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NUMBER 129

SEPTEMBER 6, 1968



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As you may have noticed The Temptations have a new member in the person of Dennis Edwards. Dennis will take over duties for David Ruffin who is now on his own. Dennis was formerly with another Motown group, The Contours. He is 26, single and hails from Birmingham, Alabama. The Temptations (Clockwise from 12 o'clock): Otis Williams, Eddie Kendricks, Dennis Edwards, Melvin Franklin and Paul Williams.

EX-SPOONFUL IN NEW CAREER

John Sebastian has left his position as the lead singer of The Lovin' Spoonful. He has played his last date with the group and will release a solo record in September. Although the exact record has not been set, word from his manager indicates that the title will be either "She's A Lady" or "Baby, Don't You Get Crazy". He is recording for Kama Sutra Records.

The Lovin' Spoonful has a new record out without Sebastian called "Till I Run With You." The group's drummer, Joe Butler, is now featured on vocals.

Sebastian has just written Cass Elliott's new single, which is due to be released soon, and has been working on the music for a new Broadway show called "Jimmy Shine".

Negotiations are currently underway for Sebastian to write the musical score for the "Midnight Cowboy" flick.

Contry Joe McDonald and two of The Fish were attacked and beaten by right wing fanatics in the lobby of a Chicago hotel on August 24.

The physical attack of Country Joe, Barry Melton, and David Cohen followed a verbal assault outside the doors of the hotel.

The musicians had gone their separate ways inside the hotel when

Country Joe attacked in a Chicago hotel

violence struck. Melton was knocked unconscious from behind as he was waiting for an elevator while Country Joe and David Cohen were set upon in other sections of the lobby.

It was at first thought that Country Joe's nose had been broken. However, after being treated at Wesley Memorial Hospital, the three Vanguard artists were released. Contry Joe is now sporting a black eye while he, Melton, and Cohen recuperate in San Francisco.

The savage attack is believed to have been prompted by the known "peace feelings" of the musicians. The three assailants, described only as "Marines or ex-Marines" by a spokesman for Vanguard Records, fled from the hotel garage in a yellow car after the management had deemed it wise to call police.

Just days before, while playing a



Janis quits

Janis Joplin, lead singer of Big Brother & The Holding Company, is leaving that group to form her own band. The split is scheduled to become effective at the completion of their present booking obligations, which should keep them together through November and possibly the first week in December.

The parting is amicable and the result of a mutual decision on the part of both Janis and the group to expand their individual musical horizons. After the parting, Big Brother & The Holding Company will return to San Francisco to work on new material. Janis has not yet set the personnel for her new band.

The group featuring the gutsy, blues vocals of Janis Joplin has attained widespread popularity throughout the United States and many foreign countries.

Their Columbia album, "Cheap Thrills", is on the verge of being certified as a gold record by the Record Industry Association of America. Their singles, "Piece Of My Heart" on Columbia, and "Down On Me" on Mainstream, are climbing the national best seller lists.

A reliable source has indicated that both Big Brother & The Holding Company and Janis Joplin will continue to record for Columbia. At the moment, there are no plans to record the combined group prior to Janis' leaving.

Big Brother is expected to retain the

same personnel. They are: Peter Albin, bass; Sam Andrew, guitar/vocals; James Gurley, guitar/vocals; and Dave Getz, drums.

Jimi's \$31,000 Concert Date

Jimi Hendrix walked away from his concert at the Singer Bowl in New York with an estimated \$31,000 in the pocket of his velvet jeans.

One of the highest figures ever paid a pop star for a single concert, the \$31,000 fee ranks Hendrix with big draw acts like The Beatles and Frank Sinatra.

A relatively obscure artist in the U.S. until his appearance a little over a year ago at the now defunct Monterey Pop Festival, Hendrix has enjoyed a meteoric rise to fame, dazzling his audiences with his extroverted guitar style.

Jimi's new album, "Electric Ladyland," to be released soon.

His first Reprise album, "Are You Experienced?" has met with excellent sales throughout North America and Europe.

Jimi and the Experience are currently on a tour of American cities that will take them to: the Coliseum in Seattle, Washington, September 6; the Pacific Coliseum in Vancouver, B.C., Canada, September 7; the Coliseum in Spokane, Washington, September 8; the Coliseum in Portland, Oregon, September 9; the Coliseum in Oakland, California, September 13; the Hollywood Bowl in Los Angeles, California, September 14; and the Memorial Auditorium in Sacramento, California, September 15.

They will play Winterland in San Francisco, California, October 10-12 and they will play Carnegie Hall in New York on November 18.

CHAMBERS BROTHERS TOUR DATES

The Chambers Brothers, who are suddenly on the verge of being an over night success after seven years, are working predominantly in the New York area this fall. At present they have 12 dates lined up, most of them one-nighters.

Among the places the group will be playing are: New York, Fillmore East (Sept. 13-14), Anaheim's Melody Land (November 22, 23, 24) in California and the Auditorium Theatre in Chicago (November 28). The Chambers will also be doing a number of college concerts in the East.

See Exclusive Chambers Brothers Feature on Page 8.

Change in Animals' line-up

announced.

Briggs, who produced the group's single "Sky Pilot", is becoming an independent producer. His first effort will be the production of Danny McCulloch's album, "Mr. Moon & Mr. Sun".

The split is reported as an amicable with both Briggs and McCulloch remaining with the Animals manager Kevin Deverich. Andy Sommers, formerly of the Soft Machine, will replace Briggs on guitar.

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Jonathan King 1968
(A MESSAGE TO THE PRESIDENTIAL CANDIDATES)

Produced and arranged by Jonathan King for Marquis

3021



TOM JONES' WORLD TOUR

A massive concentration of dates throughout America, Britain, Australia and the Continent has been lined up for Tom Jones. His annual British concert tour opens in London on October 10. He will be joined for the entire trek by Britain's top band, the Ted Heath Orchestra. It lasts for 23 days. Straight after the tour ends, Tom flies to America for a 10-day visit. He guests on three "Ed Sullivan" shows, then jets out bound for the Continent.

Though dates are still being finalised, Berlin, Vienna, Rome, Stockholm, Paris, Brussels, The Hague, Madrid and Oslo are among the list of cities expected to be visited.

During December, Tom will spend a lot of time recording a new album and material for a new single. He may also play two British TV spectaculars at Christmas.

On January 18, the singer opens for two and a half weeks at the Chevron Hilton Hotel, Sydney, then begins a month at the Flamingo, Las Vegas.

He follows up with a fortnight at New York's Copacabana, a week at Toronto's O'Keefe Centre and another two weeks at Philadelphia's Latin Casino before returning to London.

These latest plans mean that his TV series will not now commence shooting until next April, though a pilot is being made this fall.

Meanwhile Tom, who is on vacation in Portugal, is involved in a legal suit with two former managers, Raymond Glastonbury and Raymond Godfrey. They claim that he is still under contract with them and therefore bound to give them 5 per cent of his earnings forever.

Jones contends that he ended his contract with them in June of 1964 and did not renew it. The case will come to court in mid-October.

Although Sly & The Family Stone broke attendance records at the Electric Circus in New York recently, their opening night show turned out to be a demonstration of the new attitude held by some of the younger groups in show business. That is: the audience be damned.

Sly fans packed the Circus for his opening night which was scheduled to take off with a first show at 9:30 p.m. and a second one at 11:30 p.m. As it turned out the fans waited and waited and waited until 11:45 when Sly & The Family Stone (pictured right) finally began playing for the first time that night. And they came on like they were doing the audience — who paid \$4.50 each to get in — a big favor.

At about 11:30 some people in the audience started to applaud impatiently waiting for something to happen. Sly, who was standing on the stage, told them that they couldn't play unless the crowd stopped the nonsense. In my book it's not nonsense to be annoyed after a two-hour wait and Sly should have apologized to the audience instead of putting them down.

During the two-hour and fifteen-minute delay rumors circulated that there was some trouble setting up the equipment. But, no one at the Circus had the courtesy to get on the microphone to tell the people why they had to wait.

Unfortunately, too many audiences just sit back and take this shoddy treatment. Instead of walking out and demanding money back, they accept any insult. Perhaps, it's because no one wishes to blow his cool.

More likely it's just a case of not knowing any better. True professionalism is lacking by so many pop musicians that the kids may never have been exposed to a show that goes off on schedule with polished performers.

Making an audience wait for two hours and fifteen minutes without offering explanations or apologies cannot be excused. Sooner or later the fans are going to wake up and not even show up.

Too many of the current crop of artists have made the big time on the basis of a few fast hit records so that they haven't had any time to become professional entertainers. They, and worse yet their managers, seem to think that if a group merely do a couple of their hits songs, nothing else matters.

Performing, however, is much more than just standing onstage doing a hit or two. Truly professional performers pay attention to every last detail of their act, including, the polish on their shoes. And they know that if an audience pays to see them, that audience should be treated with respect.

The press stunt of the week was pulled at the Jimi Hendrix concert at New York's Singer Bowl when a helicopter hired to drop promotional leaflets for the Soft Machine into the Bowl missed. Most of the leaflets landed in railroad tracks near the Bowl. At Madison Square Garden The Smothers Brothers and Pat Paulsen proved to be just as funny in person as on the tube.



Audiences should be treated with respect

SCENE

by
Lorraine Alterman

Columbia Records is releasing the soundtrack recording of "You Are What You Eat", which includes Tiny

Tim, Paul Butterfield, Peter Yarrow, Barry McGuire and The Electric Flag... Country Joe & The Fish brought out overflow crowds at the Central Park Schaefer Music Festival... Willie & The Red Rubber Band cut their debut single for RCA in the Norm Petty studios in New Mexico.

Bob Crewe and Charles Fox have completed the musical score for "Barbarella" with The Glitterhouse and The Bob Crewe Generation Orchestra providing the music and featured songs... Tiny Tim's Caesar's Palace booking saw a single tulip left in each room for every lady staying at the hotel.

LONDON REPORT

Filming commitments and a Far East tour have delayed the Monkees' British tour until next year. It will now probably take place in February.

By
RICHARD GREEN

Their British representative, Vic Lewis, flies to Los Angeles on September 20 to set up the details of the tour which has already been delayed three times.

Shooting of the group's movie, "Untitled", is well behind schedule and the Monkees have to hold themselves in readiness for over-dubbing later. It will be completed by about November, after which a tour of Japan is scheduled.

The British premiere of the group's movie had been fixed for December, but that, too, has been put back. It is now being set to coincide with the Monkees' visit so that they will be able to attend at a major London cinema.

JIMMY MILLER, the man who produced "Jumpin' Jack Flash" for the Rolling Stones, is to supervise the Move's next few recording sessions.

The Move's regular producer, Denny Cordell, is in America on a six-week business trip and the group are anxious to do as much recording as possible during the next few weeks.

Miller, who has worked closely with the Stones this year, goes into the studios with the Move on September 12 for the first time. A new album for America and Britain is planned to come out of the sessions.

THE SMALL FACES, one of Britain's highest-paid pop acts, fly to America on September 21 for a month-long tour.

They hope to promote "Universal" which is a hit in Britain and has just been released in America. If their September tour is a success, the Faces will almost certainly return for a similar period during December and January.

DUSTY SPRINGFIELD'S new single will be released simultaneously in Britain and America at the end of her next U.S. tour on October 6.

She flies to America on September 4 for cabaret appearances which take up a whole month.

TUNE IN — AND JOIN UP



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Kids are digging the blues...

"I like playing for kids. They're great. I wouldn't trade them for the world"... Albert King speaking of the youthful audience he's been attracting lately.

He added: "I started picking up a young audience three or four years ago in St. Louis when I was playing mostly proms and graduations. The kids there are just beginning to get into blues now. Back then I was playing a mixture of rock 'n' roll and blues, mostly rock 'n' roll."

"Now that the kids are getting into blues, I don't have to play rock 'n' roll and I'm glad 'cause I ain't a rock 'n' roll man anyway."

Albert King loves the blues and he's been working on the blues ever since he got his first guitar at the age of 19.

He recalls it this way: "I got my first guitar for \$1.25, it was a Gibson. I really conned that boy out of it. We were in a small town and we were going to the movies. This fella had a guitar but he didn't have enough to get into the movie. That's how I got it for \$1.25."

"I still have that guitar... it's got red and black trim around the sound hole. I wouldn't trade it for anything. I even sent it back to the factory to get repaired... they wanted to buy it from me."

"But I won't sell it. It's part of my life."

"What really got me started playing the guitar," Albert says, "was listening to Peter Wheatstraw, they used to call him The Devil's Son In Law and he was good."



ALBERT KING

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"When I play the guitar, the strings are upside down; I play it left handed. There's not really any reason for it except that I learned to play that way. I just picked up a guitar and started playing. I didn't have anybody to teach me to turn it around."

"I don't want to change now... I like the sound I get and besides, it would take me another 18 years to get started again."

Albert's latest project is a nightclub in Osceola, Arkansas, called Albert King's New Harlem Club. It is located 54 miles north of Memphis, Tennessee, on the now immortal Highway 61. Albert plays at the club when he's not on the road: "My cousin runs the club for me and I get by there whenever I can."

"We can seat 500 people in there and serve 'em beer and food. I don't want a liquor license 'cause I've got so many young friends that want to come see me. Some of 'em drive 50 or 60 miles."

"I had a couple of young friends named Bootlegger and Hill Climber drive all the way from California to come see my club."

As far as entertainment goes, Albert likes Jimi Hendrix, The Cream and The Electric Flag. He says that he'd like to book them into his club if he can arrange it.

Albert saw his first electric guitar when the Dorsey band came through his town in 1940. His musical history includes a stint as drummer for the great Jimmy Reed.

Albert's first album for Stax was "Born Under A Bad Sign". He was backed by Booker T. & The MG's on that one and it really helped him build a reputation. He followed up with a hit single called "Gold Feet". He has a new album called "Live Wire Blues Power" due out soon on the Stax label.

About his music, Albert says: "It's a Memphis style 'of blues that originally came from Mississippi. It's Country blues, down-home blues. By the time it got to Memphis it was jazzed up a bit, kind of sweetened up."

"The blues is a funny thing. Some of the best musicians can't play the blues. Even if they know their instrument inside out. You say blues and they think you mean 'St. Louis Blues' or

something like that. But we're really talking about the country blues."

Albert King is on the road a lot and as a result doesn't get to spend much time at his home in Lovejoy, Illinois, but he knows that it's part of the musician's life.

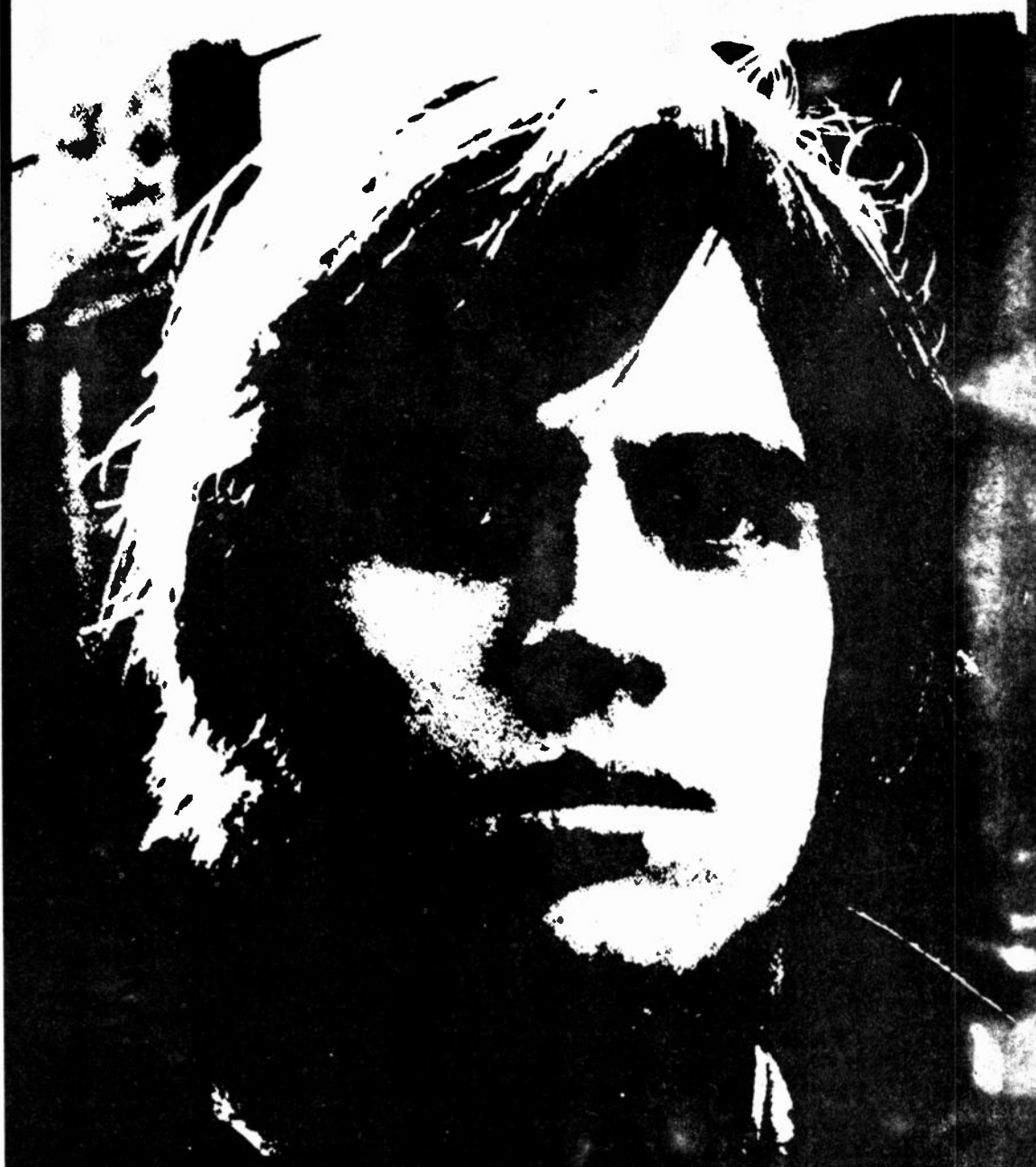
"It started to happen when the 'Born Under A Bad Sign' album came out," he said. "I was going pretty well before that but I wasn't staying away as long."

"I'd like to go out on the road for a month or two and then spend a month at home but you can't do that and be successful in this business... so, I aim to just lay right in there and do what I can."



Hy Mizrahi and actor-singer Vince Edwards take a break during Edwards' first recording session for their jointly-owned Remember Records. Writer-producer-singer Paul Vance flew to Hollywood to produce Edwards' "Early In The Morning" single which will inaugurate the Remember label, distributed by Bell Records. Mizrahi, former president of Kama Sutra and Buddah, joined with Edwards to form Angel Productions, a combination record and film production firm with headquarters in Los Angeles.

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Beatle sued for divorce

Artist Yoko Ono, whom the press have called the Japanese Beatle, has been named "the other woman" in the John Lennon divorce case. Lennon's 27-year-old wife, Cynthia, filed for divorce from her famous husband in London the other day.

Lennon and Yoko have filed "an acknowledgement of service", which means that they are denying the implied charge of adultery. The Lennons were married in 1962 and have a five-year-old son, Julian.

It has been announced that the Lennons are selling their home in Weybridge, Surrey. The house originally cost John \$48,000, but with alterations the cost was brought up to \$144,000. He doesn't expect to get that much for the place, and he has been reported as saying: "I suppose I'd only get about half of what I paid, maybe \$72,000. I'll sell it to another singer or someone like that."

w m c a news

The Straus Broadcasting Group

Dan Away— No Time To Play

Last week it was Jack Spector's turn to win the honors for doing double duty while his Good Guy buddy, Danny, was on vacation. He sat in for Dan's show, which meant he did a straight six-hour shift throughout the week. (Danny was again lazing away his time at the Jersey shore.)

The schedule for the evenings went like this:
THURSDAY night he hosted the evening at the Copa for the Gentle Care winners;
FRIDAY he hosted the Rascals concert at the Singer Bowl;
And on SATURDAY he stood in for Dan at the show presented for the Sigma Alpha Rho fraternity at the Statler Hilton.

But Jack's turn to get away is coming up, because next week he'll be on vacation. Where will he be going? Don't know, but wherever it is, you know he'll be taking his baseball bat with him!

JACK HOSTS COPA DATE FOR GENTLE CARE WINNERS

What an exciting evening it was! The opening night performance of the famous recording group, The Temptations, at the equally famous Copacabana, a sumptuous dinner before the show, a backstage meeting with the group... and all hosted by everyone's favorite DJ, Jack Spector.

This was the prize awarded by WMCA to the winners of the station's Gentle Care hair conditioner contest. Three winners were drawn by lot from hundreds of entries received, and each was allowed to bring a guest. And the club was packed, with lines extending for blocks down Fifth Avenue.

Shown in picture below left are the winners and Jack Spector visiting with the Temptations in their dressing room between shows.

In the foreground (standing), left to right, are Jay Fredericks, a guest; Ethel Zehmisch of Brooklyn, a winner; Cathi Eagan of North Bellmore, a winner; Betty Lee of Manhattan, a winner; (standing in back line) Edna Lewis, a guest; and at far right, Ann Lee (sister of Betty), a guest.

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GARY ON THE GO

Hi on you all out there, here I is again brightening up your week with a little sunshine and flowers from the petal power land of the Good Guys.

Which means in English it's your ol' Uncle Gary socking it to you from 57 Funsville.

And what a week it was cocoanuts. Seven whole days. (Is that a record?) And every day seemed like 24 hours I was so busy. Come to think of it, every day IS 24 hours! I don't know what's come over me lately.

I sent Wooleyburger off to Coney Island one afternoon this week in the hope that someone would win him as a prize. No such luck. He spent all his money on candy cotton and then chundered on the roller-coaster.

Serves him right. Oh, and he got into a fight too, kids. Apparently some fella took one look at him and called him a "hairy beary." But Wooleyburger thought the guy said "Scarey Fairy" and thumped him with his paw. Good thing he bites his claws.

Boy, the trouble I have with that clown...

And the trouble we've had keeping Jack Spector awake this week! Wow, but he's been busy. Never saw a Good Guy do so much work in my life. He never seemed to get off the air. Boy, will HE need his vacation - and he'll need another vacation to get over his vacation.

Did I ever tell you the story about the film starlet and the hippopotamus? I hope so. Because although I know it was a gas I can't remember how it goes.

I had ear-ache last week and the doctor told me to use a couple of aspirin. Now I can't get them out of my ear.

And you think you've got troubles! Well, that's it for another week fans. Be seein' ya. Bye.



Joe O'Brien

Jack Spector

Harry Harrison

Gary Stevens

Dean Anthony

Dan Daniel

WMCA Fabulous 57 Survey
for week of
SEPTEMBER 5 - 9

WMCA good guys

1. *†PEOPLE GOT TO BE FREE - The Rascals
2. SUNSHINE OF YOUR LOVE - Cream
3. ††LIGHT MY FIRE - Jose Feliciano
4. ††BORN TO BE WILD - Steppenwolf
5. BROWN EYED WOMAN - Bill Medley
6. TURN AROUND LOOK AT ME - Vogues
7. *†HEY JUDE - Beatles
8. *†HARPER VALLEY PTA - Jeannie C. Riley
9. 1-2-3 RED LIGHT - 1910 Fruit Gum Co.
10. *†YOU'RE ALL I NEED - Marvin & Tammi
11. GIRL WATCHER - O'Kaysions
12. *THE FOOL ON THE HILL - Sergio Mendes
13. STAY IN MY CORNER - Dells
14. ††HUSH - Deep Purple
15. *†STREET FIGHTING MAN - Rolling Stones
16. LOVE MAKES A WOMAN - Barbara Acklin
17. I CAN'T STOP DANCING - Archie Bell & Drells
18. †MR. BUSINESS MAN - Ray Stevens
19. *†HOUSE THAT JACK BUILT - Aretha Franklin
20. AND SUDDENLY - Cherry People
21. ††CLASSICAL GAS - Mason Williams
22. DOWN ON ME - Big Brother & Holding Co.
23. SLIP AWAY - Clarence Carter
24. MY SPECIAL ANGEL - Vogues
25. GOT TO GET A MESSAGE TO YOU - Bee Gees
26. Stoned Soul Picnic - 5th Dimension
27. The Center Of the Mind - Amboy Dukes
28. Do It Again - Beach Boys
29. Sealed With A Kiss - Gary Lewis
30. If Love Is In Your Heart - Friend & Lover
31. ††Naturally Stoned - Avant Garde
32. Who Is Gonna Love Me - Dionne Warwick
33. *†Poor Baby - Cowsills
34. ††On The Road Again - Canned Heat
35. Midnight Confessions - Grass Roots
36. Cinnamon - Derek
37. Fire - Crazy World Of Arthur Brown
38. I've Never Found A Girl - Eddie Floyd
39. That Kind Of Woman - Merrilee Rush
40. ††Oh Lord Why Lord - Los Pop Pops
41. Mission Impossible/Norwegian Wood - Alan Copeland
42. San Francisco Girls - Fever Tree
43. Indian Reservation - Don Fardon
44. The Weight - Jackie DeShannon
45. Ice In The Snow - Status Quo
46. Time Has Come Today - Chambers Bros.
47. Chained - Marvin Gaye
48. I Can See A Light - Good Earth
49. Unchained Melody - Sweet Inspirations
50. Birmingham - The Movers
51. Horse Fever - Cliff Nobles
52. Girls Can't Do What The Guys Do - Betty Wright
53. Hold Me Tight - Johnny Cash
54. Land Of Love - Moon People
55. *I Found A True Love - Wilson Pickett
56. Hole In My Pocket - The Barry Goldberg Reunion
57. Just Above My Hobby Horse's Head - Richie Havens

* Heard First on WMCA

† Former Sure Shot

†† Former Long Shot

SURE SHOT

Over You - Union Gap

LONG SHOT

Elenore - Turtles

GUILTY AS CHARGED!

the
UNIFICS
are guilty in

The Court of Love

K-935



GUILTY OF COMING UP WITH
THE MOST EXCITING
RYTHM & BLUES
RECORD OF THE YEAR

WE NEED WITNESSES



a division of Universal City Records, Inc.

Respect... keynote of Chambers Brothers

"Anybody who plays music has to respect his audience — they come first. If you aren't the audience's puppet you don't have any business being on the stage." These are the words of Joe Chambers, and it is because of this concern with their audience that the Chambers Brothers are one of the most exciting in-person groups you can see.

Their primary concern is to entertain. In an exclusive interview with *GO* they talked about the problem of entertaining. Joe went on to say: "Without the audience there is no show and no artist." This is a laudable point of view when you see so many groups that have the attitude that the audience is privileged to see anything they do for them.

Actually the Chambers Bros. are four brothers — Willie, George, Lester, Joe — and the non-family member, Brian Keenan. They have been working together for something like seven years and have had basically the same sound all that time. Apparently, it has taken some time for public taste to catch up with them.

Their sound is uniquely their own. As Lester put it: "People have been trying to put us in some bag for a long time, but the only way I can describe our sound is Chambers Brothers."

The boys were born in Mississippi, but moved to Los Angeles in 1945 with their parents. They met Brian in New York while they were playing Ondine and subsequently hired him as

By
DAN LANGDON

their drummer.

The brothers made their first appearance at Lee County's Mount Calvary Baptist Church, where they sang spirituals. That power and drive can still be heard in their work today.

The beautiful thing is that they are really concerned with what they do on stage.

George told me: "We just go out with an opening number, we don't have the whole show set up. Then we look around at the audience and we see what is really getting to them. When

you're in theater you can see them sort of twitch in their seats. They get turned on and that turns us on."

Record exposure is an important part of any group's popularity. The group have been pulling in good crowds for some time now, but the popularity of their album and single has made for even larger crowds.

Their first album, "The Time Has Come", has been out for about a year now and has really begun to take off of late. The album is doing so well that Columbia Records has held up the second one (originally scheduled for release this past June), so as not to compete with the first one.

The new album, which is now scheduled for release in mid-September, contains mostly material written by the boys themselves. For a long time they have wanted to perform their own material and any number of people have complained that they keep doing the same old material. But when you are playing as many as two gigs a day it's a little rough to sit down and work out new things.

In addition to the album they have a "new" single going for them. Actually the single was pulled from the album shortly after the album came out — it went no where. Then a new cut was made, that is they shortened the record in a different way from the original and now it is beginning to do well on the charts.

They are happy with the new album and they are very happy with the fact that they are able to do their own things on it.

"If you can't make your own statement, the kids don't want to see you. You have to do your own material its the only honest way to work," said Joe.

If there is one thing that personifies the Chambers Bros. it is the honesty. They are honest people, honest artists and their music is uncompromisingly honest. That has to be a breath of fresh air these days.



The Chambers Brothers are one of the greatest in-person groups in the world, with a style peculiar to themselves that endears them to their audiences. Their line-up is — from left (top): George, Joe and Willie Chambers. From left (bottom): Brian Keenan and Brother Lester.

BUDDY GUY PUT BLUES BACK ON MAP

In the past few months, Buddy and his wailing blues guitar have become increasingly better known in the major urban centers of the United States. His dazzling guitar style and soul-drenched vocals are carrying the Chicago blues message all over, from New York to Los Angeles; Boston to San Francisco. He's even made a couple of European tours.

Buddy just celebrated his birthday while playing a gig at The Scene in New York. The celebration, in direct contrast to Buddy's music, was a quiet affair... some friends, champagne, and cake in the dressing room between sets. Some of the boys from B.B. King's band were there and B.B. himself had been in the night before for some good entertainment and a late night jam session with Buddy Guy.

Reflecting, as so many people are wont to do on birthdays, Buddy's thoughts drifted back a few days to the Newport Folk Festival where he and Junior Wells had drawn 9,000 people to an afternoon workshop. He said: "You know, this success is a funny thing... I hope I don't get to be too much of a star 'cause then they'll raise the prices on me and a lot of my friends will have a hard time getting in to see me. I like to live good and I want these men (speaking now of his sidemen) to live good, too, but I want my friends to be able to come and hear me too."

Then, after a while, he added: "This act I do is exactly the same thing I do in Chicago. It's me and it's a little bit different from everybody else. That's how I got here, carryin' the Chicago blues around... by doing a little more than just plain singin' and guitar playin'."

"Chicago Blues" is a loose term, representing the fusion of country blues with the more frantic and sometimes more sophisticated blues of the big cities. Chicago got the name



By
ALLAN DALE

because it, quite logically became a center or rallying ground of the countless black people that took whatever they had and boarded the train for the long ride northward, out of stagnant delta area of the deep south, in hope of finding freedom.

What they found instead of freedom (poverty, slum-ghettos, and racial prejudice) has resulted in the driving, dynamic form of music that has come to be known as Chicago Blues.

Buddy Guy followed this pattern in 1957 when he left his home in Baton

Rouge, Louisiana, to find work in Chicago. At the time, Buddy wasn't looking for musical work but jobs of any kind were scarce and, unable to make ends meet, he was about to return South when a musician friend talked him into playing a guest set on B.B. King's show at the Regal Theatre.

After Buddy had knocked the audience back in their seats, B.B. announced: "When I'm through, Buddy Guy is the only one who can take my place."

Buddy is a self-taught musician who never owned a real guitar until he was 20. He learned to play by listening to the radio and working out on borrowed guitars or home-made facsimiles.

Buddy told me that, in those early

days, he couldn't get any guitar strings either so he stripped wires out of the window screens and used them instead. They not only refused to be tuned properly but they kept breaking.

Buddy kept on tying them back together (so as to avoid his mother's wrath for pulling more wires out of the screens) with the result that the strings frequently had any number of sharp metal burrs on them and he developed a lightning fast, staccato style to avoid cutting his fingers.

After causing such a sensation with B.B. King at the Regal Theatre, Buddy went into a long running gig at the Club 708. The owner of the club arranged sidemen for Buddy and the brand new professional soon found himself playing seven nights a week.

Each time B.B. King would return to Chicago, one of the first things he would do was check up on Buddy's progress. Once, when Buddy was fed up and wanted to quit, B.B. talked him out of it. It was through B.B. that Buddy first met some of the other big bluesmen like Muddy Waters, Little Walter, Otis Rush, Magic Sam, A.C. Reed, Junior Wells.

Buddy's been playing lead guitar on Junior's albums for years now and on Buddy's current Vanguard LP, "A Man And The Blues," Otis Sphann (from Junior's band) handles the piano chores. On the Junior Wells "Coming At You" LP (also on Vanguard) you can hear Junior calling out, "Play me the Blues, Buddy Guy", or, "Hey! What's Buddy Guy's soul note?"

In spite of all the fame he's been getting of late, Buddy Guy is still a very modest man and he gives B.B. King credit for having helped him and influencing him... in just about every

performance.

When Buddy first arrived in New York a few months ago to play the Fillmore East, he said that he was a little bit afraid of New York and that he was concerned about whether or not people here would go for his kind of music.

The people, of course, went wild for his music and he was immediately booked into a club called Generation — financially a poor booking for Buddy and the band — but it helped to spread his underground reputation.

During the Generation gig, Dave Van Ronk (in my opinion, the best white blues singer around) Buddy Guy, and myself would sit around Buddy's dressing room until all hours of the night. Dave would demonstrate his open-tuned Eastern-Seaboard Blues style for Buddy and Buddy would lay down some mean Chicago licks.

They got along like brothers, each realizing that the other was an expert at the Blues... different styles but still the Blues, no matter how you cut it.

Buddy makes his home in Chicago and enjoys spending his free time, whenever he has any, with his wife and four children.

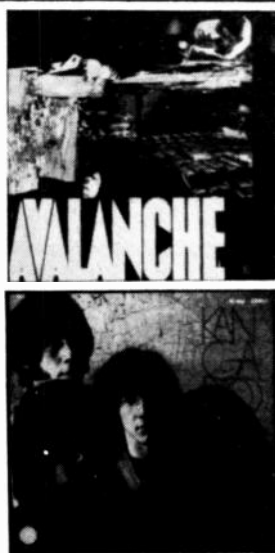
He is 30 years old now and has this to say about his life: "When I perform, I generally like to play a selection of three songs, watch the audience's reaction, and then choose the direction for the program according to what has gone over best. 'I enjoy playing for people... I especially enjoy playing when I can sense the vibrations of the audience... if they dig it, then I'm happy.'"

Aside from his family, Buddy Guy's whole life is music.

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. Sunshine Of Your Love Cream - Atco
5. Harper Valley P.T.A. Jeannie C. Riley - Plantation
6. Hush Deep Purple - Tetragrammaton
7. The House That Jack Built Aretha Franklin - Atlantic
8. I've Gotta Get A Message To You Bee Gees - Atco
9. 1-2-3 Red Light 1910 Fruit Gum Co. - Buddah
10. The Fool On The Hill Sergio Mendes & Brasil '66 - A&M
11. Do It Again Beach Boys - Capitol
12. Hello, I Love You Doors - Elektra
13. Magic Bus Who - Decca
14. Soul Limbo Booker T. & MG's - Stax
15. Love Makes A Woman Barbara Acklin - Brunswick
16. I Can't Stop Dancing Archie Bell & Drells - Atlantic
17. Mr. Businessman Ray Stevens - Monument
18. Slip Away Clarence Carter - Atlantic
19. You're All I Need To Get By Marvin & Tammi - Tamla
20. You Keep Me Hanging On Vanilla Fudge - Atco
21. On The Road Again Canned Heat - Liberty
22. Girl Watcher O'Kaysions - ABC
23. Special Occasion Smokey Robinson & Miracles - Tamla
24. I Get The Sweetest Feelin' Jackie Robinson - Brunswick
25. Stay In My Corner Dells - Cadet
26. Hip City, Pt. II Jr. Walker & All Stars - Soul
27. Girls Can't Do What The Guys Do Betty Wright - Alston
28. Tuesday Afternoon Moody Blues - Deram
29. Who's Gonna Love Me Dionne Warwick - Scepter
30. Classical Gas Mason Williams - Warner Bros./7 Arts
31. Don't Give Up Petula Clark - Warner Bros./7 Arts
32. Down At Lulu's Ohio Express - Buddah
33. Journey To The Center Of The Mind Amboy Dukes - Mainstream
34. Alice Long Boyce & Hart - Warner Bros./7 Arts
35. Dream A Little Dream Of Me Mama Cass - Dunhill
36. Stoned Soul Picnic 5th Dimension - Soul City
37. Hurdy Gurdy Man Donovan - Epic
38. I Say A Little Prayer Aretha Franklin - Atlantic
39. Please Return Your Love To Me Temptations - Gordy
40. Pictures Of Matchstick Men Status Quo - Cadet
41. Give A Damn Spanky & Our Gang - Mercury
42. A Baseball Game Intruders - Gamble
43. I Can't Dance To The Music Martha Reeves & Vandellas - Gordy
44. And Suddenly Cherry People - Heritage
45. You Met Your Match Stevie Wonder - Tamla
46. Sky Pilot Eric Burdon & Animals - MGM
47. Brown Eyed Woman Bill Medley - MGM
48. Six Man Band Association - Warner Bros./7 Arts
49. I Wish It Would Rain Gladys Knight & Pips - Soul
50. Morning Dew Lulu - Epic
51. Listen Here Eddie Harris - Atlantic
52. To Wait For Love Herb Alpert - A&M
53. In-A-Gadda-Da-Vida Iron Butterfly - Atco
54. Help Yourself Tom Jones - Parrot
55. The Weight Jackie DeShannon - Imperial
56. Time Has Come Today Chambers Bros. - Columbia
57. Midnight Confessions Grassroots - Dunhill
58. Down On Me Big Brother & Holding Company - Mainstream
59. Down Here On The Ground Lou Rawls - Capitol
60. Piece Of My Heart Big Brother & Holding Company - Columbia



AN ANTHOLOGY OF BRITISH BLUES by JOHN MAYALL & THE BLUESBREAKERS, ERIC CLAPTON, STONE'S MASONRY, SAVOY BROWN BLUES BAND, JO ANN KELLY and T.S. McPHEE (Immediate). This is not the best collection in the world. While the people involved in the album are all good, the selections chosen are, for the most part, inferior. The stand out on the album is Jo Ann Kelly.

AVALANCHE by ERIC ANDERSEN (Warner Bros./7 Arts). Andersen writes some beautiful poetic lyrics. Take for example these lines from "Foolish Like The Flowers", "The warm of wanting you/Was just too much to even mention/Washed in pale blues/Your touch harmonized with deep magentas." The album is filled with poetry of this caliber. Of particular interest is Andersen's war statement, "For What Was Gained".

SWEETHEART OF THE RODEO by THE BYRDS (Columbia). For those of you who intend to run out and buy this album thinking it is the usual thing by the group but with a put-on title, forget it. This album finds the Byrds in a solid country and western bag, if you like that sort of thing, it's a good album.

KANGAROO by KANGAROO (MGM). This is a slick close-knit group who should go over well with the young set. The instrumental work is good throughout and some of the numbers can be called cute, but little more.

CROWN OF CREATION by JEFFERSON AIRPLANE (RCA). Have you ever felt that you had heard an album a hundred times, even though you know you haven't? That's the feeling many people will have about this album. The group play well, Gracie Slick is still very good, but the album is bland and filled with pseudo-profound lyrics. All and all it's a disappointing effort.

ASCENDING by ORPHEUS (MGM). If you like your rock soft with no jagged edges this is a good album for you. The tone is quite and lilting though the group move real well on a few cuts. It is the type of thing that grows on you and you find yourself humming some of the tunes, not quite able to remember where you heard them.

DAN LANGDON

SAFE BET FOR TOP TEN

TOP TEN

POOR BABY by THE COWSILLS (MGM). This is another winner from the singing Cowsill family, it's a fairly safe bet that they'll get into the top ten with this one. PIECE OF MY HEART by BIG BROTHER & THE HOLDING COMPANY (Columbia). Unfortunately this cut from the group's new album, "Cheap Thrills", is somewhat shorter on the single, but Janis Joplin still gets it across. FOR THE LOVE OF IVY by THE MAMAS & PAPAS (Dunhill). This one from the movie of the same name. John and Denny wrote the song and it's great. HEY JUDE by THE BEATLES (Apple). "Hey Jude" is seven minutes long, which is about three or four minutes too long. It becomes boring because of the constant repetition. "Revolution" has a rather familiar set of lyrics, but still manages somehow to be unique - perhaps because it is by the Beatles. Both sides are actually very good, but one has come to expect a bit more from the Beatles. "Hey Jude" really has a very pretty lyric and "Revolution" has some Chuck Berry guitar for an opening and is a hard driving sound. Both sides should do well and we suspect will grow on you, though. SOUR MILK SEA by JACKIE LOMAX (Apple). This one is written and produced by George Harrison. It has a touch of the Beatle magic to it. Jackie should do very well with this number.

TOP FIFTY

SO HARD TO FALL by ERIC ANDERSEN (Warner Bros./7 Arts). This cut is from Eric's new album "Avalanche". Written by Andersen are some really beautiful lyrics. SUNSHINE AMONG US by ETERNITY'S CHILDREN (Tower). This one smooth,

slick, definitely a commercial sound. THE UNIVERSAL by SMALL FACES (Immediate). This group have had the number one album in England for the past two months. This one is a different sound that may catch. SIX MAN BAND by THE ASSOCIATION (Warner Bros./7 Arts). There is some fine guitar and their usual great singing. This is the story of a musician's life on the road. I CAN HEAR THE GRASS GROW by THE BLUES MAGOOS (Mercury). From the "Basic Blues Magoos" album. It's a good, driving number, while you're at it give the other side a listen. YOU GOTTA HAVE A THING OF YOUR OWN by SONNY & CHER (Atco). Mr. & Mrs. Bono in a soulful bag for this one with a big hand sound backing them up. YOU'VE LOST THAT LOVIN' FEELING/SOUL AND INSPIRATION by VIVIAN REED (Epic). Vivian is a girl with a really good voice and she does a fine job on these two songs from the Righteous Bros. THOSE WERE THE DAYS by MARY HOPKIN (Apple). Mary Hopkin is a Welsh girl who sounds remarkably like Joan Baez at first listening. She has a wonderfully subtle voice and puts it to good use on this lovely tune.

OUTSIDE CHANCES

MILK TRAIN by THE EVERLY BROS. (Warner Bros./7 Arts). After a long absence from the scene the Everlys are singing as good as ever. This one is not as good as some of the things they have done in the past. The flip side, "Lord Of The Manor", is not the side picked by Warner Bros., but may well make it. THE WEIGHT by THE BAND (Capitol). From their "Big Pink" album, this tune has several other versions to compete with but might outdistance them.

TOP 20 ALBUMS

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



AESOP'S FABLES

Chess Records is the label on which Muddy Waters, Chuck Berry, Howlin' Wolf and Bo Diddley were first brought to public attention. Into that illustrious company step a group known as Aesop's Fables, the first soul-rock Chess has ever signed.

"They decided that we were going to be the first East Coast group they would sign in their evolution from a pure negro R&B label to an integrated label featuring both views of the blues," Wally Bone, drummer for the group said.

In addition to Wally Bone on drums, there are Sonny Bottari, lead singer; Barry Taylor, organist; Frank Krepela, lead guitar.

The group have just completed their first album for their new label. It was produced in New York by Bob Gallo, who has produced James Brown, Ben E. King, Solomon Burke, The Drifters and The Rascals.

Of their style of blues, Frank Krepela says: "First you have to understand the music, then you have to become involved in it on a creative level and then you have to take it as far as possible with your talents. Sonny Bottari adds: "We're working on that last thing all the time." I think our first album reflects not only

Harper Valley PTA



SINGLE 50443
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BOBBI MARTIN

Fastest-selling 'Harper Valley PTA' LP in the country

However, Tuesday without hesitating said she didn't think she'd make another movie.



Rascal with a talent for art...

The doorbell interrupts the quiet mood of the elegantly furnished New York east side duplex. A young man who doesn't mind being told he looks like Paul McCartney walks up the stairs to find out who is ringing.

Giggles echo down the hall as the door opens on two teenage girls who daringly rang Dino Danelli's doorbell. The drummer of the Rascals gives them his autograph and sends them on their way.

So much for the public Dino Danelli. But when Dino descends the staircase to his living room, he becomes an artist and sculptor — the man who created the covers for the Rascals' "Collections", "Once Upon A Dream" and "Greatest Hits" albums. Dino has also designed the Rascals song books and is putting together a book of his artistic creations.

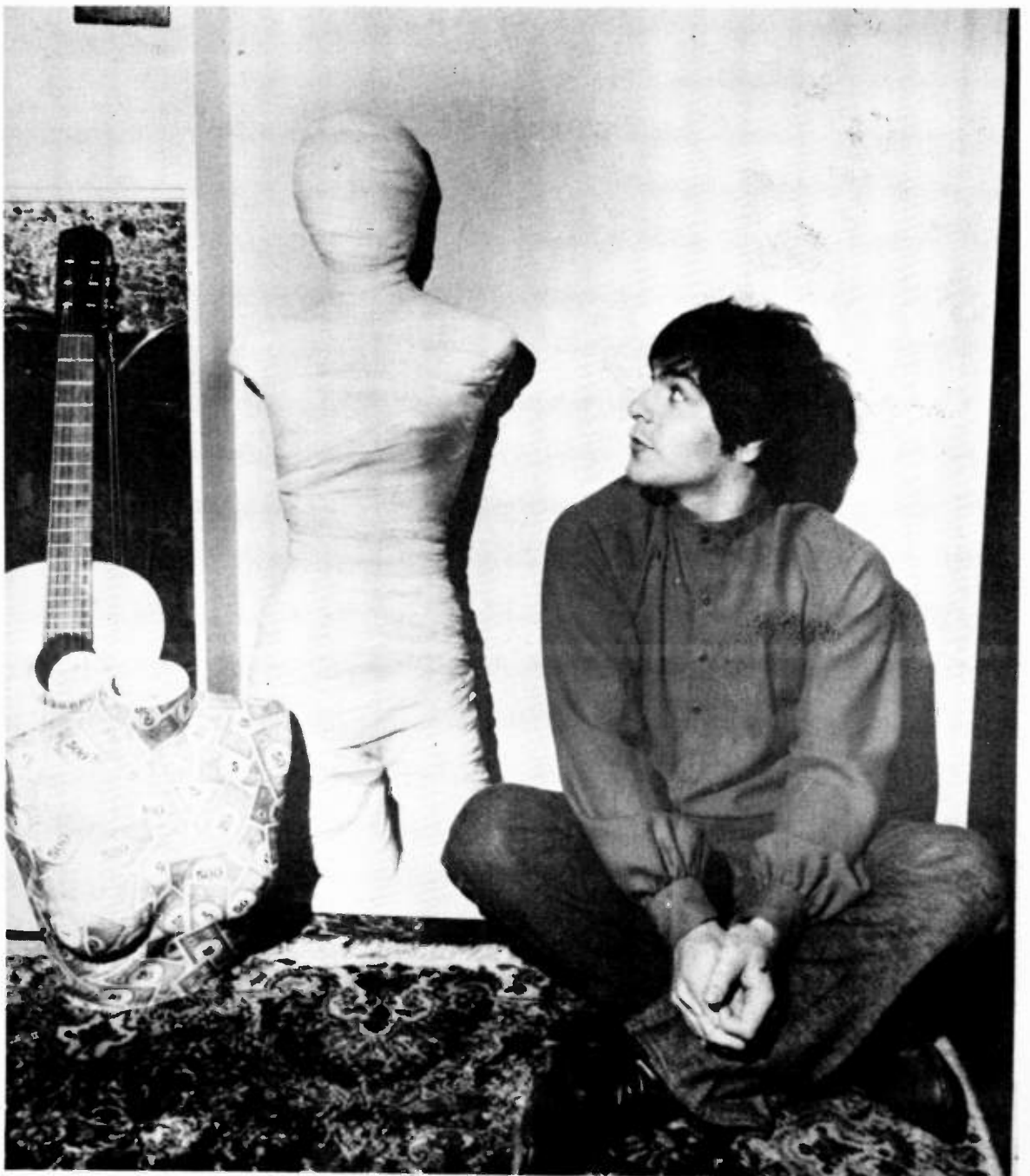
Dino says that he got interested in art about six or seven years ago when he started visiting the art museums in New York. "I never really was interested in art until I saw surrealism and Dada," he points out. "Then I met some artists and got interested in painting. I never went to art school but just learned from other people and books. . . Experience, I guess, is the best teacher of all."

But Dino didn't really get into his own painting and sculpture until about two years ago. Now he paints whenever he has the time, which often turns out to be in the middle of the night after a recording session. He also takes along a suitcase full of art supplies when the Rascals are on the road so that he can paint when he gets the chance.

For the past six months, Dino has become more and more involved in sculpting and putting together assemblages inside boxes as on the cover of the "Once Upon A Dream" album.

"The box is a beautiful thing," he explains. "Instead of one piece of sculpture it is a lot of pieces. It forms an environment in which various objects play off each other."

When Dino gets enough of his creations together, he plans a gallery showing in New York, but he doesn't want to sell anything. "The way I feel now it's hard to think of asking for money," he says. "I have an emotional attachment to my art. The sculptures are so close to me that it seems cheap to sell them. I'd rather give them away to close friends."





Janis Joplin. Big Brother and The Holding Company. They're going to wipe you out.



It is a blues voice, ragged and painful, but somehow beautiful and moving at the same time, a voice which has learned from Bessie Smith and Dinah Washington and Esther Phillips and Big Mama Thornton ... but it is a voice unique with Janis.

(She) totally abandons herself in each song, coming on very gutty and completely overpowering.... Each performance has the agonizing intensity of a woman giving birth. Pete Johnson—*Los Angeles Times*

Janis Joplin is the greatest white female singer around. *Rat*

Janis Joplin is where it's at, where it's been and where it will be. *Hullabaloo*

Her singing is a celebration—her voice and body hurled with larruping power that leaves her limp. And this member of the audience feels that he has been in contact with an overwhelming life force. Part of that life force is an open sensuality. *Nat Hentoff*

Janis is fire... one feels heat and sees red sundowns.

Janis sings with her body—rough, gutsy, possessed.

It is an incredible experience to hear Janis sing. *Eye*

From the sound in the grooves right on out to the cover of their new album, they kick and scratch and bite and work your ears over with unforgettable impact.

You've heard their fantastic "Piece of My Heart" single on the air. So you know the talk is true.

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