eric Burdon came on with his new Animals making their first public appearance.

It all began to happen when Burdon was in the middle of his song about that other pop festival — the one that was everything that this one wasn't and hadn't even tried to be except in the publicity and advertising. Suddenly things began to happen that would never happen again, at least not in just that way. A bikini-clad girl jumped up on the stage and began to dance with Burdon; other girls followed; Burdon poured a can of beer over his head to cool himself off; the crowd came to life and began to press in on the bandstand, knocking down a chain-link fence that had been used to make a press section. During "Sky Pilot" Burdon had a mock fight on stage with guitarist Andy Sommers and organist Zoot Money, who were wearing Nazi helmets. It was a happening and people talked about it for days. That's the kind of thing that makes a festival.

There were no discoveries made at the Newport Pop Festival. No new groups that everybody left talking about. That's another thing that makes a festival. There were the Illinois Speed Press, Things To Come and Alice Cooper, but the first two had been appearing in L.A. enough that most people had heard them, and the Cooper group opened the festival, when things were in such turmoil that no one was really listening anyway.

They played it safe by using name groups and sticking the few unknowns as the opening acts, when the place was

By

PHIL FLAMM

half full. There are a lot of really good groups around that haven't been heard by a lot of people, that could have been discoveries if someone had been willing to take a chance. But they played it safe, after all, unknown groups don't draw crowds, no matter how good they are.

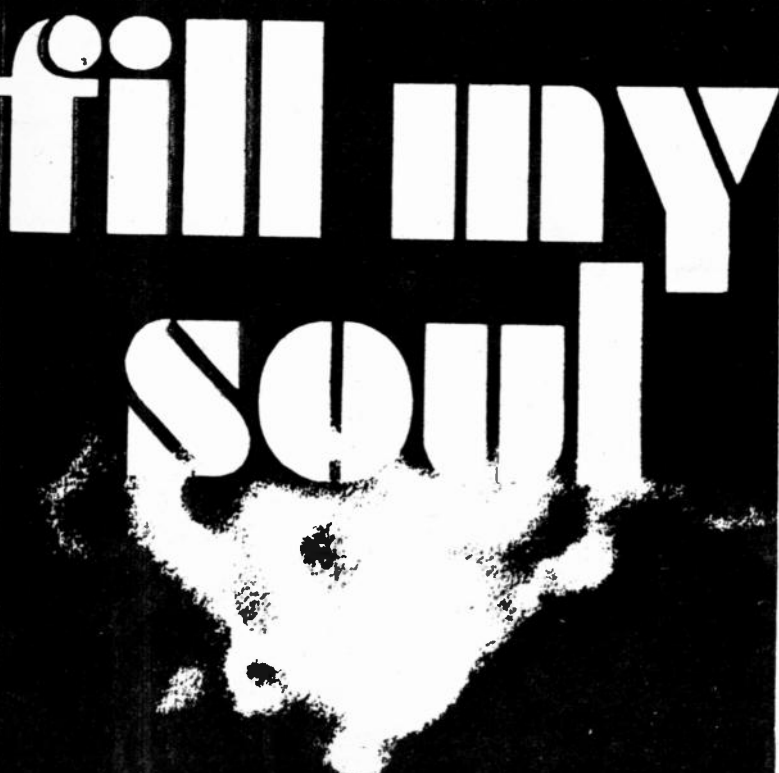
That making money was the main thing was very apparent in the kinds of food concessions that were there. There were about a half dozen hot dog stands where you could get a rubbery frank for \$.35 and a warm coke for a quarter. There was a stand that was selling delicious fruit juices for 1 forget how much, and oatmeal cookies for \$.15 a piece. Can you believe that, \$.15 for one cookie! And there was a Mexican stand that I didn't even bother to go near. Another nice touch was that they wouldn't let anyone bring soda onto the grounds, even though they ran out of the day's supply about midway through the first day. After all, if they had let you bring in your drinks, they wouldn't have been able to scalp you for that last quarter.

It's sad that the whole thing happened, because a pop festival can be a very groovy thing and this one wasn't. It's sad, too, that some pretty hip people got themselves involved with it.

All in all, my main complaint against the Newport Pop Festival is that the paying customers were treated like the dirt they were forced to sit on. Is that any way to run a Pop Festival? NO!!!

SCENE

by
Loraine Alterman



THE POP EXPLOSION

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GO

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GO Publishing Co., Inc.,
35 West 56th Street
New York, N.Y. 10019
Phone 212-765-9640

No. 128

August 30, 1968

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Printed for and published weekly by GO Publishing

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LONDON REPORT

By
RICHARD GREEN

Perhaps the most incredible rumor currently circulating in London is that Bill Wyman is to leave the Rolling Stones and his replacement will be — Eric Clapton!

Nobody knows who started it, but both Wyman and Clapton have laughed it off as being part of the silly season's crop.

Gaining more ground is the rumor that Vince Melouney and Colin Petersen are parting from the Bee Gees for the Gibb brothers to continue alone backed by an orchestra.

Manager Bob Stigwood says there is not an element of truth in that either, though many pop people choose to believe it.

THE INVASION of England's shores by American stars goes on, with the latest list of names due for arrival including Canned Heat, Mitch Ryder and Sly and the Family Stone.

Canned Heat, who are being heavily tipped for big British things, arrive on September 3 for a month-long club and ballroom tour with some TV and radio dates added. During their stay, they break off for five days in Germany.

The group are making plans to record tracks for a new album in London.

Mitch Ryder and his revue fly in on September 5 for promoter Brian Morrison and stay for a 16-day long tour. Sly and the Family Stone will spend September 28 to October 19 in Britain for TV and club work.

THE BOX TOPS, who were to have toured England during September, have withdrawn from the deal. They now arrive on November 15 and stay for three weeks. Another cancelled visit is that of Ohio Express who were scheduled for next month. Promoter Danny Betesh said the time factor prevented the setting-up of a reasonable list of venues. He now hopes to bring the group in towards the end of the year — probably late November or early December.

September's list of visitors also includes Doors who are being lined up for a series of concerts with Jefferson Airplane during the first week of the month. Fifth Dimension have ten days of promotional work lined up beginning September 12 and the Mothers Of Invention play two concerts at London's Royal Festival Hall on October 25.

JOHN MAYALL returns to America at the beginning of September for a month-long tour. He is also writing songs based on his recent West Coast experiences which will make up his next album.

Donovan opens his American tour at San Francisco's Civic Auditorium on September 27, then plays four days at the Hollywood Bowl.

He will also visit Chicago on October 11, plus New Orleans (17), Houston (18) and, in Canada, Ottawa (22), Montreal (23) and Toronto (24).

On October 25, the singer plays Carnegie Hall and guests on "Hollywood Palace" on November 1. The tour ends in San Diego two days later.



Joe O'Brien

Jack Spector

Harry Harrison

Gary Stevens

Dean Anthony

Dan Daniel

WMCA Fabulous 57 Survey

for week of
AUGUST 29 — SEPTEMBER 4

WMCA good guys

1. *†PEOPLE GOT TO BE FREE - The Rascals
2. SUNSHINE OF YOUR LOVE - The Cream
3. ††LIGHT MY FIRE - Jose Feliciano
4. BROWN EYED WOMAN - Bill Medley
5. TURN AROUND, LOOK AT ME - Vogues
6. *†YOU'RE ALL I NEED - Marvin & Tammi
7. ††BORN TO BE WILD - Steppenwolf
8. LOVE MAKES A WOMAN - Barbara Acklin
9. STAY IN MY CORNER - The Dells
10. *†HOUSE THAT JACK BUILT - Aretha Franklin
11. GIRL WATCHER - O'Kaysions
12. CAN'T STOP DANCING - Archie Bell & Drells
13. *†HARPER VALLEY PTA - Jeannie C. Riley
14. ††CLASSICAL GAS - Mason Williams
15. STONED SOUL PICNIC - Fifth Dimension
16. ††LISTEN HERE - Eddie Harris
17. 1-2-3 RED LIGHT - 1910 Fruit Gum Co.
18. *FOOL ON THE HILL - Sergio Mendes & Brasil '66
19. SLIP AWAY - Clarence Carter
20. AND SUDDENLY - Cherry People
21. †HELLO I LOVE YOU - The Doors
22. †MR. BUSINESSMAN - Ray Stevens
23. DOWN ON ME - Big Brother & The Holding Co.
24. IF LOVE IS IN YOUR HEART - Friend & Lover
25. *†STREET FIGHTING MAN - Rolling Stones
26. The Center Of The Mind - The Amboy Dukes
27. Do It Again - The Beach Boys
28. Give A Damn - Spanky & Our Gang
29. ††Soul Limbo - Booker T & MG's
30. My Way Of Life - Frank Sinatra
31. Barefoot In Baltimore - Strawberry Alarm Clock
32. ††Naturally Stoned - Avant Garde
33. Who's Gonna Love Me - Dionne Warwick
34. *†Poor Baby - Cowsills
35. ††On The Road Again - Canned Heat
36. Sealed With A Kiss - Gary Lewis
37. ††Hush - Deep Purple
38. Midnight Confessions - Grass Roots
39. I Can't Dance - Martha & Vandellas
40. To Wait For Love - Herb Alpert
41. Keep The One You Got - Joe Tex
42. Cinnamon - Derek
43. My Special Angel - Vogues
44. Fire - Crazy World Of Arthur Brown
45. Do You Wanna Dance - Love Society
46. Gotta Get A Message To You - Bee Gees
47. Lovin' Feelin'/Soul & Inspiration - Vivian Reed
48. I Never Found A Girl - Eddie Floyd
49. That Kind Of Woman - Merrilee Rush
50. Mission Impossible/Norwegian Wood - Alan Copeland
51. San Francisco Girl - Fever Tree
52. Indian Reservation - Don Fardon
53. The Weight - Jackie DeShannon
54. Ice In The Sun - Status Quo
55. Time Has Come Today - Chambers Bros.
56. Chained - Marvin Gaye
57. I Can See A Light - Good Earth

SURE SHOT

*Hey Jude - Beatles

LONG SHOT

Oh Lord, Why Lord - Los Pop Tops

* Heard First on WMCA

† Former Sure Shot

†† Former Long Shot



Watch It Soar!
The
Dave Clark
Five



Country Joe sets the record straight

"It's boring, dirty and crowded." That's how Country Joe (MacDonald) described New York, where he had an exclusive interview with GO.

Country Joe & The Fish base their operations out of the Bay area of San Francisco and were in New York last week to play at the Central Park Music Festival. They had just come from the Newport Pop Festival in California.

There will soon be a total of four Country Joe & The Fish albums out on Vanguard Records, according to Joe, who said that they will begin recording the new LP soon and that it should be out in late November or in December.

Country Joe said that he considers the record to stand as a separate art form and that Vanguard gives plenty of creative freedom: "Vanguard is fine for us. People who make records should feel free to put anything on it they want, and any sound they want."



"Performing has a visual aspect that is totally absent in recording. You try to work around it."

"Take this into consideration. You've got to embellish when recording. The music has to be together, it has to be in tune, and it has to be interesting."

When asked if he saw any particular direction the group's music is heading, Country Joe said: "I think there is but I don't know how to describe it. It's becoming more of a professional American pop music. Whatever that is. It includes: soul, pop, blues, swing, and the whole bit."

Country Joe & The Fish are now resting for three weeks before they leave for a September tour of Scandinavian concert dates. When they return to the U.S. in November they will play a month-long series of concerts on the East Coast.

Country Joe says that he likes one nighters and one set per night gigs because "you can really use up all your energy in just one shot, rather than having to save it".



Capitol calls Don Partridge one of England's top new groups. Which is interesting considering Don is only one man. He has, however, reached the top ten on England's charts and is about to make his musical debut in America via Capitol Records.

Don is referred to as being one of England's top buskers. A busker is one who regularly busks the many various queues throughout England. We are told that a "busker" is a troubadour, minstrel, singer, entertainer or performer; a "queue" is a line, group or gathering of people generally waiting for cinema or theatre tickets.

At any rate Don is a street singer and seems to make a fair living at it. His act includes mostly original songs and as Don says: "I play drums, kazoo, banjo, mouth organ, tambourine - and

One man group

pretty much the silly fool."

He was discovered early one morning performing for shoppers in London when EMI Records' Don Paul spotted him and asked to hear some of the songs he had written. Almost on the spot it was decided that he should record one of his compositions, "Rosie". Within a few weeks it shot onto the top ten of the English Charts.

Since then Don's fans in the Leicester Square section of London have had to do without him. For he is now enmeshed in a world of managers, contracts, agents and a whole new scene which is very different from the one he knew.

MANDALA SLAM CANADIAN SCENE

"There is no record industry in Canada," told GO. Dominic Troiano, leader of the Mandala, then he added: "Really it's so small, it's almost non-existent." This is somewhat surprising when you learn that there are dozens of clubs in Toronto and more than enough good groups to fill them. "No one up there expects to record. And if you do record and do something different, none of the radio stations will play it."

Because of the lack of an industry and unadventurous broadcasting media most Canadian groups concentrate on their stage performance. Roy Kenner, lead singer, said: "I was really shocked by the poor quality of live performances by a lot of groups in the States. In Canada, even groups who aren't making any money buy their own P.A. systems and stage lighting. They really give you a show for your money."

The Mandala cut two singles in Canada, the first was never released in the States and the second got some play, but didn't go over. The second, "Give And Take", was a total disaster as far as the group are concerned. They explained: "Our producer at that time told us to do that song, that way. He swore that it would be a hit. We didn't even like it. It went nowhere, not even in Canada where 30,000 copies is a hit."

All that seems to be in the past for the Mandala now. They have just finished a successful cross-country tour here and signed with Atlantic Records this past April. They're really hipped on Atlantic, who have produced "The Soul Crusade" for them and taken the group in hand. "They're great people to work for. They don't say, 'Okay you've got the studio for two hours and we're going to turn out a hit record.' And they listen to you, find out what you want to do," said Dom.

The Mandala are still a live group - to appreciate them, you have to see them perform. Roy Kenner will jump on stage and yell: "For those of you who missed services on Sunday morning... we shall attempt... here tonight... to have our own little prayer meeting."

Don't let the evangelist business put you off. As Whitney Glan, their drummer, put it: "We aren't preaching to people, we're trying to get them involved." And they do just that. They have people come on the stage with them and dance or just clap. In short the audience is as much a part of the act as the group.

So if you have an opportunity to see the Mandala, leave your inhibitions at home and warm up your "Amen's."

DON LANGDON



"I'll never be a gigantic force in the music business. I'm content with being an island."... that's how Jake Holmes - a thin, intense, 26-year-old song writer and performer - describes himself.

This "island" business is probably the reason Jake is where he is in the music business today. "I've always been ahead of the trends. Once you're ahead of the trends you stay ahead," Jake said. A good example of this is the electric folk group he formed with Tim Rose about four or five years ago. They were a first - but people just weren't ready for them.

Jake talked about his latest album, "A Letter To Katherine December". First he explained the title: "It's actually a letter to someone who was named Katherine. December wasn't her last name, it was her time." Then he went on to talk about "Katherine December" as compared with his first album, "The Above Ground Sound Of Jake Holmes." "Above Ground" was like a home movie. The latest one, he feels, is much better produced and gives him a chance to say a lot more.

Intelligent and articulate, Jake shoots short, rapid-fire bursts of ideas at you. He claims that there are very few good places for him to perform, but that the best scene right now are college concerts. "It's suprising, but you can come across well on TV if it is set up right." One such occasion for Jake was his first appearance on the "Tonight" show. That was also his first national exposure. After that he did the "Clay Cole Show" a number of times.

Now there's NO 'sound of music'

British singer/comedian Jonathan King has found it necessary to soundproof his new \$50,000 house near Hyde Park, London.

King is involved with record production and experimentation with electronic sounds. Rather than disturb actor Kenneth More, who lives next door, King is having his entire house soundproofed.

Jonathan has just released a satirical record entitled, "A Message To The Presidential Candidates". On the London label, the deck is said to cast considerable doubt on the entire Presidential race scene. King's last hit in the United States was "Everyone's Gone To The Moon".

Jonathan has been hosting his own controversial discussion show over ATV in London, since graduating from Cambridge University a year ago. He is currently negotiating for a similar show to be broadcast in the United States and Canada.

King has recently been appointed to an executive position with Decca Records, Ltd. of Britain, where he will focus his attention on record production. He previously produced "Good News Day" by the Hedgehoppers Anonymous. He also wrote, arranged and produced his own current "Message To The Presidential Candidates".



"I did meet some of these people initially through my brother. But I wouldn't say I got the job because of him." This may sound a little defensive, but Eddie Simon really doesn't feel that way. His brother is Paul Simon of Simon & Garfunkel and for Eddie there is a strong dichotomy between the personality and his brother.

"Paul and I wrestle together, then I see that his Forest Hills concert is sold out. Every once in awhile I stop and think, 'Hey, my brother is a famous guy.'"

The job that Eddie landed is with the A&R staff of Decca Records. Decca explains his duties this way: "Simon's primary A&R duties will encompass all phases of today's contemporary music scene through the screening of masters, and the discovery and grooming of new young talent to be released on the label. He will also be assigned as a producer for several acts already on the Decca roster."

Being a producer is the most exciting of his duties, Eddie feels. We asked him to explain what a producer does and what he would like to do as a producer. "First," Eddie said, "a producer is there to interpret what the artist has to say and how it can best be put on a record. A producer is able to that because while he is involved he is just a half step back and able to be more objective than the artist."

"As a producer I want to make the cleanest sound possible, so that you are able to enjoy the record as a whole or just one part of it if you want to. The most important thing in any work of art is consistency."

Eddie is a recent graduate of Queens College and has a degree in music. He has been involved in the music business one way or another for some time. He has worked as a performer himself and produced demonstration records before he got this job with Decca.

GO's charts and reviews

TOP 60 SINGLES

1. LIGHT MY FIRE JOSE FELICIANO - RCA
2. People Got To Be Free Rascals - Atlantic
3. Born To Be Wild Steppenwolf - Dunhill
4. 1-2-3 Red Light 1910 Fruit Gum Co. - Buddah
5. Sunshine Of Your Love Cream - Atco
6. Hello, I Love You Doors - Elektra
7. Mr. Businessman Ray Stevens - Monument
8. Do It Again Beach Boys - Capitol
9. Classical Gas Mason Williams - Warner Bros./7 Arts
10. The Fool On The Hill Sergio Mendes & Brasil '66 - A&M
11. Love Makes A Woman Barbara Acklin - Brunswick
12. Hush Deep Purple - Tetragrammaton
13. Don't Give Up Petula Clark - Warner Bros./7 Arts
14. Magic Bus The Who - Decca
15. The House That Jack Built Aretha Franklin - Atlantic
16. Down At Lulu's Ohio Express - Buddah
17. Journey To The Center Of The Mind Amboy Dukes - Mainstream
18. Alice Long Boyce & Hart - Warner Bros./7 Arts
19. Dream A Little Dream Of Me Mama Cass - Dunhill
20. I've Gotta Get A Message To You Bee Gees - Atco
21. I Get The Sweetest Feeling Jackie Wilson - Brunswick
22. And Suddenly Cherry People - Heritage
23. You're All I Need To Get By Marvin & Tammi - Tamla
24. Slip Away Clarence Carter - Atlantic
25. Halfway To Paradise Bobby Vinton - Epic
26. Hurdy Gurdy Man Donovan - Epic
27. I Can't Stop Dancing Archie Bell & Drells - Atlantic
28. Girl's Don't Do What The Boys Do Betty Wright - Alston
29. Turn Around, Look At Me Vogues - Reprise
30. Jumpin' Jack Flash Rolling Stones - London
31. Sky Pilot Eric Burdon & Animals - London
32. Soul Limbo Booker T. & MG's - Stax
33. The Horse Cliff Nobles - Phil L.A.
34. The Eyes Of A New York Woman B.J. Thomas - Scepter
35. You Met Your Match Stevie Wonder - Tamla
36. Autumn Of My Life Bobby Goldsboro - United Artists
37. I Say A Little Prayer Aretha Franklin - Atlantic
38. Tuesday Afternoon Moody Blues - Deram
39. I've Never Found A Girl Eddie Floyd - Stax
40. Mr. Bojangles Jerry Jeff Walker - Atlantic
41. Lover's Holiday Peggy Scott & JoJo Benson - International
42. Special Occasion Smokey Robinson & Miracles - Tamla
43. Dreams Of The Everyday Housewife Glen Campbell - Capitol
44. Understanding Ray Charles - ABC
45. Hitch It To The Horse Johnny C. - Phil L.A.
46. Give A Damn Spanky & Our Gang - Mercury
47. Can't You Find Another Way Sam & Dave - Atlantic
48. Keep The Oze You Got Joe Tex - Dial
49. Brown Eyes Woman Bill Medley - MGM
50. Morning Dew Lulu - Epic
51. Listen Here Eddie Harris - Atlantic
52. I Can't Dance To That Music Martha Reeves & Vandellas - Gordy
53. Hip City, Pt. 2 Jr. Walker & All Stars - Soul
54. Girl Watcher O'Kaysions - ABC
55. Cry, Cry, Cry James Brown - King
56. On The Road Again Canned Heat - Liberty
57. Harper Valley PTA Jeannie C. Riley - Plantation
58. I Wish It Would Rain Gladys Knight & Pips - Soul
59. Six Man Band Association - Warner Bros./7 Arts
60. Don't Change Your Love Five Steps & Cubie - Curtom

TOP 20 ALBUMS

1. WHEELS OF FIRE CREAM - ATCO
2. Time Peace/Greatest Hits Rascals - Atlantic
3. Aretha Now Aretha Franklin - Atlantic
4. Waiting For The Sun Doors - Elektra
5. The Beat Of The Brass Herb Alpert & Tijuana Brass - A&M
6. Disraeli Gears Cream - Atco
7. The Graduate Soundtrack - Columbia
8. Realization Johnny Rivers - Imperial
9. Bookends Simon & Garfunkel - Columbia
10. Feliciano! Jose Feliciano - RCA
11. Steppenwolf Steppenwolf - Dunhill
12. Are You Experienced Jimi Hendrix Experience - Reprise
13. Wish It Would Rain Temptations - Gordy
14. Look Around Sergio Mendes & Brasil '66 - A&M
15. Lady Soul Aretha Franklin - Atlantic
16. Parsley, Sage, Rosemary & Thyme Simon & Garfunkel - Columbia
17. Promise Of A Future Hugh Masekela - Uni
18. Honey Bobby Goldsboro - United Artists
19. At Folsom Prison Johnny Cash - Columbia
20. Doors Doors - Elektra



In the summer of 1967 four young, Canadian musicians joined forces to make music. They chose a rather odd spot to do it in though - a deserted warehouse in the Yorkville section of Toronto. And it almost worked.

There was an essential ingredient missing however. Then they were joined by Luke Gibson, he seemed to bring the group together. They became the Kensington Market.

Individually they are, Keith McKie, lead vocal and guitar; Luke Gibson, lead vocal, guitar and harmonica; Gene Martynec, lead guitar and keyboard; Alex Darou, bass; and Jimmy Watson, drums and sitar.

When they felt certain they had all the necessary ingredients, the Market made their debut at the Mariposa Folk Festival, in Canada, and were enthusiastically received. After that they played all over Canada gathering fans wherever they played. They composed and performed the score to a film for the National Film Board, "The Ernie Game".

The Market's New York people decided, in March of this year, that the boys needed an all-out audition. The group were brought into the Bitter End and performed their own material for representatives of nine major record companies. Almost all of them made offers, but in the end the Kensington Market signed with Warner Bros./7 Arts.



BEHOLD & SEE by THE ULTIMATE SPINACH (MGM). The Spinach should be the latest "underground" group to surface. Next thing you know they'll have a single out. This is their most commercial venture to date. Among the cuts we liked were, "Jazz Thing" and "Fifth Horseman Of The Apocalypse". A good album from the Ultimate Spinach.

A SAUCERFUL OF SECRETS by PINK FLOYD (Tower). This album is characterized by a unique sameness of sound. In keeping with the way things are going the title song is very electronic and nearly 12 minutes long. The group have considerable potential which has not been fulfilled on this album.

NASHVILLE by IAN & SYLVIA (Vanguard). Without a doubt Ian & Sylvia are one of the best folk duos around and, shamefully, one of the most under-rated as well. This new album is produced by Ian, all arrangements are by he and Sylvia and with the exception of two cuts by Bob Dylan and one by their guitarist David Rea, all were written by Mr. & Mrs. Tyson. Fans of fine folk music should pick this one up.

CHEAP THRILLS by BIG BROTHER & THE HOLDING COMPANY (Columbia). One of the gratifying things about this album is that the group have pulled themselves together instrumentally. Previously they always seemed a bit mediocre. The singing of Janis Joplin, of course, has always been together. You must hear Janis do "I Need A Man To Love" and "Piece Of My Heart", they may well be two of the most exciting numbers around.

UNCLE BILL SOCKS IT TO YA by UNCLE BILL (Dot). A boon to all W.C. Fields buffs, Uncle Bill looks and sounds remarkably like the late Fields. On his first outing here Uncle Bill does such favorites as "Bottle Of Wine" and "The Ballad Of Bonnie & Clyde." The funniest part of the album are the Fieldsian asides that are sprinkled through each cut.

BARE WIRE by JOHN MAYALL'S BLUES BREAKERS (London). It is always surprising to hear an Englishman who sounds like he has spent the greater part of his life on Chicago's South Side learning how to sing the blues. That's exactly how Mayall sounds on this album. Along with his singing there is good back up work by the band and some unusual touches, such as the use of a violin. All numbers on the album were written by John or his guitarist Nick Taylor.

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY OPEN by JULIE DRISCOLL, BRIAN AUGER & THE TRINITY (Atco). The highlights of the album are Brian Auger's organ playing, which combines jazz and pop, and Julie Driscoll's great blues singing. The album has both instrumentals and vocals, all and all a fine collection.

A MOVING SINGLE

Morning Dew by Lulu (Epic). The little girl with one name and a big voice does a moving job on this beautiful, subtle anti-war statement by Tim Rose. Harper Valley P.T.A. by Bobbi Martin (United Artists). Bobbi sockin' it to ya with some great lyrics by Tom Hall. Hypocrites beware this one will really rankle you.

TOP FIFTY

The Choice by The O'Jays (Bell). The Choice is a hard driving R&B number with fine vocal work by the group. Yes, I Need Someone by Eire Apparent (Buddah). There is some fine guitar work on this unique disc produced by Jimi Hendrix. A very good first outing for the boys. Lonely Eyes by Dean Randolph (ABC). This is a good commercial ballad with a beat that might just get good play. Bo Diddley, Pt. 1 by Art Neville (Sansu). There seems to be a growing movement to revive old rock, if the trend continues this one should make it. Louie, Louie by Honey Ltd. (LHI). Here again we have another revival of a golden oldie, this time with a new arrangement and introduction by Lee Hazlewood. He's Got The Knack by Graffiti (ABC). There is definitely a good chance for this new instrumental. She's A Woman by Bob Atkins (Epic). The lyrics on this disc are not exceptional, but Bob is the possessor of a good voice. Sally Had A Party by Flavor

(Columbia). The kids should dig this one for dancing. The Right To Cry by Lynne Randell (ABC). This is a soulful ballad by a girl with a fine voice. You Got The Love by Professor Morrison's Lollipop (White Whale). This is a slick, commercial deck that could do well. Fields Of People by Ars Nova (Elektra). An interesting baroque sound from this group. Make Your Own Kind Of Music by The Will-O-Bees (SGC). A pretty plea for individuality and doing your own thing. I'm Living Here by Sagittarius (Columbia). There is a familiar story line to the lyrics on this one, but it's a good sound.

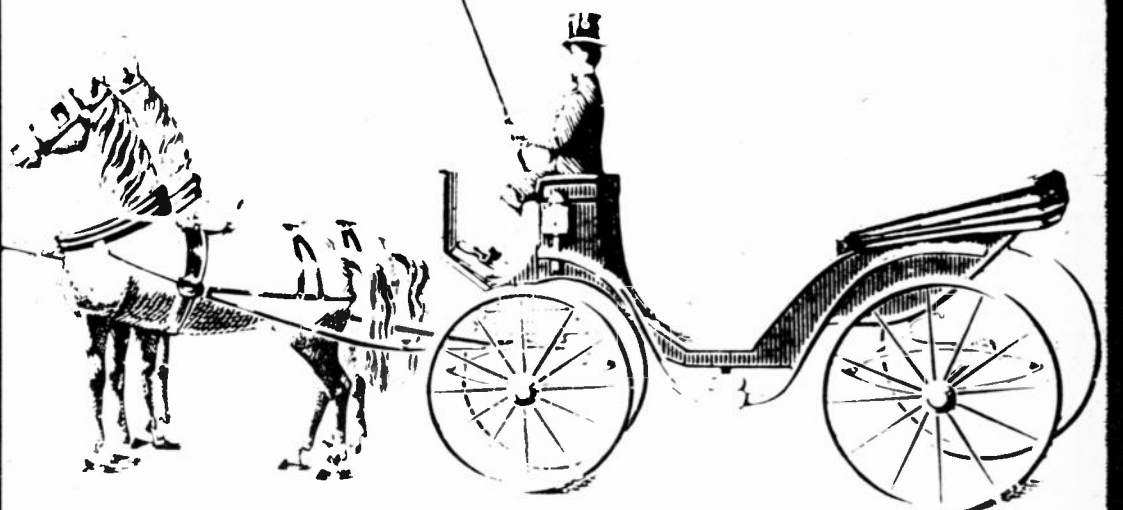
OUTSIDE CHANCES

The B.B. Jones by B.B. King (Bluesway). A funky sound by B.B. from the soundtrack of "I or The Love Of Ivy". Time Has Come Today by The Chambers Bros. (Columbia). The wild and woolly Chambers have come up with a winner. The record moves and there is social comment as icing on the cake. Waitin' Around To Die by Townes Van Zandt (Poppy). Ramblin' blues thing with a slightly commercial flavor. You're A Dream Maker by Barbara Lewis (Atlantic). Barbara is a girl with a really fine voice and she has a good album here with lush musical backing.

ANGELA MARIE

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The Coachmen



ROULETTE

Terry Knight — then and now

Recently on NBC-TV's "Tonight Show", Ed Sullivan revealed to millions of viewers his secret of discovering new stars in show business: "I spot a star with real potential by observing the reaction from (his) audiences. I found the Beatles when I arrived at London Airport and saw hundreds of screaming youngsters waving at four mop-headed boys whom I'd never before heard of... I signed them for their first appearance on my show right on the spot. I can also tell when someone is destined to become a great star by watching the steady progress of his career. I've had several guests appear on my show time and time again although they've never had that really big break in the business — the ones who continue steadily, year after year, without fading out of sight. They're the real pros!"

Referring to Sullivan's unblemished 20 year record, when speaking of the "real pros" you can't help but come across the name of a young performer who has withstood the test of time and whose career has progressed as regularly as summer follows spring... Terry Knight.

Knight is one of those few (very few) performers who somehow manage to stay in the spotlight year after year without having that "really big" break in their career. Once one of Detroit's most popular (and youngest) night-time disc jockeys, thousands of loyal teenagers cried openly when Terry announce his resignation from CKLW to enter the pop music business.

"I had just had it up to here," says Terry. "I began to realize that radio was no longer the close friend to the listener that it once was. There seemed to be no personality left — no identity."

After several false starts with big promises from businessmen who later backed out, Terry decided to go it on his own. For a year he covered the country, singing his own folk-songs, working where there was work, eating where there was food, sleeping where there was a roof.

"Those were the best months of my life," Terry says. "I wouldn't trade that experience for anything. I learned to take care of myself, to face problems as they came. I never could have survived in New York without that experience. New York City will eat you alive if you're not strong enough to face it on your own terms. I know — I've seen it happen too many times!"

But over the years Terry had amassed a huge debt and, after little work and less money, he returned to Michigan where it had all started. He worked again as a disc jockey: "That really brought me down," he says. "I knew I had no business being back on the air — but I thought if I could make enough money to pay off the creditors I could make a fresh start."

A few months later a fellow dee-jay asked Terry to listen to a local group called the Jazzmasters causing quite a sensation around town.

"I can't tell you how I loathed the thought of hearing another local group... I don't know, maybe it was professional jealousy. So many of the local kids were in groups and most of them were just awful. Well, I couldn't believe it when I finally went to hear them. They were great — just great! The very next day I called a meeting and asked them if they'd like to form a totally new group. That was the birth of The Pack."



Terry Knight is fast approaching a new cornerstone in his career that will take in TV and films as well as recording, writing and publishing.

Already, he has written two songs for a top star and plans to work with him producing new artists.

Terry, who is negotiating a contract to write and sing commercials, is also considering a new movie offer following the success of "The Incident".

START LOOKING AT THE FUNNY SIDE OF LIFE

"When I first came to New York I thought I was some sort of sophisticated sex symbol." This is a little suprising coming from Donna Jean Young a comedienne whose hallmark is disarmingly frank naivete. She felt this way about her image because she had been voted prettiest girl in her class and had taken third place in a beauty contest.

After a short time in New York she found herself uncomfortable as a pseudo-sophisticate "I found that I was using big words improperly and I never knew what kind of a cocktail to order," Donna told us. So she decided to just be herself, Donna Jean Young from East McKeesport, Pennsylvania.

Her decision was a break for all concerned, since she is not the fashion model type, but a very pretty, very feminine, very, very funny girl. What she found also was that even sophisticated New York could find what goes on in a small town funny.

East McKeesport is the brunt of Donna's humor and the town itself may not be as funny as Donna sees, but it's how she views it that counts. One of the lines about her home town that more or less typifies Donna's approach is: "East McKeesport is so conservative that you can't buy a brassiere without a prescription."

It was lines like this that put Donna on such shows as, "Operation Entertainment", "The Jonathan Winters Show", the "Dean Martin Show", "Joey Bishop Show" and 40 "Merv Griffin Shows".

How did the citizens of East McKeesport take to all this good natured ribbing? Very well it seems since her Epic album "Donna Jean Young - Live From East McKeesport" was recorded there in the high school auditorium. The whole town turned out from the Mayor to the Hilltop Pensioners Club and they all loved her.

This fall Donna Jean will be a very busy girl with a ton of TV appearances, starting off with "You Don't Say"



September 16 through 20. There is also a TV series in the offing and if all goes well you may be seeing Donna Jean on a weekly show. Perhaps East McKeesport's chamber of commerce should sponsor part of the show. It seems only fair when you think what she has done for the town.

Boyce & Hart go commercial

With everyone from Edward G. Robinson to Frank Sinatra doing commercials, Tommy Boyce & Bobby Hart have joined the fast growing ranks. The duo are performing spots for the

Coca-Cola Company, they will also write and produce the commercials.

Having completed their commercial spots the boys are off on the second leg of their tour. They will cover the

Mid West and several cities in Canada. When they finish up in Canada they will fly to New York for some promotional work. Then off to California where they will be recording their third album for A&M records. Their current single "Alice Long" is still doing well on the charts.

"For the next several months I doubled on jobs, working with both the group and the air. I'd go on the air at 5 p.m. and leave the station at two in the afternoon. We'd rehearse from three until six and then play our job from eight that night until about two the next morning. I'd usually get home just in time to go on the air again. It got to a point where I'd go on the air for days at a time, or with whatever sleep I could get in the car on the way home from a job. Obviously the strain soon started to show and again I had to make up my mind — security or music. I chose music."

For the next year Terry lived in a \$12 a week attic apartment in Flint, Michigan, trying to "make ends meet" on the money he was earning with the Pack... "usually about thirty dollars a week, after expenses."

But The Pack gained steadily in popularity and, late in 1965, a record producer from Detroit flipped over the group and they signed their first recording contract.

"Our first record, 'The Tears Come Rollin', was a big flop," says Terry, "so naturally the company wasn't too pleased." Then Terry's second record, "How Much More", failed to make the national charts and he once again found himself in financial trouble.

"I had already decided that maybe I wasn't good enough to make it... or maybe we were working on the wrong combination. We had a meeting late one night in our hotel room in Cleveland and pretty much decided to break up and go our separate ways. We were all terribly depressed so to take our minds off everything we started playing a new Yardbirds LP that one of the guys had picked up that afternoon. All of a sudden we found ourselves raving about one of the tracks! We looked at each other, and knew right there that we had finally found the song for us!"

That song, "Better Man Than I", rocketed Terry Knight & The Pack into stardom. Radio stations across the country were playing their record and within three weeks it leaped onto the charts. Booking offers were coming in at a rate faster than they could be accepted. Royalties were being paid on tens of thousands of records sold and Terry, at long last, was making enough money to stay in the game!

"We soon realized that we wouldn't be able to fill all the orders on the record with our small company. Major companies from coast to coast were calling day and night making offers to get the world-wide distribution rights. We had to make the right choice. Then one night we got a call from Neil Bogart, General Manager of Cameo-Parkway Records. I remembered meeting Neil once in Buffalo and was impressed by his friendliness and sincerity."

"We listened to his offer (it wasn't the biggest one, by the way) and, after a couple of all-night meetings we accepted. In truth, Neil was the one man whom I think was most responsible for my success while I was with Cameo-Parkway." (*Note: Bogart, now General Manager of Buddah Records, was recently hailed by Time Magazine for bringing Buddah from the basement to the nation's seventh-largest record company, referring to him as the "Bubble-Gum Music King" with million sellers by the 1910 Fruit Gum Company, The Lemon Pipers and The Ohio Express.)

"We had a long string of hits which included our biggest hit, 'I, Who Have Nothing' — we also had two LP's on the charts, 'Terry Knight & The Pack' and 'Reflections'."

But something happened after the success of "I, Who Have Nothing" and Terry's sales declined. Terry explains: "We were doing well when we were choosing our own material. I was writing most of the material we did and the public was eating it up. But somehow the company pressured us into recording other types of material. We went along with them and that was the beginning of our undoing... as recording artists and as a group!"

"I guess it's just as well," Terry explains. "About that time I was beginning to write more intricate and involved songs. The guys, who were very young and inexperienced as musicians at that time, were beginning to have trouble playing some of the things I was coming up with. I don't hold that against them, though. I've heard that they've progressed a lot from those early days and I couldn't be happier. Of course, there were other problems too, but nothing that wasn't to be expected sooner or later. When five guys are forced to spend months at a time together constantly, friction is bound to set in... it happens with all groups. We were all totally exhausted. So we stopped accepting bookings and I flew to the Bahamas for a three-week vacation — by myself, to get away from it all. When I go back we had all thought it over pretty good and we just decided to go our separate ways. It's funny — I still hear rumors about our split. We all split on the very best of terms and to this day remain friends."

After the break-up, Lucky Eleven sold Terry's tapes and contract to Cameo-Parkway exclusively. Terry then moved headquarters to New York City and formed an entirely new presentation, "The Terry Knight Revue", featuring a big-band sound. He hired two go-go dancers from Hollywood and headed for the nightclub circuit.

"It went great for a while," Terry says. "But eventually I began to realize that it wasn't for me. Then one day somebody woke me up to the fact that I had lost contact with my people — the kids. I was out of work for a while trying to figure out what to do when my agent called to tell me I had been offered the male lead in a new Broadway musical comedy. That could have been a big break for me and I did need the work right then, I turned it down. I didn't care for the part. I guess it was then that I began to realize I was developing a stronger sense of values of what to do and what not to do for a buck. Anyway, the play folded in three months."

"After a few months of what I refer to as a 'temporary setback' my manager told me that Ed was to appear in a movie for 20th-Century Fox, 'The Incident'. (*Note: Terry is managed by Robert Coe who also manages Tonight Show announcer, Ed McMahon.) I asked if anyone had been signed to write the music. That week I met with the producer and he gave me the job to write the entire musical score and a short theme song which I also sang at the end of the film. He liked my work and asked me to write the music for his next film as well."

During the past year little has been heard from Terry Knight. His last network television appearance was on "The Dating Game" when an attractive California model picked Terry for her date from among two other eligible bachelors including Jim Mitchum, son of actor Robert Mitchum.

"Well, I had a lot of trouble with Cameo-Parkway and was forced to take legal action against them. I recently won the case, however, and was awarded a complete release from my contract with them. Now I'm in the process of negotiating with other labels. But really, that's only part of the reason I haven't done any recording."

"I found myself struggling to come up with the right material. I was devoting so much of my time to other areas — writing, producing, composing, arranging, publishing, films — my efforts were being scattered, without direction. I needed to spend some time with myself and take a good, long look at my future. So I stopped everything. I spent many months alone in Central Park and the Village just observing life... comparing it to my own. In other words, I was searching to find myself... my true identity."

"I'm very happy now. Mainly because I know who I am and what I am. I know what I stand for. Now I have a great time appearing in coffee houses where the audiences are small enough to communicate with. I'm beginning to reach the kids again and that's the most important thing."

Terry's future plans call for the release of a new single and LP as soon as he signs a new recording deal.

"Of course, the material will be a little different that I used to write and record. I'm a little older now and much more mature. But I'll still be writing for the kids... they're everything as far as I'm concerned. They're terribly important, everything about them — their hang-ups, their worries, their fears. You can't put the kids on about anything today — they'll spot a phoney a mile away; the innocence of youth is so important, so decisive. Those are the things I'll devote my attention to. I'll do my thing for the kids... it's the least I can do!"

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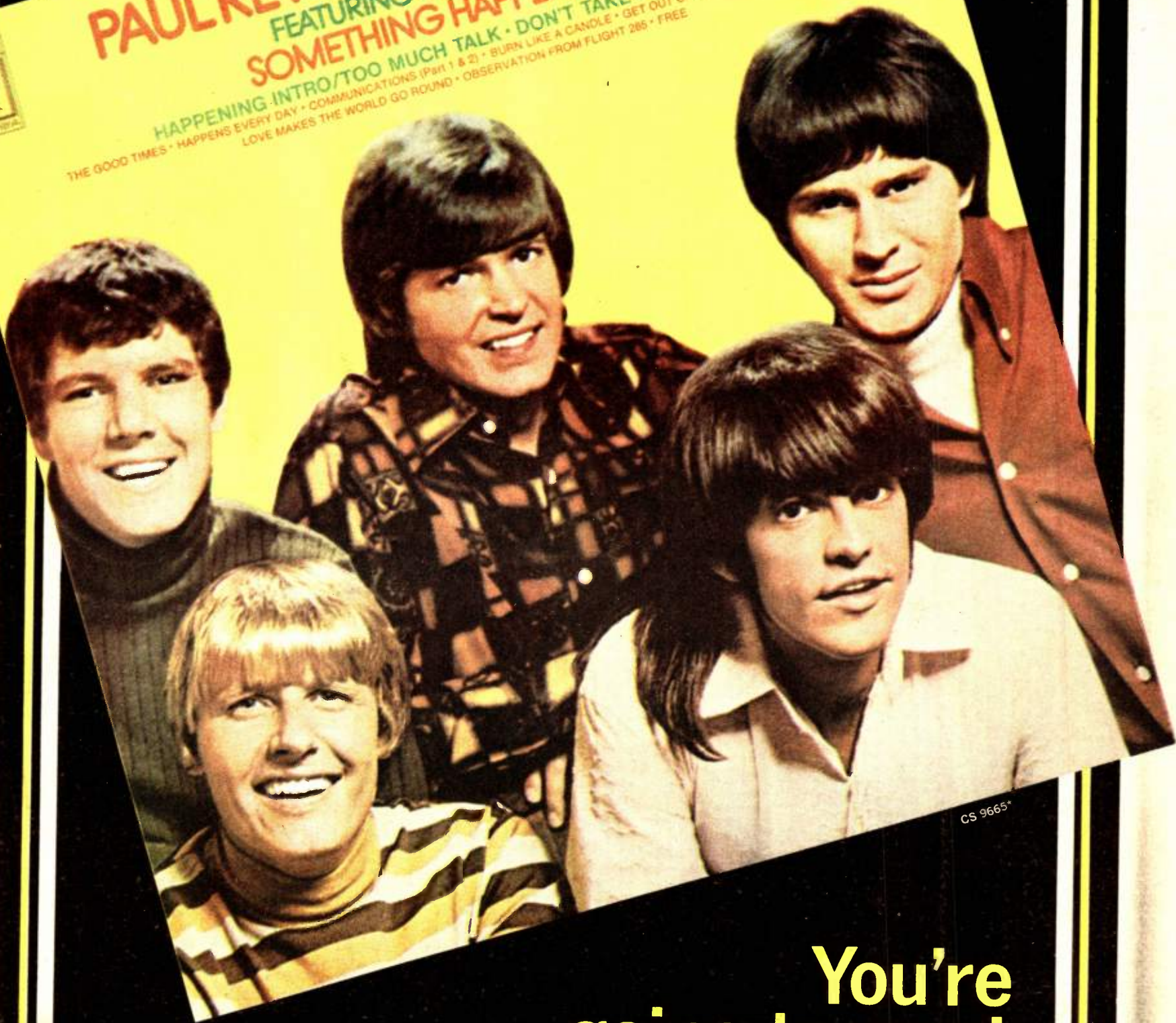
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