

Billboard  
**ROCK  
NOW**

November 14, 1970  
Section 2

# THE BEST KEPT SECRET IN THE WORLD: "THE MOST DYNAMIC VOCAL GROUP ROCK HAS PRODUCED."

**T**he best kept secret in the world is no more. It was kept for five years. Now, it's leaking out.

It involves a musical group which recently changed from one record company to another. For good reason, the group feels.

The group's old record company told everyone they were just surfers, doing surfing music. Hot rodders, doing car music. That helped keep the secret.

After all, who, in 1970, wanted surfing hot rodders?

The group helped, too. It shrugged off offers to play the festivals with "the real heavies." The secret kept well.

People devoted to great music, regardless of its appearance, helped by buying the group's albums late at night. Just before the stores would close. (They'd sandwich this group's albums between something by Joe Cocker and one by Crosby, Still, Nash & Young. So no one could see what they were buying.)

**A**nother big blow to this "best kept secret" came from the people. When the group finally decided to play out in the big open (at the Big Sur Folk Festival, to be exact) they must have been sure no one would notice.

At first it looked like they'd be right.

Before they went on you could hear people murmuring mean about "surfing" and "low riders." So everything looked okay.

But things went wrong. People began clapping their hands. Grooving with the music. Swaying back and forth to the sounds. Even jumping up into the aisles. The screams of "More! More!" forced the group back to do an entire

second show.

That was early October, 1970.

**T**he secret's getting out now. And the critics aren't helping.

**THE CRITICS:**

ROCK magazine didn't help at all when they called the group's new *SUNFLOWER* album, "A delicate but almost

perfect balance, like whipped cream and nuts." Or when they said *It's About Time* from *SUNFLOWER* is a "classic."

And *ROLLING STONE* didn't help by calling *SUNFLOWER* "superb" and "without a doubt (their) best album in recent memory!"

*FUSION* magazine's critic also just sounded the alarm: "...for the soulless few who refused to admit their existence these eight years, for people like me who have waited since the promise of *Smile* for them to deliver the masterwork they were capable of. It's here.

"The record is a veritable see-how-they-do-it treasurehouse, affording an action closeup of the most dynamic vocal group rock has produced."

**Y**ou may as well know:

The Beach Boys have sold more records than any other American group in record history. 65,000,000. So far.

Their secret new album is on Brother/Reprise Records, and Ampex-distributed tapes.

"Don't pass this one up on any account," says *Fusion*, speaking of *SUNFLOWER*.

The secret's out.



# ROCK NOW! ROCK NOW! ROCK NOW! ROCK NOW! ROCK NOW!

By ED OCHS

Without a definition, rock rambles on in a state of grand indifference to matters more serious, matters that the music just doesn't assuage. The poetry of rock is down three points, its powers of description are dim lights drawing blanks, as too many untrue voices, further diminished in the perfectly electronic studio, rave on regardless. To this, wars, drugs and others blights without and within, the business end of rock answers with more rock, heavy as stone, repetitious as rock is repetitious. Departmentalizing these pressing realities outside the consciousness and conscience of the industry, and making the consumers pay for it, has thrown a cold, probing light on rock. Not even the great Spiro Agnew could give rock a new importance by warning that he does not dig the music, for rock has been coming to nothing, teemless, for some time now. Once seeded with the magic of a jumping bean, the dry rattle of consumption pressed into its grease-black grooves, all kinds of groovy grooves, all that the industry has managed in response has been: you can play this record on today's mono record players with excellent results, and play this record very loud. But buy the record first.

Spiro and I agree that there hasn't been too much to dig, though he's not exactly out to encourage better rock. Even without his kind of help the Beatles have hissed and fizzled like fat on the fire, many rock thrones glare empty, rock heaven bristles like boot hill. Mick Jagger is in the movies, the Stones are dangling conversation and the beat at Fillmore sounds like the decline of the big bands, waning and lagging to the Ed Sullivanisms of Bill Graham & Friends. The industry is sailing down the same river it sold rock, the same Lethe-like river of forgetfulness into which drugs flow; already polluted with the vinyl flotsam and jetsam of planned obsolescence and escape: all into the goldfish bowl of pop music. Of the product that slides through Billboard's review department each week—200 singles, 150 albums—almost all of it is "chewing gum for the mind," while much of the good merchandise grows more and more misunderstood and mismanaged by an industry with a self-serving myth about self-censorship. How unmusical! Rock is censored all the way down the line, from dawn to distribution, even censoring itself mindlessly, as kulture kids dream-believe that they, of course, order tastes and fashions, and only have to snap on the radio to relate.

There are gaps between the gaps that keep rock music from filling the gaps, from being at peace.

## Facing the Music

The realities of rock are its by-products, often dismissed as more suitable grist for protest songs, and yet they have "survived" the commercial wars to become parasitic conflicts of interests and lessons of bad business. They have also brought "serious rock" and the recording industry to the point of mutual estrangement. An establishment that controls rock but does not speak for it, that shrinks from Agnew's rather "old news" and half-true connection of rock with drugs and revolution; that more and more shifts responsibility for the end product over to the rock artists and culture as soon as the sale is completed, costs are recouped and profits added—only confirm's Agnew's complaint that the industry is lax. The industry has lax ideas on the subject of rock, and at this point must either reconcile the music with the lifestyle, support it, or ironically deliver rock to the only ones who can seem to live with it. Manufacturers have over-advertised rock product to the point of diminishing returns, shaking down the consumer then boring him, while wishing to attract as little attention as possible to what they would like to call a straight business deal. But it might be too late. Or just in time. Rock is no longer the great roar of the melting pot, the playful leveler, the irresistible hybrid of blacks and hillbillies that integrated popular music back in the 50's. And in the sheer numbers of rock talent on label rosters, FM radio, disk profits and throughout the industry in general—all plugging for self-determination—it may now be argued that the time when the rock generation truly speaks for rock may be nearing.

## Rock Then

To the loyal consumer, rock is a tick on the attention span, anything you want it to be, a soft pillow to rest your weary mind, an alarm clock to wake up to. But now, if for no other reason but to protect themselves from the bankruptcy of incessant consumption, loyalties have switched. With their sophisticated fleecing devices, the "modern" manufacturer attacks the money market like a vacuum cleaner, and even those children of nowness who find peace with their rock, the electric shock and constant motion, in the vinyl cycle of being played in and played out, are themselves

exhausted. But greed for the sounds is tantamount to a craving for mental rape. Dylan! Do it again! Broke and bored, the only direction is home, and rock swings back to the root people to satisfy the appetites for new trends, new faces, new grooves. Rock now is filled with rock then, and while revelations of authenticity have shocked some hard rock heads out of their addiction to Led Zeppelin and John Mayall, it has also encouraged a new breed of tuned-in and educated rock musicians to play it better, more honestly, than before. The fresh accents on blues and jazz have quite naturally converted some rock buffs to the instincts of Willie Dixon, Mississippi John Hurt, Otis Spann, Miles Davis, Gary Burton, Tony Williams and Sun Ra, and though in more ways than one rock is more dead than live at its sources and as an issue, it continues with incredibly energy—backwards. So, as a grand misnomer, rock seems about ready for a more significant eclipse than since, perhaps, the birth of rock. About to disintegrate as it incorporates other labels, other sounds no longer considered pop, rock emerges not as a conglomerate of musics smaller than itself, but as an offspring of a larger, more creative plan that also recycles private, individual invention in what will become the new language spoken in the New Music.

In New York they are losing interest in rock in their mid-twenties and getting younger. New York is a tight fist, walls within walls soak up the impact of time passing change. People live and work from newspaper to newspaper, suspended in weird columns of vertical space, and like the California sun, hung in the sky like a juicy berry, it affects the brain in strange ways. In the record business, cocaine freaks and record execs in full dress mingle, grate and burn on each other with the futility of fire. In the capitols of rock, fewer and fewer of the changes inspired by rock are real, there are few real underground radio stations left, not very much is real about rock today at a time when facing reality is good business. Perhaps a new optimism lies on the other side of Vietnam, on the peaceful side, when we can get down to the serious pursuits of life, liberty, happiness and rock 'n' roll. "Rock now" is not only the most basic change in rock's continuous "now revolution," it is unremarkably the only shape that rock really comes in at all. I'm sure that with very little effort we can change it all with just a double shot of rock in the right places.

# If we weren't number one in Rock,



\*KCS 9913



\*KGP 24

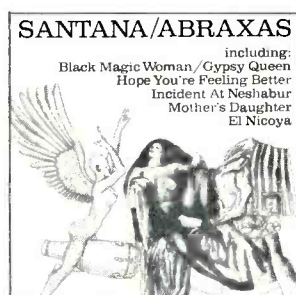
A specially priced 2-record set.



\*KC 30090



\*KC 30290



\*KC 30130

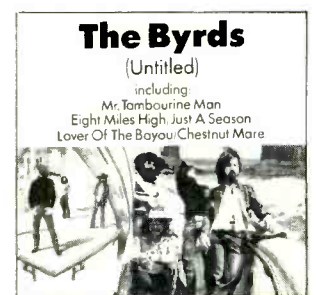


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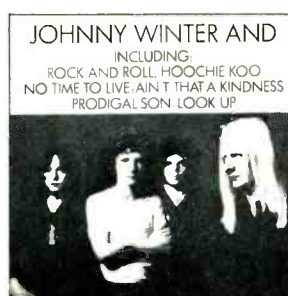


\*G 30127

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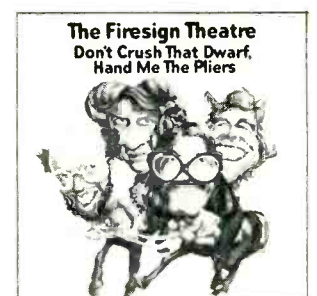
\*CS 9972



\*C 30221



\*KCS 9737



\*C 30102

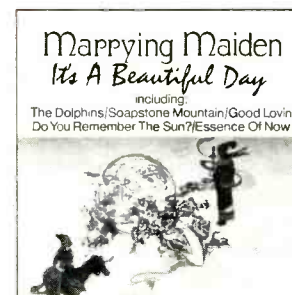


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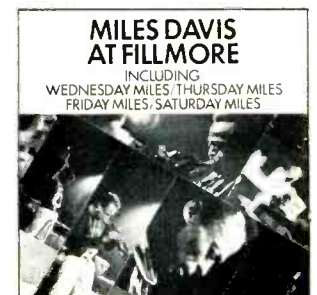
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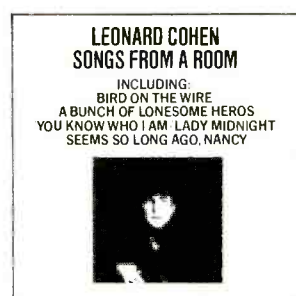


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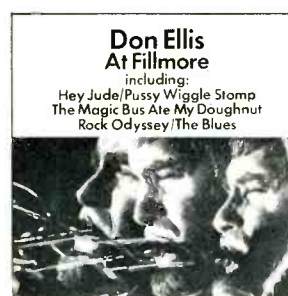


\*G 30038

A specially priced 2-record set.

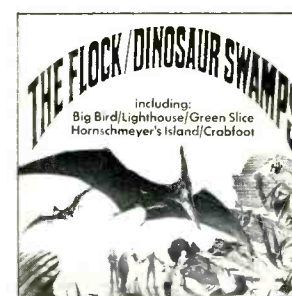


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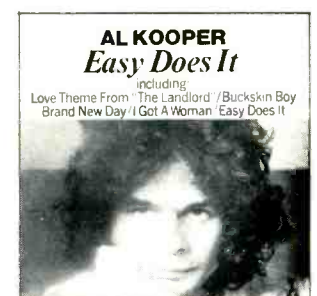


G 30243

A specially priced 2-record set.



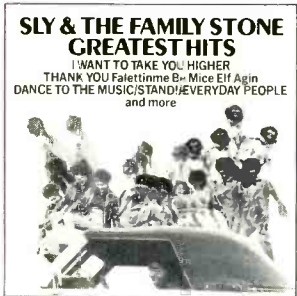
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\*G 30031

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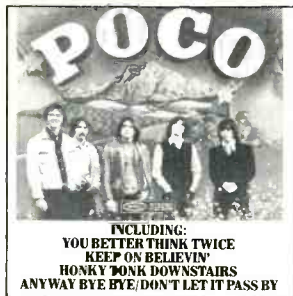
# we wouldn't be number one.



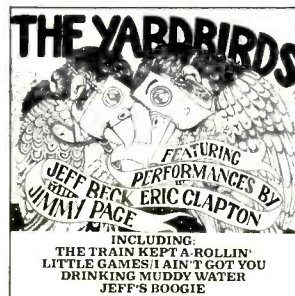
\*KE 30325



\*E 30125

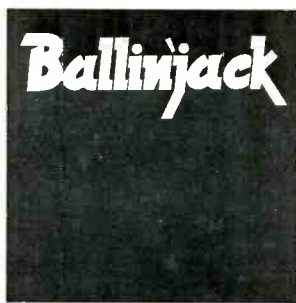


\*BN 26522



\*EG 30135  
A specially priced 2-record set.

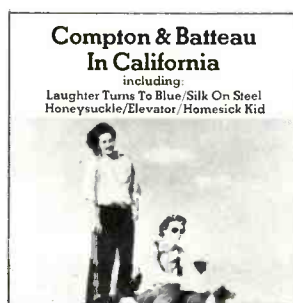
## New artists that'll keep us in our place.



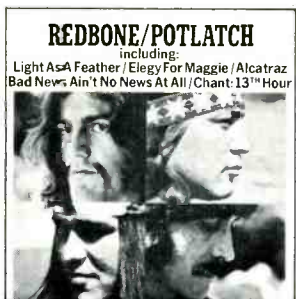
**Ballin' Jack** C 30344  
Ballin' Jack presents their own exciting brand of brass-rock in this debut album.



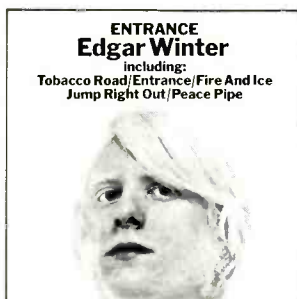
**DREAMS** C 30225  
"By the second selection of the set, the audience had absolutely no cool left to blow. They were screaming, jumping, eating out of Dreams' hand."—*Rock Magazine*



**Compton & Batteau** C 30039  
John Compton, acoustic guitar, and Robin Batteau, violin, have recorded one of the prettiest albums of the year.



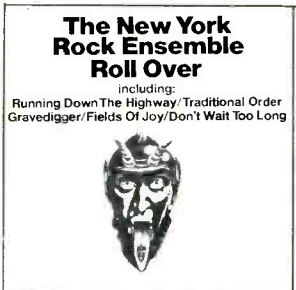
**REDBONE/POTLATCH** E 30109  
The second volume from the group Ed Leimbacher of *Rolling Stone* described as having a "primitive, hypnotic, beautiful backwoods sound."



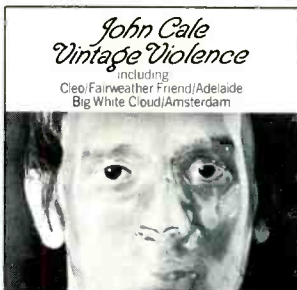
**ENTRANCE** BN 26503  
"This album is unique. Its intricacies—orchestral, structural—make most of the month's crop of records sound as bland as bubble-gum."—*Jazz & Pop*



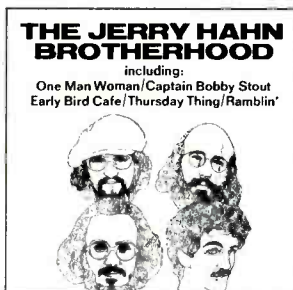
**Mashmakhan** E 30235  
Their new Epic album shows how Mashmakhan got to be one of the biggest groups in Canada. It includes their American hit, "As The Years Go By."



**The New York Rock Ensemble** C 30033  
"On this album, the group concentrates on combining various genres of pop music, rock, soul, blues and jazz. They are overwhelmingly successful."—*Zygoté*



**John Cale** CS 1037  
"I believe that it is destined to become one of the most important albums of the past few years."—Ed Ward, *Rolling Stone*



**THE JERRY HAHN BROTHERHOOD** CS 1044  
"... the whole album is fabulous and you're an idiot if you don't run out and buy it right now."—*Jazz & Pop*

## On Columbia and Epic Records



# San Francisco Revisited

## -A State Of Flux

By GEORGE KNEMEYER

The sound wove through the second floor of the Fillmore West and down the stairs to greet a group of long-haired youths. With the exception of the musicians on stage (Miles Davis and his latest group) and the site itself, it could have been 1965 and not 1970.

It's been a little more than five years since the first dance-concert was held by the Family Dog at the Longshoreman's Hall. In one way San Francisco 1970 doesn't differ from San Francisco 1965 (the freedom is still there), and in other ways the changes that have gone down are radical. And changes are still occurring.

Both the old Avalon and Fillmore ballroom are closed. In their places now are the Fillmore West (the old Carousel) and Winterland, a large building noted for ice shows and in recent years rock concerts. About 18 miles north of the Fillmore, Pepperland, yet another ballroom, is operating.

A battle is shaping up for the dollars of the concertgoers. Bill Graham, the much-maligned man who has done more for San Francisco than any other person, is battling his former helper, Paul Baratta, now promoting concerts at Winterland. Pepperland, in suburban San Rafael, is hoping to avoid the conflict by appealing to the people in outlying areas.

"I broke with Bill (Graham) because of a growing disenchantment. We just went our separate ways," says Baratta. "Winterland was going to waste, and the owner called me and said they were going to do rock shows and wanted to know if I was interested in helping them. I had been thinking of going into the theater, but this intrigued me. Rock concerts can be theater too."

Baratta doesn't speak bitterly of Graham, although he does think the Fillmore West head was foolish not to have taken Winterland. Graham had a lease on the building for first options on rock shows, but finally let this expire, paving the way for weekly shows at Winterland.

"Winterland has a good chance of succeeding," says Baratta. "In fact, both the ballrooms can succeed if they just promote shows when they are available."

Graham is noncommittal on whether both the Fillmore and Winterland can succeed, but draws an analogy between operating ballroom and running a butcher shop. "If one butcher shop does good business, but another opens up across the street, there won't be twice as much business. They will split the business. With two ballrooms, an act can be offered \$5,000 by me and then \$6,000 by someone else. The act then comes back and says 'Gee, Bill, we want to play for you. Just offer us \$7,000.' Pretty soon the price is \$10,000 and the person who gets the act goes out of business."

"This isn't to say that competition is not healthy," Graham continued. Using the butcher shop analysis again, Graham said that if a store is charging outrageous prices and a new store opens with fair prices across the street, the first store will have to bring its prices down to compete.

Pepperland is taking the attitude that what happens in San Francisco will not affect them. "This was the opportune time to open," states Nat Shind, who along with Bill Blatt, operates Pepperland. "The people in Marin County (site of the ballroom) do not want to go into the city to see rock concerts. We think we have a different audience from the San Francisco ballrooms." Pepperland itself is different. It is designed like a submarine and employs a quadrophonic sound system.

If the ballroom situation is in a state of flux now, the entire scene is going through changes. Despite all the talent that has come out of the Bay area, very few record companies have opened offices here. Tom Fogerty of Creedence Clearwater Revival, the biggest group to come from the city, thinks that is an advantage. "They crushed the scene with their money," Fogerty says of the record companies. "They ruined what existed here but things still grow here in the future because they didn't open offices. It's better that the companies didn't settle here."

Bob Todd, A&R man for Mercury Record Corp. in Los Angeles, says the reason San Francisco hasn't developed as a record center "is because it is so close to

Los Angeles. When San Francisco exploded, there weren't that many available studios and backup musicians. All the television exposure was in Los Angeles too."

Only one record company exists in the Bay area, Fantasy Records, a small label whose claims to fame is Creedence. President of the company Saul Weitz says he wants to keep the company small. "We can talk to an artist and move fast. He comes in here and doesn't have to wait for a call to New York. Another thing is that in a larger company, the hierarchy jealously protects their domain, such as the engineers that don't talk to anyone else." Fantasy is preparing to move into a new building in November, but the staff won't be doubled, just a few more technicians. They are trying to keep a family feeling.

Ed Denson, manager of Country Joe McDonald and the reformed Big Brother and the Holding Company, thinks that violence has played an important role in the changing scene. "Since 1967, there have been bombings and riots and an emphasis on violence. At the first Be-In in 1966 the violence was there, but was just ignored. At Altamont, the emphasis wasn't on the fact 300,000 got together with minimal trouble, but that someone was murdered."

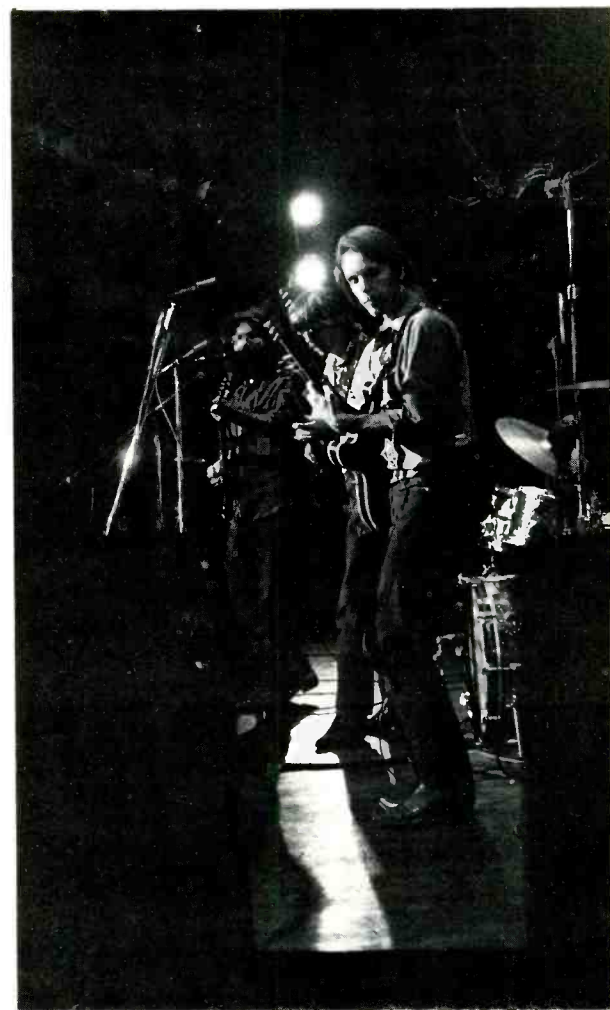
The Be-In was called one of the first gatherings of the San Francisco tribes by Ralph Gleason, then columnist for the local Chronicle and now vice president of Fantasy Records. Gleason has lived in Bay area for 24 years—years which he calls "a gas."

"San Francisco is what the rest of the U.S. ought to be," Gleason says. "I think that in San Francisco a structure has evolved which is a superior apparatus for the exposure of new talent than anywhere else in the country. There are a number of clubs peripheral to central San Francisco which regularly run audition nights. A band can come to the city and be heard in the clubs which allows an audience to grow and gives the record companies a chance to hear the band."

(Continued on page R-8)



JEFFERSON AIRPLANE—seminal San Francisco sound



GRATEFUL DEAD—still closely identified with the Baytown boom

**IN 1970  
WE  
BROUGHT  
YOU  
SUGARLOAF.  
NOW IT'S  
"PUT UP  
OR  
SHUT UP"  
TIME.**



**W**hen we released "Green-Eyed Lady" there were some people who laughed at us. "Come on," they said, without even the courtesy to laugh up their sleeves where we couldn't hear, "what chance does an unknown group from Denver... Denver!... have towards Top Forty-dom?"

Well, some small amount of time has passed, and now those doubters are telling us how they knew all along what an obvious hit we had in "Green-Eyed Lady."

"Now," people are asking us "what are you going to do next?" Here's our answer. Sugarloaf's second album promises to be even more of a triumph than the first one, which has a comfortable position on the charts.

*Sugarloaf*

**I**n addition, we've got a new group, one which we think has as much potential as Sugarloaf. Those who have seen the new group seem to agree with us, and can hardly wait for the release of their first album. The name of the group is Sweet Pain. If you haven't heard them yet, just be a bit patient. You will, soon.

In 1971 you can look forward to more great things from Sugarloaf. And we'll be bringing you Sweet Pain, besides.



**SWEET  
PAIN**



Sugarloaf and Sweet Pain are produced by Frank Slay for Frank Slay and Dennis Ganim's Chicory Productions. Their albums, singles and tapes are brought to you by Liberty/UA, Inc.



**Liberty/UA, Inc.**   
Entertainment from  
Transamerica Corporation

# An awesome problem:

You are the sound man for a rock group. And within a moderate budget you must provide high-level reinforcement of both instruments and vocals. But this is no ordinary rock band. In addition to the usual guitar-bass-drums, the group has a second drummer plus trumpet, trombone, and french horn.

There's more. You must also be able to cleanly reproduce english horn, clarinet, bass trumpet, saxophone, oboe, and flute. Because this rock group also plays the classics: Bach, Lully, Debussy.

A most unusual group, the Symphonic Metamorphosis. Eight top-rank musicians from the Detroit Symphony. With a creative approach to the generation gap: "fusion rock" that mixes classical music and hard-driving rock on the same program.

It makes a serious sound problem. From ear-splitting rock to a delicate flute solo. And it all must satisfy the critical ears of eight symphony musicians. Despite acoustic environments that range from beautiful symphony halls to atrocious meeting rooms. Or worse!



The Symphonic Metamorphosis records for London records.

# The simple solution:

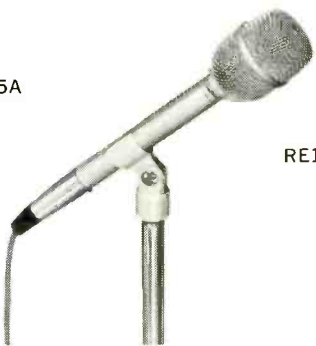
The Symphonic Metamorphosis bought Electro-Voice. Not on the basis of what we claim, but rather on what they heard. Using RE-11 and 635A microphones and just a pair of Eliminator I loudspeakers. They heard remarkable clarity, excellent separation of instruments, wide dispersion of sound, and the ability to reproduce the full dynamics of their unusual musical style. In short, the sound system fully

complemented their serious approach to music.

Not every rock group will make such uncompromising demands for sound. But all can benefit from the resources built into every Electro-Voice microphone and speaker. It would be a shame to offer them less.



635A



RE11

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## San Francisco Revisited —A State of Flux

Continued from page R-6

"A band with a good tape can get exposure on KSAN or KMPX (two local progressive FM's), it can get written about in the underground press, the Chronicle and Examiner. You can get on a bulletin board in a sense if you have something that is going to go," he continued.

Among the clubs available to groups are the Lion's Share, the Matrix, the End of the Beginning, the New Orleans House, Mandrakes, the New Monk, and a couple of coffeeshouses. There is also a Tuesday night audition at the Fillmore West.

Gleason feels that one of the most overlooked aspects of the San Francisco scene is the fact that urban renewal hadn't destroyed old buildings, so that ballrooms and clubs still existed.

"The physical elements were present in Los Angeles, Chicago, but not in Boston and New York. I mean the old ballrooms, clubs, the possibility of communicating to the youth-hippie-university audience quickly and in an open way." Gleason points out. "What has happened in San Francisco hasn't happened in any other city. I don't think it could happen elsewhere. The Bay area has a peculiar homogenous nature and the radio is open."

The groups themselves have a certain loyalty to the city. When asked if he would live or work elsewhere, John Fogerty of Creedence answered blunt "no's" to both questions. The rest of the group reflects his thoughts. "Recording out of the city means being on the road, which is work in itself," Stu Cook says, "we like to be close to home so you can go home at the end of the day."

John Fogerty thinks that the scene could start all over, "if good groups came along again. The first wave of bands had years to develop. Finally when the public eye was thrust on it, it was all ready. Now I don't think it is ready as much. There aren't groups laying around here that have been together five years."

"The groups are being discovered here, but they don't necessarily have to live here," adds Tom Fogerty. "A group from the Midwest can come out and play third on the bill at the Fillmore and if they're good—bam—everybody talks about them."

Unlike Gleason, who says a San Francisco band can get heard quicker by a record company, John says that it means nothing to be a San Francisco band, "except for the early groups. It never became a heavy thing with us."

The audiences in San Francisco have come under fire recently by the same groups who have played in the city as being a bad audience. Some groups who have said the audiences just sit and stare, showing little enthusiasm.

"I think the audiences here think they are more selective," states John of CCR. "They think they reject bad stuff quicker now, but certain groups can come in and snow people for a while."

"The audience reads more about groups now than they did before," said Tom. "They used to go to the Fillmore and judge for themselves. Now they read about a group and it has the audience won or lost before it walks on stage."

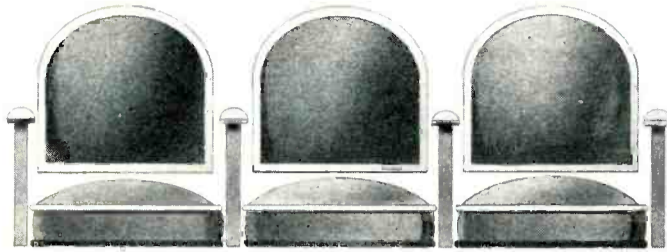
Doug Clifford says simply "The Fillmore is not a select high class audience by any means." Stu adds: "They haven't learned as much as they should have for the talent they have."

Denson offers another reason why the enthusiastic audiences of 1966 and 1967 are gone. "The audiences that were at the early rock shows are now going to the small clubs. It began with a Paul Butterfield or Muddy Waters coming in and this was a striking event. Now it has got to be grind with several big acts here at once. The audiences have just gotten passive."

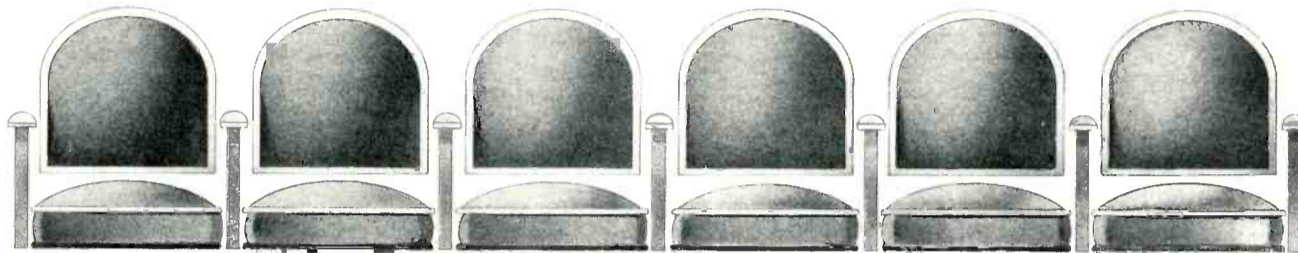
Gleason concurs basically with Denson, adding, "The audience at the Fillmore have changed from the so-called family to a more diverse type group. The thing has to change. The tribute to the whole thing is that the music being turned out is still good."

The San Francisco scene is in a state of flux right now, as is much of the record industry. The audiences are lifeless, the ballrooms are battling, and no San Francisco group has made it big since Santa burst on the national scene last year. The calm in the city seems to be waiting for another storm. Some scenes die very quickly when a calm sets in, but when you're five steps ahead of everyone else, you can sit back and wait without worry for the storm. And chances are, it will happen again.

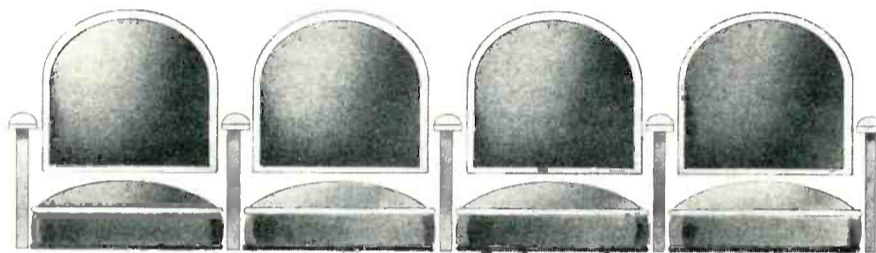




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# Los Angeles: Plastic Authenticity

Los Angeles is probably the only city in the U.S., possibly the world, which could spawn such diverse groups as the Beach Boys, the Doors, and the Mothers of Invention. The Beach Boys wrote about "California Girls," Jim Morrison of the Doors wrote of the bloody red sun of fantastic L.A., while Frank Zappa of the Mothers wrote about the plastic people who roam Sunset Strip at night. And all were right in what they wrote.

The city has been called plastic, and not too many people here will disagree. In fact, L.A. was one of the first, probably the first, plastic city. In that sense, according to Dave Axelrod, independent producer, "Los Angeles was the first of the plastic cities and so it is authentic. Everything has become plastic. Plasticity has become real. The city always was ridiculous. Now it is authentic because every city is following it. It's a leader. Right now, L.A. is the 'hippest' environment in the country."

Next to San Francisco, Los Angeles is the hub of young rock musicians. They come from all over the country to make it, although very few do. It isn't just the idea of the record companies being here. Sometimes it is the glamor of Hollywood and the motion picture industry that lures them.

"The reason I settled in Los Angeles was that I wanted to be a movie star," according to Eric Burdon, leader of War and enjoying a huge comeback. "I was in Hollywood when I realized I was being screwed by nearly everyone. I had a house here and not England, so it was kind of an accident that I settled here. When I first saw L.A. I conciously flipped out, though."

"L.A. offers studios, engineers, and one is both in the city and country if you have a big enough back yard," Burdon continued.

Another group that migrated to L.A. is Bush, originally from Canada. "There is a lot more going here than in Canada. There is a lack of everything in Canada," says Don Troiano, guitarist for the group. "The bad thing is that groups get lazy because the air makes you lethargic," says Roy Kenner of the group. "Groups come here partly because a lot of the record industry is here, also there is an aura of the freak out."

The record industry within recent years has become firmly entrenched in the city. Labels based here include Warner Brothers/Reprise, Uni, Liberty, Capitol, Blue Thumb, MGM, A&M and Vault among the more well known. Almost every other company based either in New York or Chicago has an office in Los Angeles. The consensus of industry people here is that it is a necessity to have an office here.

The hype image of the industry seems to be an extension of the whole plastic image of Los Angeles, but at least one record company executive thinks the bad hype is on the way out.

"I see an end to the con days in the record industry," states Don Graham, vice president of Blue Thumb Records. "If you want to become involved in the record industry, you damn well better be honest. You better be valid or you won't make it."

While rock music sells more to the American public than any other type of music, Mike Curb, president of MGM Records, says it is difficult to make money from rock. "The groups ask too high a price to sign and then they either break up or die. The groups play the game of big advances. They come in with a tape and ask for huge advances. \$100,000 is nothing for a group to ask for. They don't understand the business side of music."

If an act has trouble signing with a major, there are several smaller companies here. Among the more famous is Vault Records, who originally had the Chambers Brothers. Jack Lewerke, president of Vault, thinks a small label sometimes has an advantage.

"An unknown act will go to a major company, but will probably get lost there. At Vault, groups know who to call for assistance. With a big record company, you have to worry whether the group will get thrown together with everything else and ignored by the major," according to Lewerke.

But some of the majors don't have it too bad. Stan Cornyn, vice president of merchandising for Warner Bros./Reprise, says the company is besieged with groups contacting it. "Our posture is artist oriented, and I think people, the artists, know this," he pointed out. "We try to make sense to an act. Sometimes we have to turn him down, but we try to treat everyone as people. In

the age of hype, we try to be dulcet. Apparently this is working, since some of the groups are saying nice things about the company."

The places that a group can get exposure in Los Angeles are limited, which means the chances of getting heard by a record company are sometimes slim. Places showcasing rock music partially include the Ash Grove, Greek Theatre, the Troubadour and the Whisky-a-Go-Go.

The Whisky is the most famous, starting in 1963 with an unknown singer called Johnny Rivers. He became a smash and the Whisky was on its way. Eventually the Whisky, formerly all adult, opened to the young people, and its success is bigger than ever.

The owner of the Whisky is Elmer Valentine, who has probably seen more groups go from poverty to success than anyone else. For examples, his house bands have been the Doors, Iron Butterfly, Buffalo Springfield and Chicago. "I love my work and it keeps getting better," says Valentine. "The big thrill is seeing a group in rags one day and in a Rolls-Royce tomorrow. It's great to see the success happen to these groups and know it would happen."

"Of all the pop stars, Jimi Hendrix was the nicest guy," Valentine continued. "We tried to book him after Monterey in 1967, but price was too high. But one day he announced he was coming to jam with Sam and Dave and we had one of the biggest houses yet."

"The Whisky means something, which is why we get big groups to play for a small fee," he pointed out. "While Chicago was commanding a big fee last winter, the group played here for scale because they remembered the exposure the club gave them. The groups remember what is done for them."

Other clubs will open soon, including Thee Club, which closed about two months ago, but is trying again, and the Bitter End West. One reason advanced why club and ballrooms haven't succeeded here is that there are concerts in larger auditoriums available.

One of the biggest promoters of concerts in the area is Concerts Associates, headed by Steve Wolff and Jim Reismiller. They promote shows in the L.A. Forum, the Santa Monica Civic Center, Anaheim Convention Center, and several other places.

"We don't like to do a show unless it is a good show," said Wolff. "We use UCLA athletes for our security force at concerts. The reason we do this is that the kids are used to fighting police. But a 16-year-old calling a 19-year-old a pig just doesn't work."

"There is room for more promoters in this city," Reismiller thinks. "There are five or six in New York and they do all right."

One promoter who just moved in and is planning his schedule is Cy Arden of National Entertainment Corp. He is opening in Los Angeles "as a matter of necessity."



CHAMBERS BROTHERS—started out on the Vault label, "no chance of getting lost," says president Jack Lewerke.

He has been promoting concerts for some time in Dallas and the surrounding area, but decided to broaden the company's horizon. "We came here because of the public relation and just general contacts one can make here that have benefits beyond Los Angeles," Arden said.

Several of the management firms are located here, among them Lennie Stogel who says the best thing he did was to move to California. "In the past couple of years everything has come here," Stogel said. "There is much more freedom here than in New York."

Stogel is interested in the possibilities that television offers rock music. He is currently negotiating a deal for one of the acts he handles to host a TV show. "With television and movies here, the percentage is greater that a group can get exposure to more people than anywhere else."

While television is on everyone's mind, Micky Kapp, vice president of a&r for Capitol Records, the oldest Los Angeles company, thinks movies are a more viable medium for rock than television. "TV has one small speaker so the audio is not too good. Second, the commercial time might not be sold. Could the Band attract enough people willing to buy a Buick so that Buick would be interested in sponsoring the program? TV makes everything small so that some of the impact of the music and the performers are lost. A closeup on a movie screen is more effective than a TV closeup," he pointed out.

But TV or movies is usually the last problems that managers have to worry about. The main concern of Pat Colechio, manager of the Association, is touring. "We move 14 people and 2½ tons of equipment around," he stated. The Association, brought together in L.A. and still out of here, never tours for less than two weeks. "With that much equipment, just weekend dates aren't worth it."

Gabrial Mekler, head of Lizard Productions and formerly producer for Steppenwolf and Three Dog Night, says that tours can be unbearable for groups. "A group is overworked to death when they are successful and it is sometimes hard for a 19-year-old to realize that he doesn't know as much as he thinks he does."

"To see a group make it on stage is the biggest thrill," according to Dee Anthony, manager of Joe Cocker and Traffic. "The financial remuneration comes if you work at it, but seeing a group make it night after night is really what counts."

Los Angeles is indeed a gathering for people from all segments of industry, and a little of the madness here affects everyone. "Another reason why the groups come here is that the top men in the industry are here and the decisions are made here," said Les Brown Jr., a producer with Hobbit Records. "Most of the musicians who comes here come to find other people to play music with."

The madness is especially reflected in some of the publicity and press agents here. They have their own organization, HYPE, which stands for Hollywood Youths Promotion Entertainment. "We'll recommend a group that isn't ours if we like them," said Bob Gibson of Gershman & Gibson. "It's a very informal thing. We just rock and roll and do our thing."

Although there is a certain madness in L.A., it seems to have matured in the past few years. "This city is definitely more mature than when I came here four years ago," said Ely Bird of Liberty Records. Another person from Liberty, Bill Roberts, points out that an L.A.-based company can have an edge on signing groups from this area. "I think the fact Canned Heat was based in L.A., and we were too, helped us sign them," Roberts said.

Roberts also said that Los Angeles is one of the hardest places to break a record by a new group. "It is hard to get them accepted on a programming level. On some records by local groups we have to get out of the city to get exposure for the record."

It's tough to break a record here; it's tough to break a group here. And yet the groups keep coming. As one person remarked, "It is easier not to starve in warm Los Angeles than in cold New York."

The mystique of the groups who have made it big from here (Beach Boys, Doors, Byrds, Association), continues to draw more groups here, each looking for that pot of gold records at the end of that "far out" rainbow on Sunset Strip.

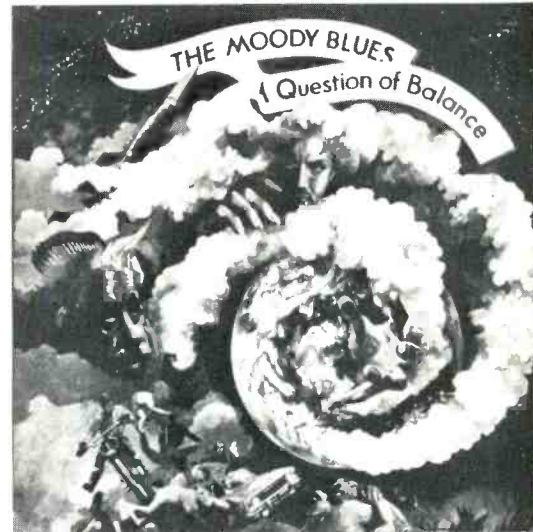
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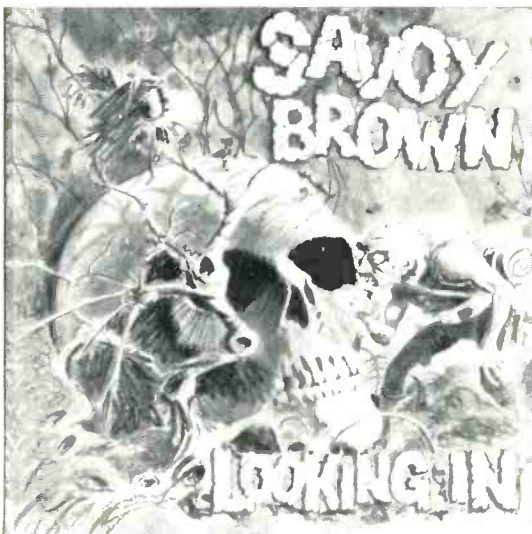
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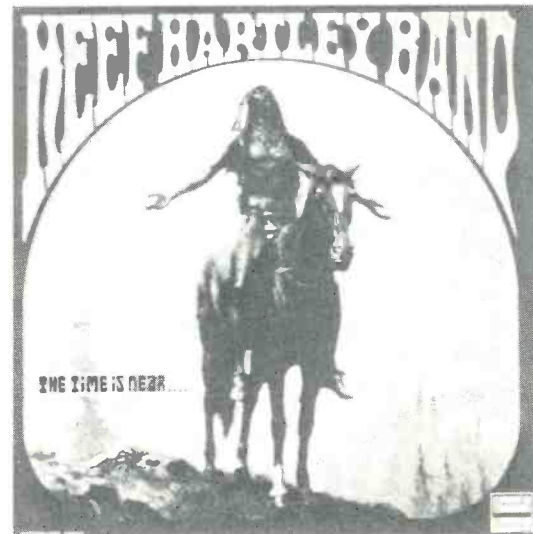
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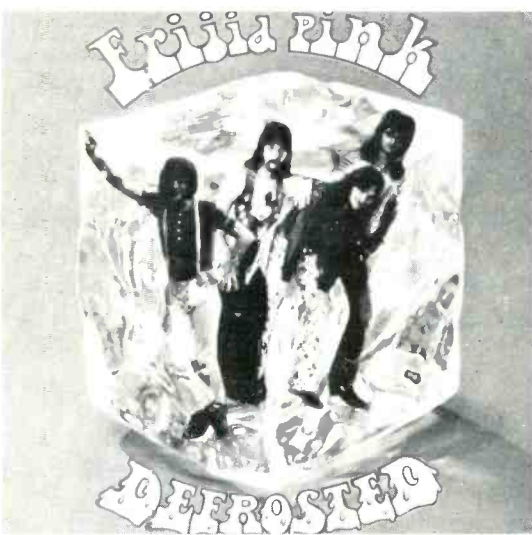
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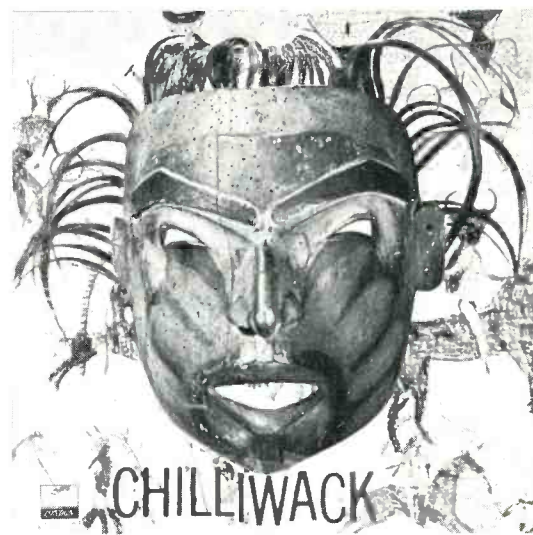
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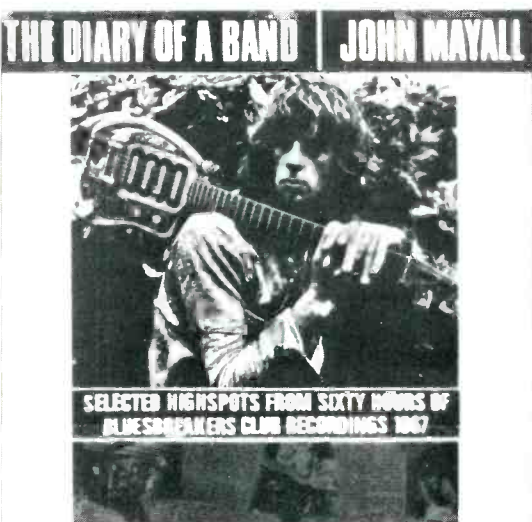
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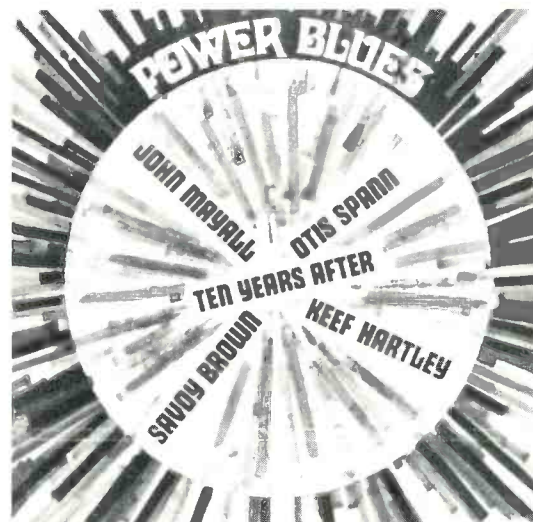
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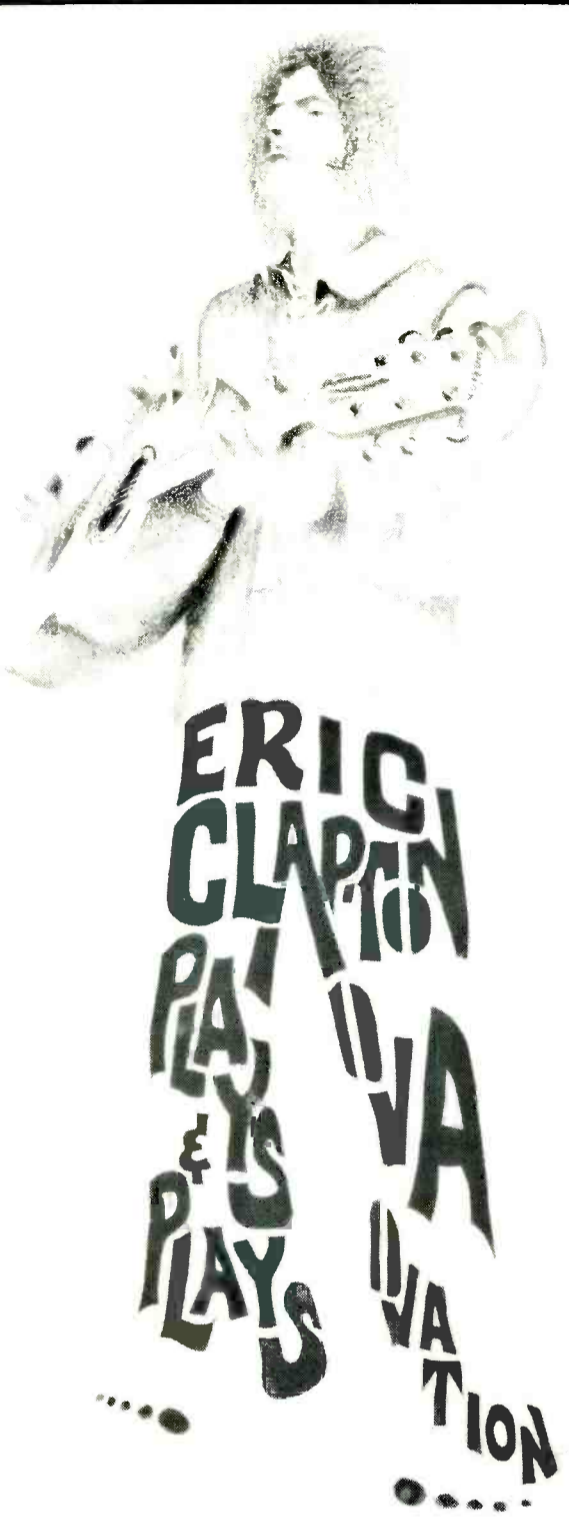
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# Midwest Report Ho Hum Attitude

The Midwest continues to make noise in the record industry, despite a ho-hum attitude by most record companies. Many rock houses have sprung up recently and several Midwest groups are making it on the charts.

Only one major record company is located in the Midwest, Mercury Record Corp. Detroit once housed Motown Records, but it has packed and moved to Los Angeles. Chess Records, once a major force in Chicago, has moved most of its staff to the East Coast, keeping a minimal office functioning in the Windy City. Several small labels, such as Curtom and Dakar, are in Chicago, but the thrust for these labels is soul and not rock music.

Logically, there is no reason for record companies to shy away from Chicago, although logic has never been a strong suit of people who run the record labels. For marketing albums, there is no stronger place to be. As Irwin Steinberg, president of Mercury, once said: "In Chicago, you are within 700 miles of reaching 75 percent of the record buying public." That talent is here cannot be denied, witnessed by Chicago, Flock, Illinois Speed Press, Mason Proffit, and from Detroit comes SRC, Bob Seger and Third Power and Minneapolis has Litter, Crow and White Lightning. All the above named groups have strong local followings, much akin to the early days of the San Francisco rock scene.

The sad part is that a rock group almost must go to one of the coasts to get attention of a record company. This was the case of Chicago and the Illinois Speed Press. Most of the other groups have stayed almost exclusively in the Midwest and either have no recording contract or a record or two out that bombed except in the Midwest.

The rock ballrooms in the Midwest give limited exposure to local acts, but their main concern is getting top draw acts to get the kids in, and this has also created problems. Sometimes, the groups just won't play much in the Midwest.

"The overall problem is that the club circuit is established," said Charles Gottlieb, one of the operators of the Scene, a 1,500-capacity ballroom in Milwaukee, soon to expand to 2,300. "You can't get on the circuit and because of that, you can't get a good price for groups. The agents of the groups hit for concert prices in clubs, and we just can't pay the concert price. Except for Chicago and Detroit, the Midwest is just a stopover for most groups."

Gottlieb, who has been involved in the Midwest rock scene for several years, continues: "The Midwest kids are starved for music. The festivals in the Midwest have drawn well considering the talent lineups. Practically no big names. But there is so much talent here. Hell, Steve Miller and Mother Earth both came from this area."

Bob Rudnick, a deejay for WEAU-FM in Evanston, a Chicago suburb, points up another problem: "There just isn't anywhere for local groups to play. Scott Doneen at the Aragon (in Chicago) did a good job of booking one or two local acts each show, but this was just one night. There were free concerts in Lincoln Park sponsored by the Yippies early in the summer, but this was stopped by the city government after the riot at the Sly and the Family Stone concert. It was funny about that. We had no trouble at

the Lincoln Park concerts, and drew about 7,000 to 10,000 per concert. The trouble came at a city-sponsored event."

The only place a local group can play now is Alice's Revisited. Beavers and Lally's, two clubs that offered both small national acts and local groups, are both closed temporarily, with no date set for re-opening. Some clubs along Rush St. offer a chance for local groups, but the groups must know the Top 40 and can perform very little original material, sometimes by order of club owners.

The Aragon is operating sporadically, after a summer of varying success. The Aragon has also been the victim of Chicago politics.

In contrast to the harassment in Chicago, Middle Earth in Indianapolis has experienced no trouble from the city fathers, according to Jim McSweeney, owner of the place. "Knowing that towns have run other places out of business I was a little worried. But we took steps and approached the city and police. We said that the Middle Earth wasn't going to harbor a disease. We were serving a need and it wasn't a front for a dope pushing service. We have had great relations with the city so far. A ballroom is a place where the culture is reinforced and the administrations usually do not like this."

Minneapolis has the Depot, which runs concerts intermittently with name acts. The Depot is hurt somewhat by a policy allowing liquor to be served, thus stopping anyone under 21 from entering. Other clubs employing local talent include the Prison, Barn and New City Opera House. Detroit has the Eastown and Palladium for rock concerts, plus some small clubs. Detroit has been the center of activity in the Midwest for a while, spawning national groups such as Grand Funk, MC5 and the Stooges.

The other major cities in the Midwest, such as St. Louis and Kansas City, hold periodic rock concerts, but have no weekly shows such as at the Scene and Middle Earth.



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# OSMONDS

ON MGM RECORDS



## Disasters-Peace, It's Wonderful

There have been many disasters in the Canadian rock scene (the lack of a scene being the major disaster for many years) but few could rival the ill-fated Toronto Peace Festival.

Announced earlier this year by John and Yoko Lennon, the Peace Festival was to have been the biggest people event in history. Through some of its proceeds, there was to have been a new country, a lot of anti-war propaganda and the most significant youth-initiated changes in history.

It gathered headlines internationally, and even Prime Minister Trudeau was involved.

It was the first time that the Lennons—probably the most politically-oriented of all rock artists—had come into direct contact with the decision makers and they were tremendously excited about likely repercussions.

I personally spent five weeks travelling 52,000 miles to tell the world more about the project. There was going to be an enormous vote for peace, with an anticipated return of 20-million votes which would be handed to the United Nations.

There would be Telstar linkups with Festival coverage, and the world of youth would observe a peace day larger than any of us could even imagine.

It looked pretty good.

But that was before John and Yoko dropped out and the provincial police dropped in. Karma Productions, which was to have organized the Peace Festival, went under to the tune of about \$200,000. John Brower, the main power behind the project, dropped out of sight for a while until he returned with the much smaller, but still acceptable Utrawberry Fields Festival.

On the way down, the Toronto Peace Festival brought to light more unsavory incidents. There was incredible police repression and rumors of political scandals.

It was clear that powerful forces were at work to prevent the Peace Festival from becoming a reality.

When it finally sank, a few of us wondered if it had contributed in some small way to the breakup of the Beatles.

The Toronto Peace Festival, planned to totally obliterate Woodstock, was in the end nothing but a dismal disaster.

## Canada's Rock Radio— An American Satellite

One shudders to think what other forms of Canadian media would be like if they followed the lead of radio stations in this country.

If it wasn't for the fact that Canadian radio station call letters start with C and not W or K, you could easily imagine you were still in the U.S. when first tuning into local radio stations.

There is so little imagination or native intuition at work in Canada radio that a newcomer is positively amazed.

With the exception of the occasional new Canadian hit, local stations follow the same playlists as their counterparts in Boston, Houston or Los Angeles.

If ever there was a mail strike and phone breakout, Canadian program directors would be like a pilot without an aircraft. They follow U.S. trade charts, tipsters and programming consultants religiously, as though any form of individuality might spell instant rating dives.

There are a few exceptions. CKOC in Hamilton has demonstrated much innovation in its programming. But Hamilton is a secondary market, and major market stations don't listen to secondary market results unless there is U.S. action to boot.

Following the American trend, several FM rock stations have crept onto the scene. They, too, are U.S. satellites. There is far too little valid discussion, and far too much imitation.

Even when an occasional global hit does start from Canada (witness "A Song of Joy," by Miguel Rios) some Canadian stations practice a form of desperate asochism. CHUM in Toronto, for example, wouldn't play "A Song of Joy" when first released because of no U.S. action. When its competitors made the record a hit and this success spread into the States, CHUM still refused to admit it had made an honest mistake.

This may sound trifling, but it is indicative of how everything must receive the U.S. stamp of approval before it can be presented to the Canadian public.

It follows that as in the U.S., Canadian Top 40 stations sound dreary and detached from the mainstream of contemporary rock music. They seem deter-

# MAPLE LEAF ROCK

By RITCHIE YORKE

mined to hold on to an era which has all but passed, embracing it like a mother of a missing child.

Hard rock albums like Led Zeppelin II, regardless of staggering local sales, are considered unsuitable for AM play. The only tracks that get played on a new Crosby, Stills, Nash & Young album are the ones that have been released as singles.

The one small difference between U.S. and Canadian radio is the Maple Leaf System. But with the increasing trend toward a Canadian sound on the U.S. charts, you can virtually hear the same records on U.S. radio as MLS selections.

Formed as a master plan to (a) expose Canadian talent with (b) great image building before the Canadian Radio-Television Commission which was just about to announce legislation for enforced Canadian content, the MLS has definitely contributed to the growth of a domestic music scene, but only by default.

Several major market stations have announced plans to combine rock albums and singles on the AM airwaves, but nothing significant has taken place. Although stations such as CKFH in Toronto and CJVN in Vancouver are playing heavy album cuts (thus attracting the over 18 audience) they continue to program the likes of Bobby Sherman and the Monkees, thus losing all but the under 18's.

Because no U.S. chart or tip sheet separates first and second generation rock singles, AM Top 40 stations play them all. And until some U.S. station comes up with a workable AM album-single format, Canada will stay the same.

## All Take, No Give

Just 18 months ago, Toronto had a flourishing concert scene. Each weekend, the Rock Pile would present a big-name act, and the Electric Circus wouldn't be far behind.

Now there's nothing. Not for the big names, and not for the struggling young local groups. The only scene is the occasional one-nighter.

The downfall of Toronto as a key stopover on any North American tour came about for much the same reasons behind the current sag in the one-nighter scene across the continent.

The Rock Pile started with everything going for it. Groups were not only going out for reasonable prices, but they were keen to work. The exposure made it worthwhile to appear for next to nothing if need be.

Take Led Zeppelin, which went on to become one of the leading concert attractions in the world. The group first played the Rock Pile for \$1,250 for two shows. Next time around, the price was \$7,500.

That was the night the Rock Pile closed.

With percentages, Zepp walked away with an excess of \$10,000. The place was packed for two shows, but its capacity was a meager 2,000 jammed in like earthworms.

With two sold out shows, the Rock Pile still couldn't cover its costs. So it closed, and Canada's most valuable medium of exposure for non-Top 40 group was gone.

It had lasted for a year, and gave God knows how many progressive groups a chance to reach the young album buying audience.

The Electric Circus was a similar story, yet slightly more predictable. While the Rock Pile had been almost identical to the Fillmore East (without the seats), the Electric Circus was an architectural bowl of spaghetti.

Following on the success of the New York Electric Circus, the owners thought they'd be a cinch to score fast bucks in Toronto.

They sunk at least \$200,000 into an elaborate McLuhanesque discotheque. But the Circus never made it with the kids. It was too plastic. At first, the talent was merely local bands, hardly known outside Toronto and sometimes not even known locally.

Then with the Rock Pile cutting a big hole in revenues, the Circus started bringing in bigger U.S. names. But even with headliners like Creedence, the Circus stayed up against the wall.

With mammoth debts to try and overcome, new management took over earlier in the year. They struggled for a few months but the Circus never got on its feet. Finally it fell.

Its atmosphere—super hip and ultra far out—never quite made it with the kids, and the older crowd didn't turn onto it either because booze wasn't available on the premises.

The Hawk's Nest—a small downtown club with an 800 capacity—tried to pick up the slack, but it was soon crucified by accelerating artist prices.

In many ways, the Toronto scene was destroyed by U.S. agents who squeezed out all they could, with no thought for the morrow. The inevitable result of all take and no give came to the usual finale—the whole thing fell apart.

Vancouver is little better, and Montreal worse. The big names still come in for one-nighters, but nothing regular is happening.

It's been a particularly bad summer for Canadian groups. Work has been scarce, there has been a lot of bad checks and even when bands do get paid, it isn't much.

You'd have to be an eternal optimist to expect Toronto to return to its rock concert hey-days of a couple of years ago.

Yet the kids are still out there. They're still buying records (more than ever). They're still listening to radio and buying newspapers with good rock critics. They still roll out in large numbers to the occasional concert. They all say there's nothing to do anymore.

## A Bootlegger Speaks

The ex-bootlegger was talking about how he and his friends launched the entire bootlegging phenomenon of the past few months with Bob Dylan's "Great White Wonder" album.

"We were just a bunch of street people who liked rock a helluva lot. We used to go to each other's pads and listen to tapes of all sorts of things.

"I guess I'd heard the Dylan tape at a dozen different places before someone had a flash about releasing them."

But it wasn't really the profit motive that initiated their move into making the Dylan tapes available to the public.

According to our friendly ex-bootlegger (who shall remain nameless for numerous reasons), they knew that Columbia had no plans to issue the Dylan tape and they felt that there was an obligation to music fans to make them available.

"We went to see a lawyer to find out if there was any way to get the tapes onto the market. He looked into the copyright laws and found a loophole. You could legally release any tapes as long as the artist's name was not on the record, and as long as they weren't previously released masters. It was a big flaw in the copyright laws, which has since been changed.

"There was nothing illegal about it. When it did become illegal, we all dropped out."

It was intriguing to find out that the original bootleggers were not foisting their product on dealers at inflated prices.

Just the opposite.

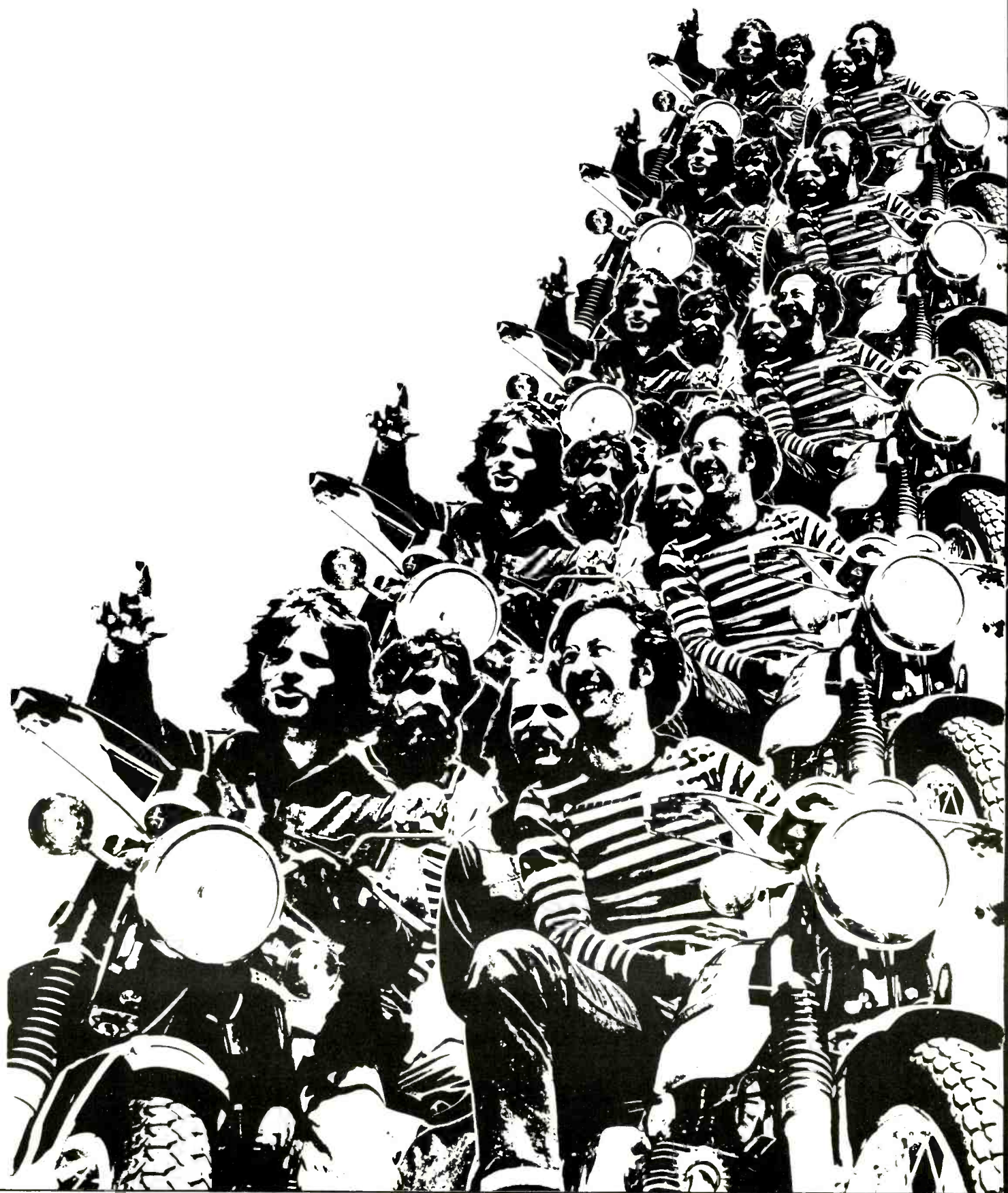
"We intended the albums to be really cheap. We sold them to stores for between \$1.30 and \$1.40 apiece, but they pushed the counter prices way up. That's where the profit was being made.

"Our lawyer advised us to set up bank accounts for artist royalties, which we did. We weren't out to deprive the artist of his livelihood.

"Nor did we do any heavy business trips. We were incredibly naive. We had a couple of people in Europe getting the product around, but there were no big deals going down.

(Continued on page R-18)

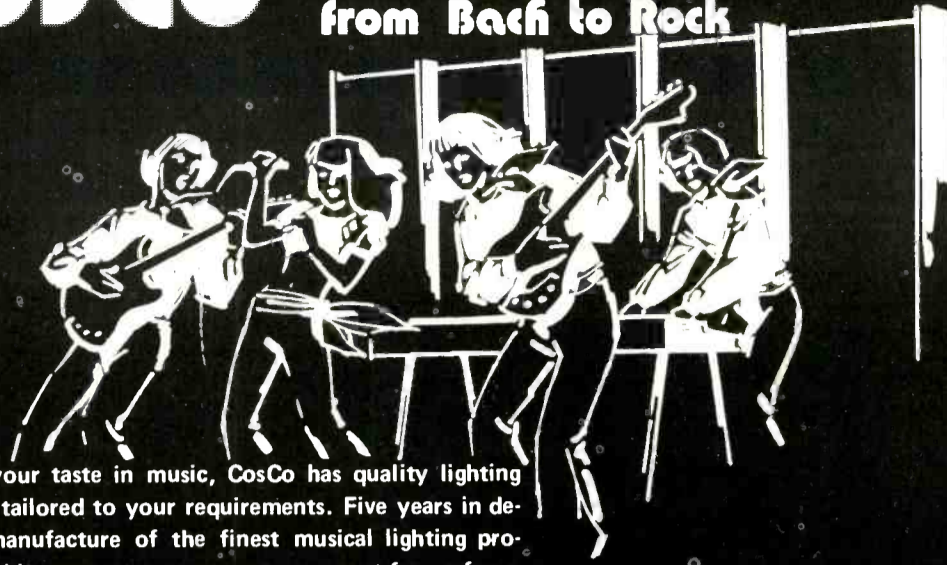




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**FANTASY RECORDS**

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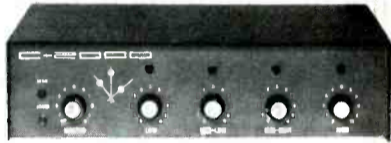


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## A Bootlegger Speaks

Continued from page R-16

"These cats were into it just to get the stuff out into the market. We weren't into putting anything out. We wanted only quality.

"For example, when we put together the 'Liver Than You'll Ever Be' set with the Rolling Stones, we flew all around the country taping their performances with a 2-track Sony tape recorder."

That album sold about 250,000 copies, but only 100,000 were distributed by our man. The rest were by cover versions of the bootleg album.

"A lot of people got rich on bootlegging, and they weren't into quality at all. They'd go in and buy one of our albums for \$2.98, then tape it and bring out their own record. Quality? They couldn't care less about it."

Other product which came out of this original concern included a couple of other Dylan albums and a Jethro Tull release. They didn't touch the Beatles' "Let It Be" LP.

"By then it was illegal and we just dropped out. We were left with 70,000 albums, which meant none of us made any money out of the deal in the end. We'd been following Billboard for news on the new copyright laws, and when they were passed, so did we.

"Everyone thought we were really shrewd. The funny thing is that before we were just flogging the L.A. Free Press on street corners, and that's what we've gone back to.

"A lot of other cats have got into bootlegging since. You'd be amazed who. Some of the best-known people in the music industry. It's incredible.

"But, as I said, we weren't into it the way they are. We were so naive you wouldn't believe it.

"At first, we were giving stores 90 days credit on our product. We were just a bunch of long-haired kids who wanted to have a record company.

"The people who are doing it now are taking a big risk, and they aren't into it for the music."

Seeing they made no money in the long run, I wondered if there had been any satisfaction in launching the bootlegging racket.

"Hell, yes, our big trip was to be able to fly into New York from the West Coast and see our product in the stores there. That was really far out. We really got off on that."

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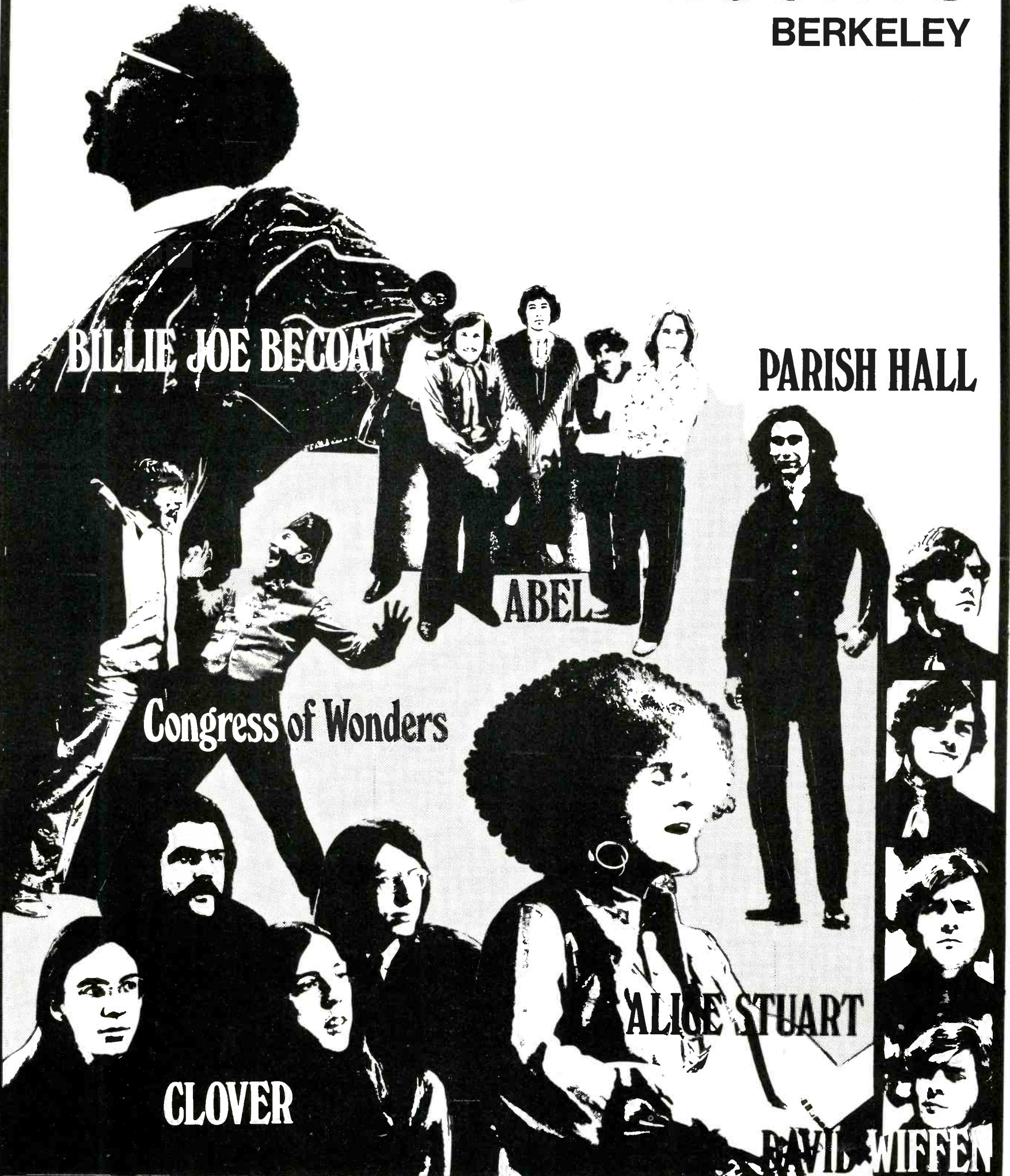
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JEAN-LUC GODARD, center, built whole sequences around the Rolling Stones in his film, "Sympathy For The Devil."



MICK JAGGER—in the recording session featured in "Sympathy For The Devil."

# FILMROCK

By PETER L. KAUFF

There has been a good deal of rhetoric concerning the use of rock music in films.

The major film companies have become aware that their audience consists mainly of people 25 years or younger; and while the film theaters were empty, the rock palaces of the country were doing capacity business. Putting two and two together, the movie maker decided that perhaps there is something to pop music after all. A feverous search was begun for young composers or the contemporary rock artists to score films whether their style of music fit or not. Upon hearing what the young composer had supplied him with, the film producer turned the music over to the more standard screen composer for adaptation into the film. He generally orchestrates or adapts out everything that makes "rock and roll" music rock and roll.

There is a basic lack of understanding on the part of the film community as to what rock music is and why people enjoy listening to it. Rock music cannot be served to its audience in any form, and the public has very definite ideas of how and under what conditions they like their music played. So when people didn't flock to the theater or did not up and buy these warmed-over soundtrack albums, Mr. Producer started saying why there is nothing to this rock and roll!

We're going to go back to Alfred Newman.

For rock to be used properly in films, the filmmaker, as well as the composer, must have a respect for the integrity of rock music as an art form and communicating medium in its own right and realize that this music cannot necessarily be translated into background music for action; in fact it may be very undesirable to do so. It is important in deciding what type of

music is "right" for a film to make sure that whatever it is the music is in keeping with who your characters are, with what your film is about, and what the style and tempo of the movie is. Rock and roll is not a cure-all; it doesn't transform a film automatically into instant hip.

The method in which film are scored should be reexamined; the type of music which should be used should be dictated by the content of the film, not by some predecided merchandising plan.

It also should be borne in mind by both the composer and the filmmaker that contemporary music does not necessarily mean rock and roll. "Bonnie and Clyde" was scored in contemporary style even though the music was not considered rock and roll. "The Graduate" is another example of the use of middle of the road music and it certainly had wide appeal.

The primary development in film scoring which will make rock music possible for films centers around the shift in emphasis of why and how music should be used. In the past, the song began at the opening credits and ended at the closing credits, getting louder and softer as the action dictated. The only time music with lyrics was ever used was either when a song was being sung by somebody in a cocktail lounge or in the case of Gene Kelly and Judy Garland when they were singing it themselves.

This was basically the only way lyric music was ever employed. Films like "The Graduate" and "Easy Rider" have indicated a new and valid method in which songs with lyrics instead of scoring can be employed. It is no longer necessary for anybody to be pictured singing whatever the song is. The audience does not require it. And while the subject matter of the

song may have nothing to do with the action, the mood evoked by the music is the same as that which is being evoked cinematically.

Dennis Hopper, in choosing the music for "Easy Rider," borrowed from many rock musicians in order to get the kind of music that Captain America would be hearing, the way he would be hearing it. It wasn't necessary to have anybody playing it, it wasn't necessary to have it coming from a jukebox or radio. The music was in Captain America's head as it was in the audience's head. There is no doubt that it worked. The soundtrack was a million seller and the music was certainly one of the best things in the film.

In thinking about the future, rock music in films, it is curious to note that the "musical" which was probably the most popular form of film in the 30's and 40's has, with some very few exceptions, completely disappeared from the film theaters of the world. It seems that while music, record sales, and interest in music is at an all-time high, this form of film has been completely neglected.

There is some experimenting being done in an effort to marry rock and roll or contemporary music with films in order to create this new type of musical. In some ways, "Easy Rider" fits this description. Certainly "Woodstock" can be called a record set to film. Being able to watch both the music industry and the film industry search for a viable formula, it is interesting to note that each one is searching separately. Perhaps if there were more cooperation between these two medias, rock films would come about.

Peter L. Kauff is president of Cannon Music and vice president of the Cannon Group, Inc. He was formerly vice president at Premiere Talent.

# MADISON AVE. - MUSICWISE

By BOB GLASSENBERG

Contemporary music, which encompasses as wide a spectrum of emotions as any music form, was well entrenched in our society before Madison Avenue began using it in commercials, according to David Lucas, head of David Lucas Associates, Inc., which until recently specialized in producing commercials.

"It took about 15 years for the people who were raised on rock 'n' roll to grow up and become product customers," said Lucas. "The Madison Avenue regime could not see or realize there was an adult cult that also liked rock music but had the same consumer tastes as those people who did not catch on to the new thing. Madison Avenue felt that anyone who matured, automatically adopted most of the 'adult' standards and automatically grew out of their like for rock 'n' roll." In fact, Lucas feels that in order to reach today's 30-

year-old market, advertising needs rock 'n' roll, a broad terms, and its subdivisions.

Lucas considers himself very lucky because he was able to see the need for contemporary music in advertising and also because he was able to fill a void between the advertising world and the consumer.

Lucas grew up with jazz and popular music, yet he also became rock-oriented. This gave him an inside influence of a wider range of music.

"One of the main reasons for rock's tardiness in the advertising field was that the professional musicians who usually made the soundtracks for commercials were not fully aware of rock music. The amateurs in terms of advertising were rock musicians who had full command of the genre but not of the advertising media and could not relate fully to the commercial gig.

"They did not really understand film or advertising but had a good feeling for the music.

"The two had to come together," recalled Lucas. "Those were the hectic days and days of frustration. The producer of the commercial knew or thought he knew what he wanted but the musicians felt other things were needed and did not really understand the commercial concept."

## Mad. Av. Turnaround

Soon the people who understood the concept from both ends surfaced. "There was a complete Madison Avenue turnaround," Lucas said. "Youth appeared very quickly on the scene and advertising production work went to the art directors and writers who carried their concepts through to the end. The producers, at the

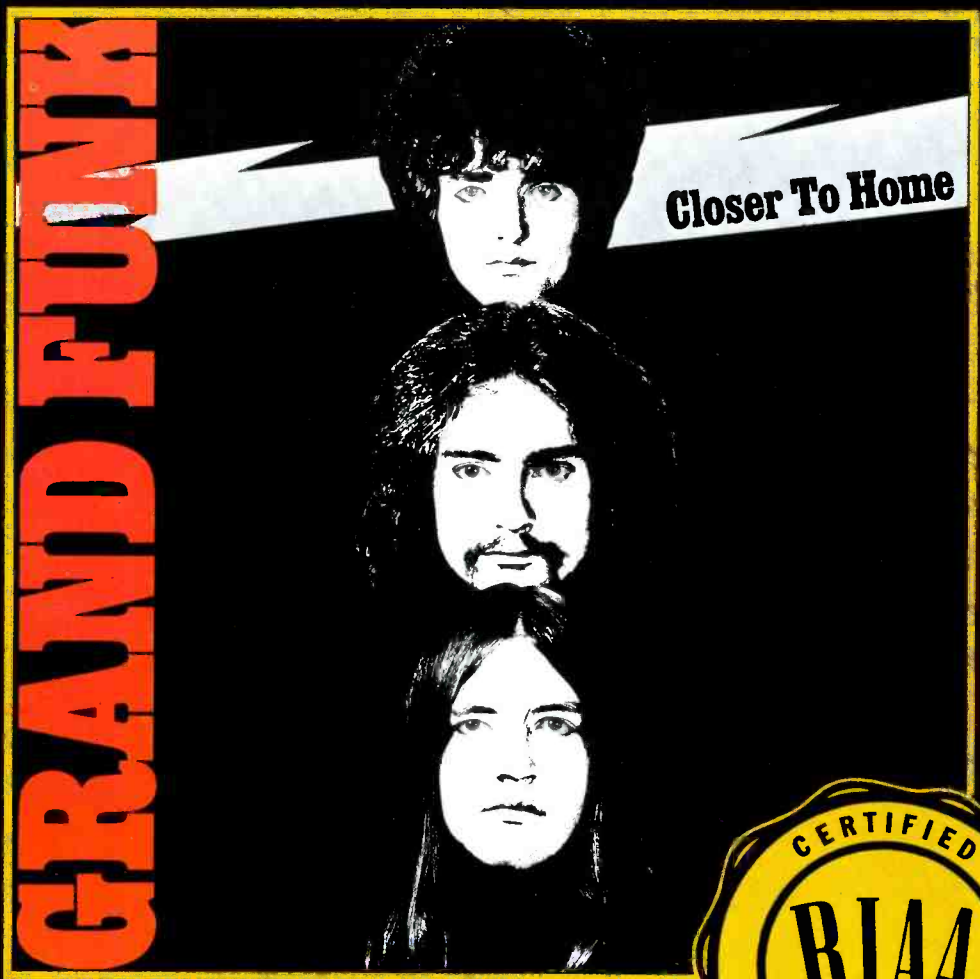
(Continued on page R-32)

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are running late these days.**

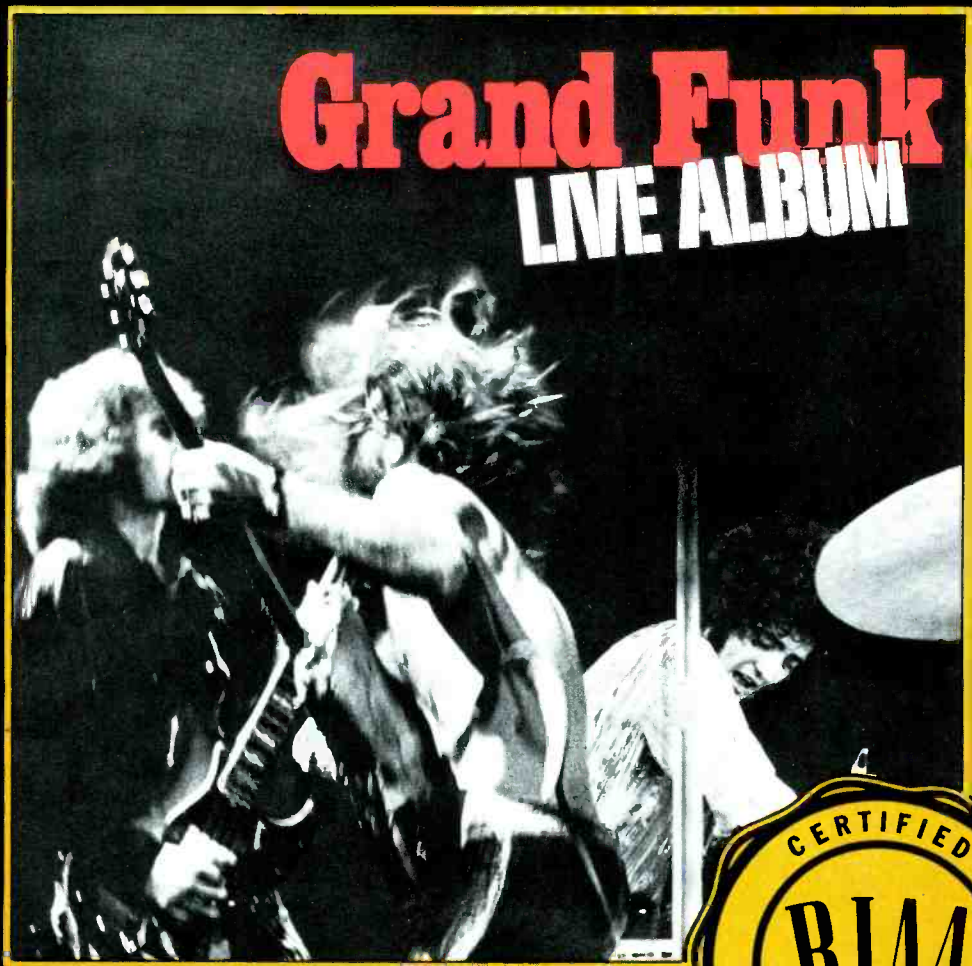
# GRAND FUNK











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# How The Music Industry Can Combat Drug Abuse

By DAVID E. SMITH, M.D.

Music—particularly popular music—tends to be a reflection of the times and what's going on. It's very questionable what comes first: does rock music influence drug taking or do people that are already participating in the use of drugs like to listen to music. With more traditional psycho-active drugs such as alcohol, it is well known that people get into recreational or festive moods and like to listen to music. It increases their enjoyment.

To say that contemporary music is causative of the current wave of drug abuse, I think is very questionable judgement. It seems questionable when there are more obvious targets individuals in the advertising industry have as their expressed objective to get individuals to use psycho-active drugs. For example, in advertising in the alcohol and tobacco field, they use a variety of techniques of abstract peep group pressures such as the Marlboro Man and the Virginia Slim Girl, etc., to try to induce people to take particular drugs for secondary social gain. It seems to me much more reasonable for the Vice President to have attacked a dominant culture drug advertising. I think the reason that he avoided this was because of political reasons. He attacked rock lyrics because this is politically safe territory.

I think also the current trend in censorship of rock lyrics and attempts to censor the underground station has potentially very dangerous ramifications.

For example political protest could be censored and stifled in this way whereas the traditional conservative political opinion which comes out over the same radio and musical media is not censored. The Vice President talks about censoring rock lyrics but says nothing about censoring political and drug viewpoints expressed in country music, for example, which present an exactly opposite and more traditional viewpoint.

I think more importantly it would be advisable to focus on the positive things that the music industry has done in resolving the drug problem.

For example the Haight-Ashbury medical clinic, which has treated over 50,000 drug users in three and a half years of operation without any city, state or federal aid, has received regular support from the music industry through benefits and other sources. The Monterey Pop Festival gave \$5,000 to the Haight-Ashbury clinic. Bill Graham at critical intervals over the last three years has held benefits to solve crucial financial problems. Bill Graham, Creedence Clearwater, and KSAN recently co-sponsored "H-Week" with the Haight-Ashbury Clinic, which dramatized the growing heroin epidemic in the San Francisco area it dramatically influenced legislation, not only gaining financial support for the Haight-Ashbury Clinic in acquainting potential users of the dangers of heroin but also helping to generate support for other programs it was influential for example in influencing the board of supervisors to appropriate money for methadone maintenance clinics, etc.

In the early days of the Haight-Ashbury Clinic 1967, Janis Joplin, who has been attacked by the administration of being representative of the heavy drug involvement of the industry as a whole, was the principal singer with Big Brother and the Holding Company at three critical benefits in support of the Haight-Ashbury clinic.

I think a much more positive attitude on the part of the administration would be, rather than to attack the music industry and the youth culture, to encourage it to facilitate the positive use of the media. One of the outstanding examples here is Tom Campbell and his "Youth Line" on KYA where he regularly opens up lines of communication and has a question-answer rap with youth in the entire Bay Area and attempts to give them a vehicle for expression.

I think that rock music is a means of expression for young people. It's a way of, in many cases, constructively channeling their energies and letting off steam, so to speak. I think that the main reason the administration has attacked the negative aspects in this industry rather than supported the positive aspects is that it is safe territory.

One of the mounting problems in the whole U.S. is the growing use of drugs in industry—from executives on down the line to assembly line workers. But if an executive in a trucking industry, for example, becomes an alcoholic or an assembly line worker or truck driver gets strung out on diet pills, the administration does not call for a censorship of the trucking industry.

It does not call for curtailment of the massive overproduction of amphetamines via legitimate business. I consider the current attack on the youth culture and rock lyrics as not being an expression of concern over the tremendous problem of drug abuse nor a positive proposal for regulations of the problem of drug

abuse, but rather being surely a political tactic, playing on the hysteria of the dominant culture in this area.

## Song Relationships

Drug using youth likes rock music—non drug using youth likes non rock music. There is no causal relationship between the two, but rock music is the current popular form of music for young people. Certainly the patients that we saw in the clinic liked rock music but I've had opportunity to lecture and consult all over the country. I've found that youth in general has a great attraction for this current musical form whether they use drugs or not. Just like in the 1950's they liked rock 'n' roll music. In the 1940's they liked the popular music of that era.

I think the major thing the music industry could do to combat drug abuse is to try to generate support for local community based drug treatment programs, particularly those that involve youth. The negative pronouncements by the administration have tended to compromise community support for those agencies, such as the Haight-Ashbury clinic that attempt to involve youth in the treatment process. The philosophy of the Haight-Ashbury clinic is to provide an alternative for drug use for the young person, to make him part of the solution rather than part of the problem.

The music industry could develop support for community based agencies making the community aware of their importance and also help develop benefits and financial support to get them over the financial crisis that they always seem to come into. For example a tape benefit at a particular time may save an entire program. You may be waiting for a long term public grant but getting short term seed money can get the program started or save a program during a particular financial crisis and if it survives. Then it can get in line for longer term support. It's hard to keep qualified staff in the drug area. This is why this financial crisis situation can be very beneficial.

In addition I think that the media can play a very powerful role in communicating with youth. For example recently there has been a dramatic orientation among the alienated youth towards amphetamines, speed & other drugs of obvious potential such as heroin and have noted that certain rock stations such as KSAN have come out against these drugs. There are rock songs that put down drugs of higher abuse potential. I think that they should be encouraged to do this as much as possible.

I think their primary roles would be in the areas of youth education and developing community and financial support for youth oriented community based drug programs.

## Pro Drug Songs

Any drug pattern of the complex interaction between chemical personality and social factors. There is no question that certain songs may tend to glamorize the use of a particular illegal drug just as certain songs about alcohol such as "One For My Baby" and all those songs.

This positive effect relates primarily to drugs of lower abuse potential such as marijuana. Certainly the administration has great concern about marijuana, but actually the drug has a much lower abuse potential than the drugs such as amphetamines, barbituates and heroin which the songs come out against. I don't feel that the rock lyrics which, without question in certain cases, may glamorize the effects of marijuana, warrant the invocation of political censorship. If you do accept political censorship (which it may come to) then I would demand that songs dealing with alcohol be censored. Alcoholism is a far bigger drug problem than marijuana. There are seven million alcoholics in the country and 80 million people that use the drug. If the administration is going to censor songs that are pro-marijuana then I would demand that you censor songs that are also pro-alcohol.

Without a balanced approach what you are going to do is further facilitate the generation gap and demonstrate the hypocrisy of such a political approach where the dominant culture takes its social drug and whitewashes it and then takes a politically safe target such as marijuana and blasts it.

A critical point: A person doesn't become an alcoholic because he hears a pro-alcohol song. He hears the same pro-alcohol songs as does the social drinker or the non alcohol user and whether he becomes a drug abuser or not is not determined by the music he listens to but primarily by personality characteristics.

Editorial note: Dr. Smith is medical director of the Haight-Ashbury medical clinic, consultant on drug abuse at the San Francisco general hospital, assistant clinical professor of Toxicology at the San Francisco medical center, University of California, and lecturer in criminology at the University of California, Berkeley. He also edits the Journal of Psychedelic Drugs.

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BRIAN JONES



JANIS JOPLIN



JIMI HENDRIX



AL WILSON

## Listen to the Music—Do It Now

By HARRY RICHARDSON

*Jimi Hendrix, Janis Joplin, Brian Jones and Allen Wilson of Canned Heat are dead. Each of them represented thousands of kids who died unnoticed outside of a small circle of friends. A lot of energy, a lot of love and a lot of leadership went with them. We needed those four people and we needed the thousands who went before them. There's something happening Mr. Jones and which way it goes depends on the people. Dig it—what's happening now needs every freak in this country. For every person strung out or dead, subtract from the number of people available. I know you have heard enough about dope, but listen to the music and read the following article.*

Three children, an off-white shaggy dog and a dozen and some odd long-haired freaks in a converted night club filled with desks, typewriters, filing cabinets and assorted odds and ends of pure trash comprise the headquarters of the Do It Now Foundation in Hollywood. These are people from the street who have become tired of seeing the mind pollution and body rot caused by the abuse of hard dope and they know a hell of a lot more about the street than the people who just drive by and look at it.

The Do It Now Foundation know's what's happening in this country and knows that rock music is the last uncensored method of reaching the people—that rock musicians have become by default the only reliable sources of drug information.

Do It Now tells it like it is with a little help from their friends. Their friends include the people on a collection of music called "First Vibration." "First Vibration" is a stereo LP with the following cuts: "Nowhere Man"—The Beatles, "Sunshine Superman"—Donovan, "Somebody to Love"—Jefferson Airplane, "Amphetamine Annie"—Canned Heat, "The Pusher"—Hoyt Axton, "Artificial Energy"—The Byrds, "Red House"—Jimi Hendrix, "Flying on the Ground Is Wrong"—Buffalo Springfield, "Dhun"—Ravi Shankar, "Progress Suite Movement #3"—Chad and Jeremy, "The Long Road"—Genesis, "When I Was Young"—Eric Burdon and the Animals, "Roses Gone"—Peanut Butter Conspiracy, "Dancer"—Things To Come.

How did this bunch of freaks put together 14 different cuts from nine competing record companies?

They knocked on the door of RCA and said: "Grace Slick sent me. She wants to donate 'Somebody to Love' so that kids all over the country will know what the Jefferson Airplane thinks about speed and speed freaks."

After a year and a half of this, "First Vibration" was ready to press. Something that couldn't be done had been done. The recording industry was co-operating within itself for not motive or profit except the safety of kids across the country. The message—speed really, really does kill people. It has killed rock musicians, broken up groups and hit home hard in the gut of the San Francisco scene.

Haight Street was becoming Hate Street—speed was there—the scene was collapsing. And it spread from San Francisco to every large city and then to the small towns.

Behind the beat of the songs on "First Vibration" is a message that warns about speed. It is one thing to read about the well researched and substantiated side-effects of amphetamines, it is another to hear Bob (The Bear) Hite, lead singer of Canned Heat, give the sickening description of "Amphetamine Annie:

*"But Annie kept on speeding, her health was getting poor. Saw things at the window, she heard things at the door. Her mind was like a grinding-mill, her lips were cracked and sore. Her skin was turning yellow, I just couldn't take it no more."*

Annie's visions at the window are typical of the paranoid ideation that develops in the Speed Freak. Delusions of reference ("Are they talking about me?") and persecution ("They're out to get me") make him suspicious, headstrong and blind.

*"He's as blind as he can be, Just sees what he wants to see. Nowhere Man, can you see me at all?"*  
—The Beatles, "Nowhere Man"

In later stages the speed-user becomes self-righteous, convinced that he knows what's happening and everyone else is mixed up:

*"Do you think it's really the truth that you see? I've got my doubts, it's happened to me."*  
—The Byrds, "Artificial Energy"

Eventually, his obstinacy leads to obnoxiousness and the loss of friends:

*"Tears are running, running down your breast. And your friends treat you like a guest."*

—Jefferson Airplane, "Somebody to Love"

One of the best cuts is by an unknown group, Genesis, who wrote "The Long Road" especially for this album. Under the cross-phasing and feed-back, they paint a dismal picture of the rapid deterioration of the speed freak:

*"He had the heart, the eye of an eagle. His hands were quick and his mind as well. Now he just quivers and clings to his needle. He's on the wrong road, the long road to hell."*

Speed is a long road, and the natural thing is to stay on it until you come to the end, which is death. Death is an uncomfortable thing to talk about, much less sing about, but rock poets like Hoyt Axton confront it directly: "I seen a lot of people with tombstones in their eyes. If they don't get the hard stuff, you know they're gonna die." (The Pusher) Or, as Canned Heat sing about Amphetamine Annie: "She wouldn't hear my warnin', Lord, she wouldn't hear what I said. Now she's in the graveyard and she's awfully dead."

"Artificial Energy," by Roger McGuinn of the Byrds, is perhaps the most provocative song in the collection. It starts by describing the speed addict as he shoots up: "Sitting all alone now, I take my ticket to ride. Just a matter of time now, 'til I'll be up in the sky. Comin' up on me now, I'm king for a night." But the

compulsion and exaltation of the rush are soon colored by the death theme: "Artificial Energy is messing up my mind. I've got a strange feeling I'm going to die before my time."

The song ends with a surprising bring-down, a reminder that paranoid thoughts—such as trusting no one and feeling watched and threatened by the most unlikely people—can easily produce insane, frightening behavior. "I'm comin' down off amphetamine," says the speeder at the end of his trip. "And I'm in jail 'cause I killed the queen."

One treat in the album is Hoyt Axton singing his songs, "The Pusher"—this is the only recording available. When Axton sings "God damn the Pusher" he expresses the hostility and frustration that every dope addict must feel toward the peddler who keeps him alive:

*"If I were the President of this land I'd declare total war on the Pusher-man. I'd cut him if he stands and I'd shoot him if he runs, I'd kill him with my razor and my Bible and my gun."*

In another verse of "The Pusher" Axton asserts that marijuana should not be classed with opium, heroin or speed. To drug users, speed is so clearly different from marijuana, gives such a different "head," that suppliers of these drugs are seen as totally different characters, with different names:

*"You know the dealer is a man with love-grass in his hand, But the Pusher is a monster and not a natural man. The Dealer take a nickel-give you lots of fine dreams, But the Pusher take your body and leave your mind to scream."*

For the last year, rock music radio stations have been giving a lot of public service time to the collection of opinions recorded by musicians for the Do It Now Foundation. Most of these short statements are the personal opinions of people like Frank Zappa who says, "... Speed rots your mind, rots your heart, rots your liver, rots your kidneys. In short, it makes you just like your mother and father." Or Grace Slick who says, "One pill makes you larger, one pill makes you small, but if you shoot speed you won't be here at all because you'll be dead, baby."

These statements are available to any radio station and a second series of statements concerning heroin and barbiturates will be coming out soon. The "First Vibration" LP contains only music, no rapping. Tim Leary, Allen Ginsberg, Mrs. Aldous Huxley, Dr. Hippocrates, Ray Bradbury and cartoonist Art Crumb are a few of the people who have joined the growing ranks of the underground people bad-mouthing hard dope. Hard dope includes amphetamines, barbiturates, opiates, narcotics and the "sniffing spectrum" of petroleum related products.

It's all there if you listen. It's in the music; it's in the air. Next time you hear people doing it in the road, think about reds and smack and speed.

**Editor's note:** "First Vibration" is only available by mail from the Do It Now Foundation, P.O. Box 3573, Hollywood, California 90028. It costs \$3.00 and it's a good trip. These people can give you the straight information about dope; they don't sell out.

# ROCK & ROLL



## WAS BORN HERE

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And on that station there appeared a deejay. Allan Freed  
And rock & roll was born and named and lived.  
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# THE REVITALIZATION OF AMERICAN MUSIC- ROCK

By PAUL ACKERMAN

It is to the everlasting credit of the independent record labels of the late 1940's and early and middle 1950's that they set the groundwork for the development of rock. These labels were mostly in the rhythm and blues field and produced records for the Negro market. From an administrative and structural point of view, these labels were generally examples of owner-management—in the case of each label a very few men attended to all tasks—signing artists, producing records, handling promotion, lining up indie distributors. Inasmuch as r&b song material was not generally available from the well-known Broadway publishers, these labels also set up their own publishing wings—such a publishing operation being regarded in early years as nothing more than a “drop” or repository for the copyrights. Often, the copyrights came from the artists already signed to the label, inasmuch as blues artists, like country artists, traditionally are folk-oriented and do considerable writing.

Examples of such labels were Atlantic, whose key personnel included, in addition to Ahmet and Nesuhi Ertegun and Jerry Wexler, Herb Abramson; Chess Records in Chicago, headed by the brothers Leonard and Phil Chess, a spate of West Coast labels including the Bihari Brother's Modern, Lew Chudd's Imperial, Art Rupe's Specialty, Leo and Eddie Mesner's Aladdin, Leon Rene's Exclusive; Excello in Nashville, Savoy in Newark, King in Cincinnati and many others around the country.

Regarded as a “specialty field,” records on such labels were expected to sell only in the blues field; in fact, when an r&b record—or for that matter a country record (also a specialty field), had pop overtones it was regarded as likely to bomb. Such a record was termed a “hybrid.”

But a new era was at hand, and the barriers separating the musical categories were to be largely erased. There was various socio-music reasons for the onset of the new day. They included:

1) Improved communications: Increased travel and radio broadcasting were giving the broad pop market some familiarity with rhythm and blues, which heretofore had been a self-contained cultural entity. Deejay Alan Freed was a giant factor.

2) Population migrations: Southerners, black and white, during the war years moved into large northern industrial areas to work in defense plants; they brought with them their love of Southern rural blues. Urban blues was also reaching beyond its normal black market and reaching the pop audience. These population migrations were also stepped up by developments in agricultural and mining, which motivated many Southerners to seek residence in large industrial cities.

Meanwhile, in the world of pop music, a subtle change was taking place: The band business, once the most glamorous facet of the pop music field, had already virtually collapsed. Tastes were changing and there was a shift in interest from the band to the vocalist. In addition, the band business had become uneconomic and “risk” money was not so readily available for a field no longer lush.

Jazz, too, had entered a culturally important phase—the bop era, with such prophets as Charlie Parker, Thelonious Monk, Dizzy Gillespie and Charley Christian. But while bop had its fanatical devotees and was

a major contribution on a musico-cultural level, it did not sustain itself as musical fare for the mass market.

Thus, a vacuum existed in the pop field. This was quickly filled by the exciting music of the Negro. Records like Willie Mabon's “I Don't Know,” Chuck Berry's “Maybelline,” Little Richard's “Long Tall Sally,” Ruth Brown's “Mama,” and dozens of other records by Fats Domino, the Clovers, the Drifters, Clyde McPhatter (once the Drifters' lead singer), Billy Ward's Dominoes, spilled over into the pop field.

The dam was broken and the pop music field was thrown into virtual chaos. The new wave was fought by the entire pop establishment, including critics, a&r men, so-called professional songwriters and publishers. They regarded the new music as repetitious and cheap; but they were powerless to stop its expansion because the chief arbiter was the youngster with a dollar in his pocket and he knew what he wanted. And what he wanted was definitely not the “big ballad” done by a traditional artist to the syrupy accompaniment of strings.

The time was now ripe for another major development in the history of rock: White artists, seeing the success of r&b in the pop field, began to cover r&b tunes—for instance Perry Como cut “Ko-Ko-Mo,” Tennessee Ernie Ford cut “I Don't Know” and even country artists began to cover r&b as manifested by such sides as Ernest Tubb's version of Chuck Berry's “Thirty Days.”

A corollary development to the above also occurred: Black artists, having a taste of the broader pop market, sought to become more pop.

Thus, a hybrid, rock 'n' roll, was born. Often, such records were inferior to the pure product; and purists such as Ahmet Ertegun were well aware of this and regarded it with some sadness. But they realized that this pollenization brought an incomparably rich vein into the pop field.

The final clincher to the early development of rock came about as a result of the vision and talent of Sam Phillips of Memphis, founder of Sun Records.



SAM PHILLIPS, left, radically changed the music scene via his Sun label in Memphis, with Johnny Cash and Carl Perkins, who both recorded for the label years ago.

Phillips had become interested in Negro blues. He opened a studio and recorded such key artists as Muddy Waters, whose masters he turned over to Chess. He also recorded B.B. King, and he turned out a smash, “Rocket 88” by Jackie Brenston.

Fully aware that many white Southern artists dug the blues, Phillips expanded his roster to include white vocalists. In the course of a relatively short span of years he discovered Elvis Presley, Jerry Lee Lewis, Johnny Cash, Carl Perkins, Roy Orbison, Charlie Rich, as well as releasing such instrumentals as Bill Justis' “Raunchy.” Phillips accomplished this prior to the currency of the term “blue-eyed soul”; and through this accomplishment he radically changed the entire music scene. For his artists “tied it all together,” infusing the pop market with elements of blues, country and gospel. Presley, who was acquired by RCA Victor in 1955, quickly became known as the “greatest rocker of them all.” His great early disks on Sun were gut blues, such as “Mystery Train,” “Lawdy Miss Clawdy”—sides which reflected the influences of Arthur (Big Boy) Crudup.

The Sun artists also were vital in bringing the country influence into the rock 'n' roll field, for everyone of the aforementioned vocalists were steeped in the country tradition. Presley's first hit, in fact, was Bill Monroe's “Blue Moon of Kentucky,” originally a hit for the father of bluegrass. Similarly, Jerry Lee Lewis coupled his Sun rocker smashes, such as “Great Balls of Fire” with such country classics as “You Win Again.”

Just as the invasion of Negro blues was fought by the pop field, the success of the great Sun artists was resented not only by the pop field but also by a large segment of the country field. The reason was simple: These artists, notably Presley, were scoring on all the charts—pop, r&b and country. On the latter chart these artists, notably Presley, were displacing artists associated with “Grand Ole Opry.” And Presley did not come up through traditional “Opry” channels. The irritation reached a high point one day when Billboard was asked to delete Presley from the country chart, “because this is only nigger music.”

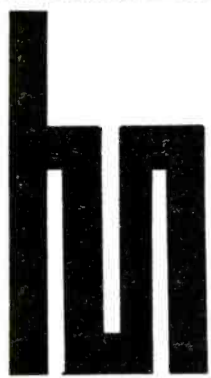
Much encouragement was provided to the field of rock 'n' roll by Broadcast Music Inc. Organized in 1940 by the broadcasters who wished to set up their own music licensing organization BMI was faced with the necessity of creating a pool of music. It found fertile areas which had been neglected heretofore—namely, r&b and country. Today, of course, BMI has gone into all music areas, but it maintains its leadership in these root areas.

Such is the background of Rock. The British Years and other manifestations represent a later era and a later development. The early years saw the introduction of the basic American music forms to the mass market. And the fact that the new music survived massive opposition was a tribute to the validity of the material. It was also a tribute to indie record labels who, although never representing more than approximately 15 percent of the industry's total dollar volume, proved to be great innovators. They brought many advances to the industry, including the stereo record (introduced by Audio Fidelity's Sid Frey)—but perhaps their chief contribution was the revitalization of American music, and much of the pop music of the world, with rock 'n' roll.



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## Madison Ave.—Musicwise

Continued from page R-20

agency, who knew the good film and sound producers, were phased out. This left the writers and art directors vulnerable because they did not know who the best people were to produce the films or the sound. There was a void between the agency and production house, affecting the professionalism of the entire process."

The change in the nation's economy within the last 18 months has also affected the transition of contemporary rock in commercials.

"The recession really hit advertising, which is insecure in the first place," Lucas said. "It greatly increased the mass insecurity problem within the profession. It effected the commercials which in turn effected the quantity and quality of production which affected the film and music producers."

At this time there is much sifting in advertising and in music for the advertising business. We are left with the most talented or the fastest talking people. As long as the fast talkers and the talented people do not mix, there will be two main types of commercials:

The commercial with integrity which may or may not work; and the commercial with vitality which may or may not work. It is still hit or miss with more rules to follow.

"Hopefully there is less nonsense," said Lucas. "There will be less time and money wasted now. This is a time when we cannot afford to waste money. There should be less ego trips and more trust as we all try to ascend to a higher level of understanding ourselves and each other," Lucas added. "There will, of course, always be glass bottles and hula hoops."

Commercials can make the commercial consumer type music group happen. Commercials, can sell anything, from sleeping aids to alcohol with which to take the pill, to anti-drug conditioning, which cannot work when the other things mentioned do work. We must remember that we deal with a consumer consciousness rather than the collective cosmic consciousness.

Lucas sees slight differences between commercials with music on television and those with music on radio. Music has a primary role when there is not a picture, as in radio spots, or other voice in the commercial or part of the commercial. Its secondary role occurs when there is a lyric involved with the melody. The third role of music is as a background to support the announcer or film emotion. If the music stands out in this case, it defeats the purpose of the commercial or scene. Exceptions to this rule are things like the old Winston commercials where the jingle was the catch phrase. There are many such instances. It's something like the jingles radio stations use to identify themselves. It is made to stick in the mind of the listener. In radio, music must create the vision, if there are no words involved.

### The Writing Challenge

Now, everyone wants to participate in commercials, because of the money involved. Consequently, jazz artists "sell out" so they won't starve, and rock musicians are looking to see where a buck can be made in commercials. Because of the insecurity of Madison Avenue, some groups have become famous or at least semi-famous. Most musicians like the exposure and the re-use payments. There are others, such as Chico Hamilton, who considers it a challenge to write a piece of music 10, 20, 30, or 60 seconds long that is explanatory and vivid, fitting in with the context of the idea being sold.

Lucas has been a singer, musician, composer and record promotion man. He finally decided to settle in New York, taking a job with his cousin, Dan Elliot, who also runs an advertising production house. It was from Elliot that he learned film and advertising technique before setting out on his own and helping to introduce Madison Avenue to the youth and rock-oriented commercial. Recently, Lucas has expanded into feature film and documentary film scoring, as well as artist production with Polydor Record artist Charlie Brown.

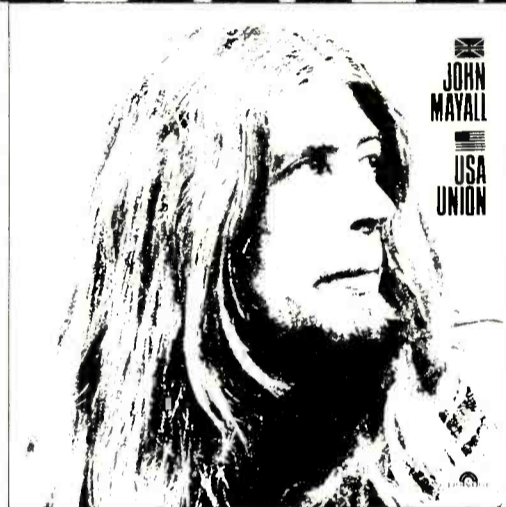
In the prediction department, Lucas said, "Rock will get better and wider in scope, hopefully. Right now, the music is suffering a small recession just as the nation feels. Perhaps it will go wherever the executives who use demographics to find out what color underwear a young person likes, will take it. I hope the music, as well as the advertising, gets more . . . honest."





a new album

# JOHN MAYALL



"Sugarcane" Harris  
Violin



Larry Taylor  
Bass Guitar



Harvey Mandel  
Lead Guitar

John Mayall is one of our most important artists not only in terms of sales but in terms of talent as well. USA-UNION is John's new album. Here's the story behind it in John's own words: "As there was a panic on at Polydor to come up with a new LP, I had to get on the telephone and pretty quickly round up a new band. I was very fortunate in that the three musicians I wanted were available. I was equally as excited because this would be the first time working with a band made up entirely of American musicians. The album was recorded on the nights of July 27th and 28th and the following 2 nights were spent in mixing and putting it all together to hand over to Polydor who breathed a sigh of relief in New York." John Mayall

## USA-UNION

(24-4022)

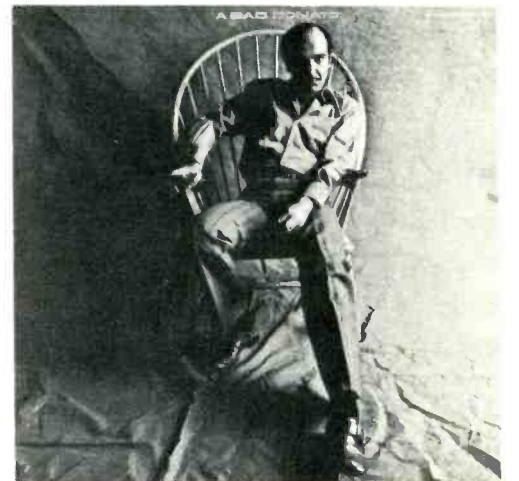


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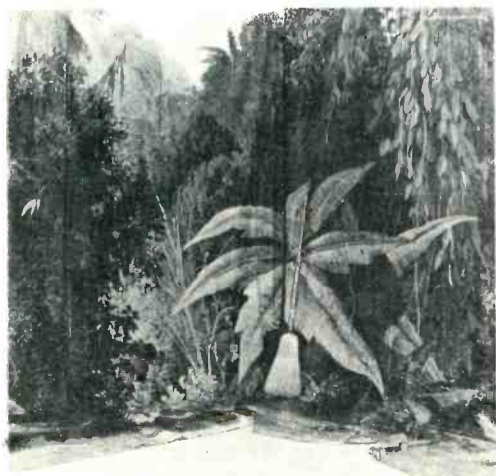
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ZEPPELIN,  
FAITH,**

*...Keep On Rolling*

By GEORGE KNEMEYER

It used to be that come hell or hit records, a group would stick together. Now, to paraphrase an old sports adage, "You can't tell one group from another without the liner notes." This literal game of musical chairs began in the mid-1960's and is currently in non-stop progress. The most prevalent place of this upheaval (with name stars) is in England, where it is not uncommon for one group to break up with the members forming two or three other groups.

Three groups were responsible for much of the shuffling that started it all: John Mayall's Bluesbreakers, the Graham Bond Organisation and the Yardbirds. And perhaps not so coincidentally these groups had a more lasting influence on music worldwide than any others except the Beatles and Rolling Stones.

The influence of Mayall, Bond and the Yardbirds are readily seen by just looking at the people who performed as members of the groups: Ginger Baker, Jeff Beck, Jack Bruce, Eric Clapton, Aynsley Dunbar, Peter Green, Jimmy Page and Mick Taylor. The list goes on and the musicians employed in these three groups never ceases to amaze.

The three groups all had their starts in small British clubs. It is fortunate that some of the music laid down by the groups during this period of rapid change from 1963 through the present has been recorded (both live and in the studio) so the styles of the musicians and the quality of the groups can be seen.

The original Yardbirds of 1963 featured Keith Relf on vocals and harmonica, Eric Clapton on lead guitar, Chris Dreya on rhythm guitar, Paul Samwell-Smith on bass, and Jim McCarty on drums.

The Bluesbreakers' first records featured Mayall on vocals, harmonica, keyboards and guitar, Roger Dean on guitar, John McVie on bass and Hughie Flint on drums. Nigel Stanger, a member of the group for one month, was featured on four cuts of the first British LP, "Mayall Plays Mayall," recorded live at the now-defunct Klooks Kleek club Dec. 7, 1964.

Some of the first recordings of Grahame Bond's group were released in the United States by Warner Bros. Records. Entitled "Solid Bond," the LP featured

Bond on organ, Jack Bruce on bass, Ginger Baker on drums and John McLaughlin on guitar for three cuts recorded live at Klooks Kleek. The rest of the double-LP features work by Bond recorded in 1966 with Dick Heckstall-Smith and Jon Hiseman, who will be discussed later.

The Yardbirds' first recording, strangely enough, did not feature Keith Relf on vocals. The album was recorded in autumn of 1963 at the Crawdaddy Club in Richmond, Surrey. It featured blues harpist Sonny Boy Williamson II (Rice Miller) and it was more or



*CREAM WAS named because that was how each member felt about the other's musical contribution to the group. The three-man British group, left to right, Ginger Baker, Jack Bruce and Eric Clapton, made many successful tours, playing in basic blues patterns with much improvisation. They featured what had to be one of the loudest sound systems for their time in rock history using no less than 12 speakers at each engagement. Bruce has since joined the Tony Williams Lifetime and settled into a jazzier vein, while Baker remains fairly inactive after a stint with Blind Faith & Airforce. Clapton still is one of the most prolific musicians around, playing with the Plastic Ono Band for a while, being one of Bonnie and Delaney's Friends, and now touring with his own Derek and the Dominoes. He recently went back to Criteria studios in Miami to record an album with Junior Wells, Buddy Miles and Buddy Guy, reverting to his blues roots where he feels most comfortable.*

less a jam session. The LP has recently been re-released by Mercury Records and is of historical value if nothing else.

The first "solo" LP by the group was in 1964, entitled "Five Live Yardbirds," recorded at the Marquee Club, London. Although recorded in monaural on poor equipment (by today's standards), the album is one of the most exciting ever recorded. Several critics have hailed it as the best recorded material by the group. The LP contains old Chuck Berry, Howlin' Wolf and Eddie Boyd tunes. Four of the LP cuts are available in the U.S. as side two of the "Rave Up" album.

As the Yardbirds moved closer to rock from their r&b roots, dissension hit the group. Eric Clapton became dissatisfied, wanting to still play the blues. He cut several studio numbers (available on the "For Your Love" LP) and then left the group, saying he didn't like the group's turn to "commerciality." When Eric left, an unknown guitarist joined the group. Jeff Beck soon made his presence felt in the group's many hit singles, however.

Clapton soon joined Mayall, replacing Jeff Kribbit, who was with the Bluesbreakers only two months. Although with Mayall only 16 months, Clapton recorded quite profusely. Nearly 20 songs of his work with the Bluesbreakers are available, 12 on Mayall's first American LP. Also appearing on some of the cut is Johnny Almond, who officially joined the group in 1969. Other songs are available on anthology albums on London and Immediate Records.

Clapton eventually moved to the much revered Cream, but before he left, Mayall cut one concert with Jack Bruce on bass. One single was released, "Stormy Monday," which is available in the U.S. as part of the "Looking Back" LP.

Bruce had come to Mayall from the Bond Organisation, where he worked for about four years. Also in the group when Bruce split was Ginger Baker on drums and Dick Heckstall-Smith on sax. The group cut two albums, neither released in America. They are "The Sound of '65" and "There's a Bond Between Us." The

(Continued on page R-40)

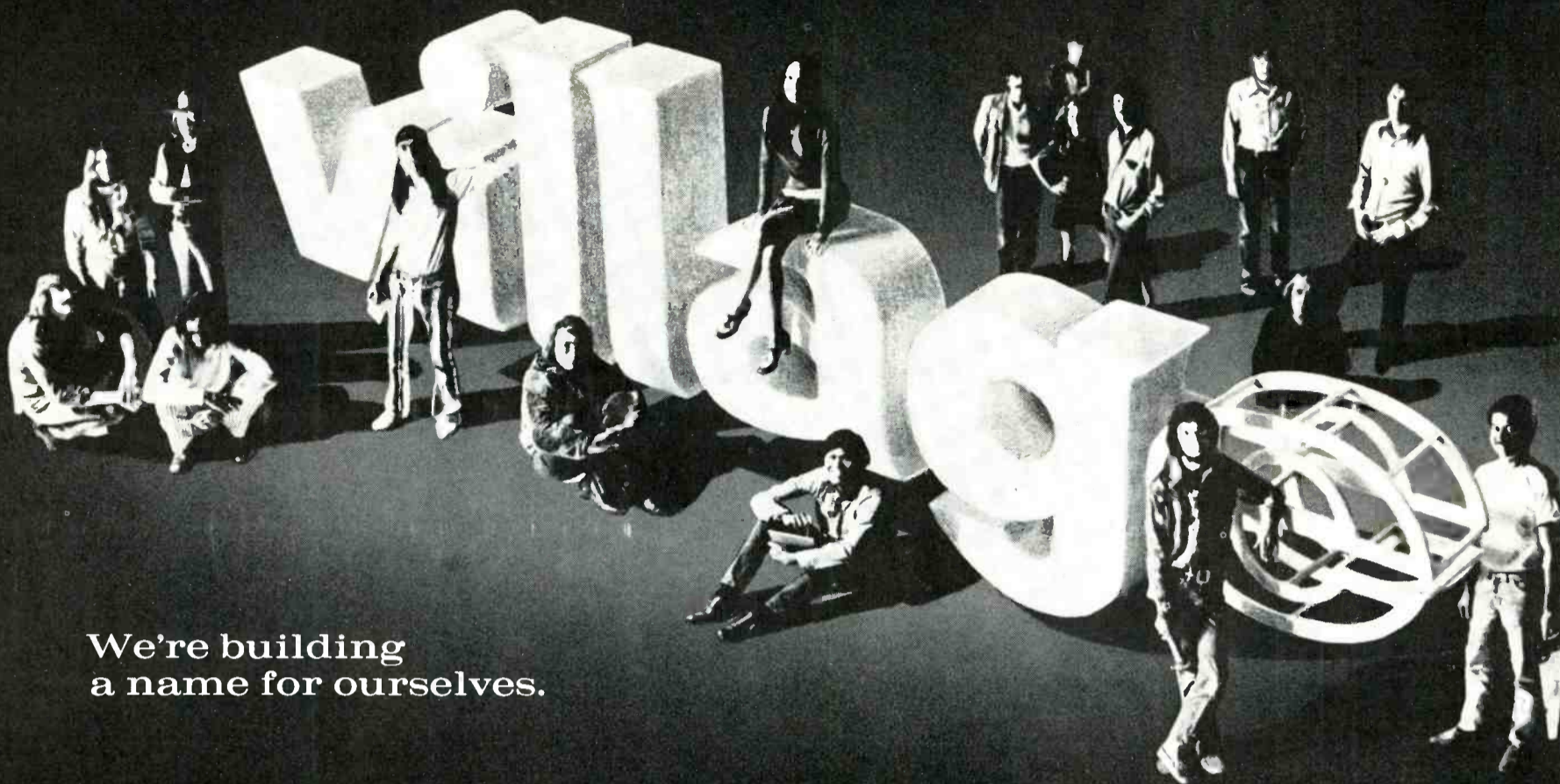
# The Continuing Adventures of Polydor in the Land of ROCK

As our story opens, we find **JOHN MAYALL** sitting by the river fishing for more new ideas with a guitar string. **ELLIOTT RANDALL**, waiting to cross the river finds all boats in use. So he walks across. Further upstream **MANFRED MANN** reads up on the use of brass in Rock. He gets to Chapter Three, chuckles and disappears. **JAKE HOLMES**, meditating in his tree house, considers turning sadness into music and whips out an album to that effect. At the local bird sanctuary, Melodious Maggie Bell proceeds to **STONE THE CROWS** with her magical birdseed and in the Spanish Moss section of the forest, **SABICAS AND JOE BECK** delight a crowd of admirers with still another Rock Encounter. **GENYA RAVAN** suggests that **TEN WHEEL DRIVE** take us to **CAT MOTHER'S** house where **AREA CODE 615** introduces us to some down-home **COUNTRY FUNK** and vice-versa. **THE TONY WILLIAMS LIFETIME** comes drumming in through an open window with **THE WILD THING** in hot pursuit aboard a fire-breathing unicycle. **VICTOR BRADY** steeldrums and rocks in the attic and **HAYSTACKS BALBOA** goes slightly berserk in the basement. "This is a pretty strange house," someone says. "No doubt about it," exclaims **JOHN MURTAUGH**, stepping out of a nearby light socket, "But, you ain't heard nothin' yet." **ODETTA** appears through a trapdoor in the ceiling and proceeds to sing the blues, the blacks, the whites and the Stones. Meanwhile, on the veranda, **DAVE VAN RONK** gargles with gravel and laughingly tunes a musical chair. We hit the road once more and are swept along in a **STEEPLECHASE** with everyone riding electrical dreams over musical hedges. Later that same minute, **JAKE AND THE FAMILY JEWELS** pass by riding upon their Tennessee Stud and towing an oxcart filled with **THE AMBOY DUKES**. They all wave to **ANDY PRATT** and **CHRIS FARLOWE** who are having a truth contest under a flowering juniper. **P.J. COLT** swings past on a clinging vine and says they both win. **MISSISSIPPI RAIN** begins to fall so we split back to the halls of Polydor. "That was some trip," a voice says, "I'm sure glad we had the recorders with us."



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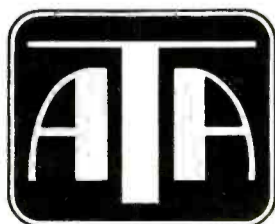
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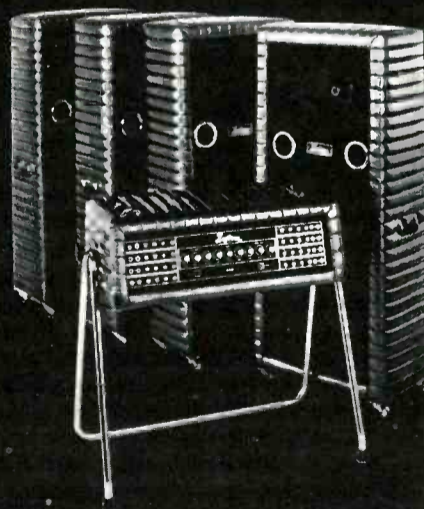
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*JOHN MAYALL was and continues to be the focal point for the best of the English musicians. His Blues Breakers featured such artists as Eric Clapton, Jack Bruce, John McVie, Duster Bennett, Mick Taylor, Larry Taylor and Harvey Mandell. Mayall continues to be the center of groups which continually disband and from which many musicians have gone on to become superstars in their own right.*



*ERIC CLAPTON, Steve Winwood, Ginger Baker and Rick Grech, left to right, all came from other groups to form Blind Faith, put out one album, make one U.S. tour and disband. To most people the group was an extension of the Cream, adding Winwood for balance on organ and for his ability as a writer, after Winwood left Traffic. Grech was added from Family, mainly because the group needed a bassist and everyone knew Grech would fill the bill. Clapton and Baker had worked together in Cream and Blind Faith was to be the Super Group, according to first reports. Winwood calmed the group down to a sound that was slightly lower than Cream on the decibel scale, but Blind Faith once again proved to be dogma, even though each member is a fine musician in his own right.*

## Yardbirds, Mayall, Cream, Bond, Beck, Zeppelin, Faith . . . Keep on Rolling

Continued from page R-36

songs were basically British r&b, although one number "Traintime," eventually became a Cream standard.

During the summer of 1965, Bond was playing several of the major jazz festivals in Europe and developing quite a reputation. His festival appearances were filmed and shown on the U.S. television show "Shindig." Bond also introduced to the world the mellotron (now employed heavily by the Moody Blues).

Also in 1965, the Yardbirds were becoming a major group in Britain and enjoying limited success in the U.S. The group with Beck had several singles which were highlighted by the then-incredible sounds of Beck's guitar. His use of the instrument would be called "psychedelic" in a few years.

John Mayall was continuing to come up with unknown people who eventually achieved stardom. After Bruce left the group, John McVie returned. Bruce joined Manfred Mann for a short period. Clapton was replaced by Peter Green, who is heard on Mayall's "Hard Road" LP. Also heard on the LP is Aynsley Dunbar, who replaced Hughie Flint on drums. Flint joined Savoy Brown for a short time.

Dunbar split in March of 1967 to join Jeff Beck in his new group and later formed the Aynsley Dunbar Retaliation. He was replaced by Mick Fleetwood, who appeared on only one English single during his three months with the group.

Toward the autumn of 1966, the Yardbirds were experiencing some growing pains. Paul Samwell-Smith, the bass player, decided he wanted to go into producing so he left the group. He was replaced by Jimmy Page. The group did a short sequence in the Michaelo Antonioni movie, "Blow Up," which featured the Yardbirds doing "Stroll On," a reworking of an earlier number, "The Train Kept a Rollin'."

Beck left the group in early 1967 to form his own group. Page took over lead guitar chores. This group did only one more album and disbanded by early 1968.

By this time Eric Clapton and Jack Bruce had gotten together with Ginger Baker, from the Grahame Bond Organisation, to form Cream. As Bruce said: "We met at Ginger's place, set up equipment in one of the rooms and jammed for two hours on 'Spoonful.' After that we thought we could be a pretty good group."

Cream cut an LP in the fall of 1966 and Atco sat on the record about six months before releasing it in the

U.S. With the release, however, Cream was established. The trio came to the U.S. and proceeded to impress quite a few people. Marty Balin of the Jefferson Airplane said: "Until the San Francisco groups saw Cream, we didn't think anyone could touch the music that was coming out of the city. After hearing them, we were worried."

By summer of 1967, Peter Green decided to leave Mayall and form his own group, Fleetwood Mac. He took with him another Bluesbreaker, Mick Fleetwood. Mayall was then faced with the task of putting together almost an entirely new group for an LP. His flair for finding good unknown talent again shown through as he picked 18-year-old Mick Taylor for guitar, Keef Hartley for drums, and for the first time, added a horn section officially to the group. Tapped were Chris Mercer and Rip Kant on saxophones. His next LP, "Crusade," became the first Mayall album to reach the Top LP charts in Billboard, rising to 136. Mayall also cut a solo album at that time, on which he played all the instruments except drums.

Following "Crusade," McVie left to become bassist in Fleetwood Mac and replaced by Paul Williams and then Keith Tillman. Kant also left in August of 1967 to become a member of the Vagrants. He was replaced by Dick Heckstall-Smith, gleaned from Bond's group.

This aggregation stuck together for two live albums recorded late in 1967, initially just released in England. In addition to music, interspersed were comments by Mayall, interviews with group members, and a hilarious version of the British national anthem. Volume I of "Diary of a Band" was released last year in the U.S. while Volume II is only available in England. The material for the albums was taken from 60 hours of live recordings made on a two-track machine with a tape speed of 3¾ inches per second. By contrast, most live recordings now are done on 8-track machines with the tape speed at either 15 or 30 i.p.s.

The early April of 1968, Keef Hartley quit and was replaced by Jon Hiseman, another Bond alumnus. Hartley formed his own group eventually. For Mayall's next album, Henry Lothar was featured on cornet and violin and Tony Reeves on bass. Reeves had replaced Andy Frazer, who eventually became a member of Free. After "Bare Wire," Lothar joined the Keef Hartley Band.

Early 1968 also saw the rise of Cream to the top and the last breath of the Yardbirds. Cream's "Disraeli Gears" album sold over one million copies and a single, "Sunshine of Your Love," became a hit twice in

six months. The group played sellout concerts which paved the way for their double-LP, "Wheels of Fire," featuring one record with live recordings of the group. It was an instant million seller, and Eric Clapton then announced that Cream was splitting. The group's final concert in November was filmed for BBC television and later released in this country.

During Cream's existence, Bruce recorded an album with guitarist John McLaughlin, who had played with him in the Grahame Bond Organisation. Bruce, who gained a reputation as the loudest (and perhaps best) bass player while with Cream, used only an acoustic bass. The LP was never released, however.

By this time Jimmy Page had scrapped his idea for a group billed as the New Yardbirds featuring Jimmy Page, and formed a group with the self-conflicting title of Led Zeppelin. Its first LP was released in February of 1969 and was an instant smash. The group eventually outsold the Yardbirds, having three two-million-selling LP's and one-million-selling single. Zeppelin commands around \$60,000 for each personal appearance.

In August 1968, Mayall abandoned his group and moved to Laurel Canyon in Southern California. He stayed there a few months and recorded an LP ("Blues From Laurel Canyon") of his experiences. Working with him were Mick Taylor, Stephen Thompson on bass and Collin Allen on drums. Allen later formed Stone the Crows.

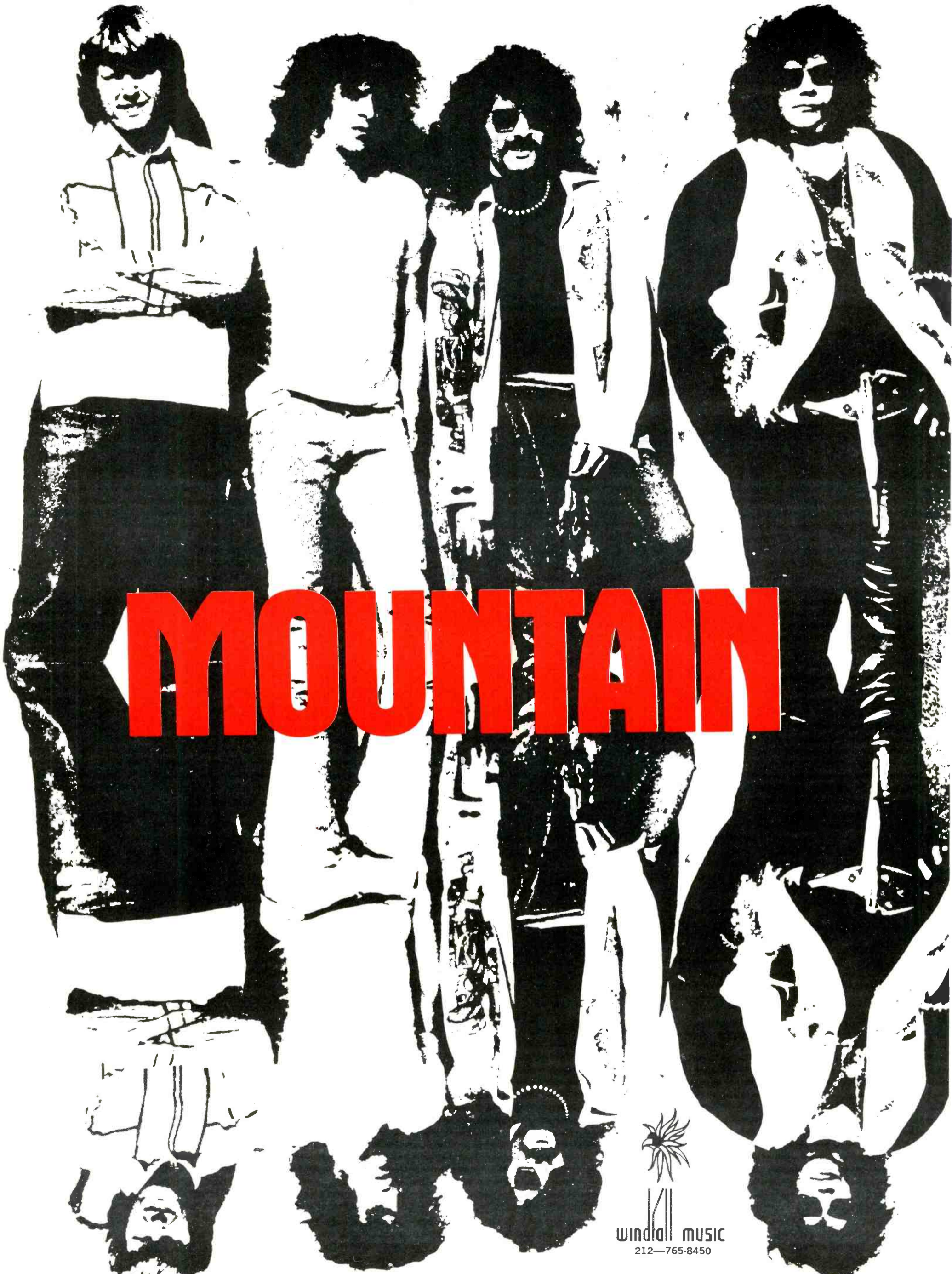
The remnants of the old Bluesbreakers, Jon Hiseman, Dick Heckstall-Smith and Tony Reeves formed Colosseum and Chris Mercer joined Wynder K. Frog and later Juicy Lucy.

By early 1969, the Jeff Beck Group was ready to go the way of Cream. Concerts were being canceled; Beck had fired the original drummer, Micky Waller, and hired Tony Newman; Ron Wood, the bassist, was fired and rehired almost monthly; and there was just an overall tense feeling in the group. Of his days with Beck, Wood says: "It's all so foggy. It's like a dream." Wood also pointed out that in the beginning of the group, he was playing guitar and Dave Amberg was on bass.

By mid-1969, it was all over for the group. Nicky Hopkins, who joined the group after first LP, quit and the other soon followed. Stewart and Wood are now part of the Small Faces with Stewart also doing solo work for Mercury. Beck tried to form a group with

(Continued on page R-42)





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LED ZEPPELIN broke into the record industry in 1969 with their first LP, "Led Zeppelin." The motivator in the group, in fact the musician primarily responsible for the group's formation, was Jimmy Page, right, ex-Yardbird looking for that old acid sound with an English twist. The formula worked as Zeppelin continues to receive gold LP's as soon as a new album is released.



THE JEFF BECK group featured many now famous musicians including Rod Stewart and Nicky Hopkins. Beck was the guitarist who replaced Clapton in the original Yardbirds.

## Yardbirds, Mayall, Cream, Bond, Beck, Zeppelin, Faith . . . Keep on Rolling

Continued from page R-40

two members of the Vanilla Fudge, but this fell through following an auto accident involving Beck. Later this year Beck was still searching for sidemen—even recording in Motown's studios with Motown musicians.

That same period saw three groups rise from dredges of other groups. Blind Faith featured Eric Clapton, Ginger Baker, Steve Winwood of Traffic and Rick Grech of Family. Mayall got together a group without drums ("Each instrument is its own rhythm," he said) with Stephen Thompson, Jon Marks on acoustic guitar and Johnny Almond on reed instruments. Keith Relf and Jim McCarty of the Yardbirds started Renaissance with Keith's sister Jane, John Hawken on piano from the Moody Blues and Louis Cennano on bass. It had a classical sound much removed from the Yardbirds.

Blind Faith became the biggest and shortest lived of the groups. One record, one tour and a split. The members made a million dollars however.

Mayall's drumless group was his most successful. His "Turning Point" LP, recorded live after the group had been together only four weeks, has stayed on the

Billboard charts for one year through early September. Early in 1970 he added hornman Duster Bennett and bassist Alex Dmochowski to the group. In August of 1970 he re-formed yet another group with ex-Canned Heaters Harvey Mandel on guitar and Larry Taylor on bass plus Don (Sugar Cane) Harris on violin.

Mick Taylor, with Mayall for two years, left in June of 1969 and was asked by Mick Jagger to join the Rolling Stones, replacing Brian Jones. Taylor accepted and became an instant star. Jones died one month later.

After Blind Faith split, Clapton joined Delaney and Bonnie and Friends, who had toured with Blind Faith. Winwood, Baker and Grech helped form Ginger Baker's Air Force, also including Chris Wood, another ex-Trafficite, and the man who gave Baker his first big break, Grahame Bond. The group recorded a double-LP, did several gigs in England and the continent, and then fell apart, although it still exists in limited form.

Winwood decided to do a solo LP and got another ex member of Traffic, Jim Capaldi, to help with the drumming. Wood came by during some of the sessions

and eventually Traffic was officially re-formed minus only Dave Mason. Mason had split in 1968 and joined Delaney and Bonnie for a few tours. He recorded a solo album and helped Clapton form a group titled Derek and the Dominos. Clapton also released a solo LP in the summer of 1970.

After his solo LP in mid-1969, Jack Bruce formed a group known simply as Jack Bruce and Friends. It featured Larry Coryell (formerly with jazz great Gary Burton) on guitar, Mike Mandel on organ, and Mitch Mitchell (of Jimi Hendrix fame) on drums. The group lasted for one tour, and Bruce joined John McLaughlin in the Tony Williams Lifetime in June of this year.

Even now as you read this, some well-known group is breaking up or very close to it. Recent events make this a likelihood. Groups, after becoming successful, tend to be a hit and miss affair, with the music of variable quality (witness the Beach Boys). Moving around keeps the musicians alert and ready to play their best at all times. After all, nobody likes to be shown up, even if it is for only one album.



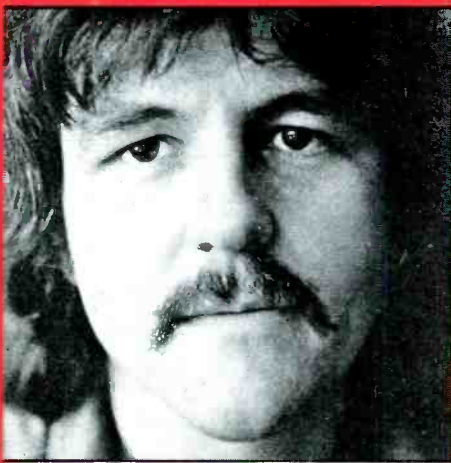
## Ask Led Zeppelin about Mike.



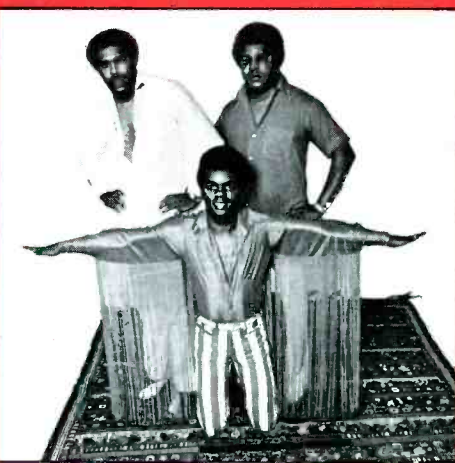
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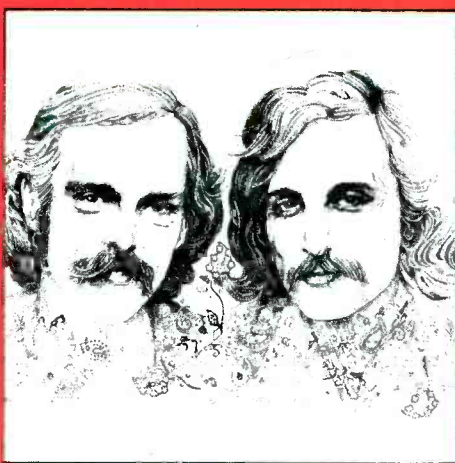
**SHURE**



**RIDE ON - Biff Rose - BDS-5069.** I'd like to hear the telephone ringing. I'd like to make a record sing-sing. I guess I'm just a Hollywood ding-a-ling in my co-your-own-thing thing.



**GET INTO SOMETHING - The Isley Brothers - TNS-3006.** Ronnie, Rudolph and O'Kelly (yeah, O'Kelly) Isley get into their thing again. Contains "Girls Will Be Girls", "Keep On Doin'", "Bless Your Heart." With that big beautiful band behind them. Get into something - the Isley way.



**TARKIO - Brewer & Shipley - KSBS-2024.** The music's gotten a little freer, a little more country, Nick Gravenites as the producer and a lineup of musicians that includes Jerry Garcia of The Dead, Danny Cox and Mark Naftalin. "Tarkio Road is a mother."



**SOMEBODY'S BEEN SLEEPING IN MY BED - 100 Proof - HA-704.** "Somebody's Been Sleeping" woke everybody up. It's in this Hot Wax album from Detroit. Under the supervision of Eddie Holland. Aged in soul - of course!



**ONE KISS LEADS TO ANOTHER - Hackamore Brick - KSBS-2025.** Great Scott, it's unadulterated sound! With all the exuberance of Hackamore Brick. Produced by Richard Robinson, which isn't saying as much as the first sentence did.



**OH HAPPY DAY - The Edwin Hawkins Singers - BDS-5070.** Buddah's Xmas present. Also in case you wore out your first copy, here are The Edwin Hawkins Singers at their raw, pure best. With Dorothy Morrison. Amen!



**A MOOG MASS - Caldara - KSBS-2020.** "Stabat Mater" is a Moog Mass. Or maybe it's church rock. Or maybe theatre rock. Or maybe rock opera. So straight it's freaky. Or so freaky that it's straight. And when was the last time you had a talk with The Man Upstairs?



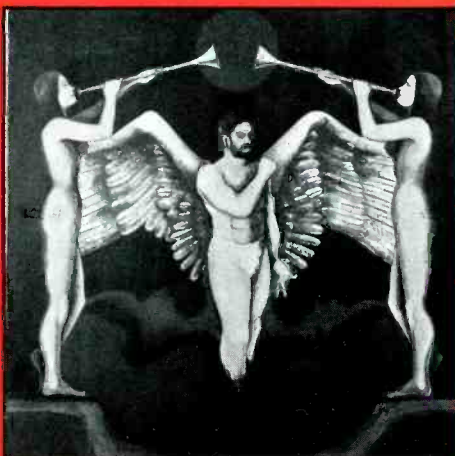
**ONCE UPON A TIME - The Skyliners - KSBS-2026.** Incredible voice of Jimmy Beaumont leads the Skyliners back to the bigtime. Produced by The Jaggerz. Rap, rap, rap and roll revival.



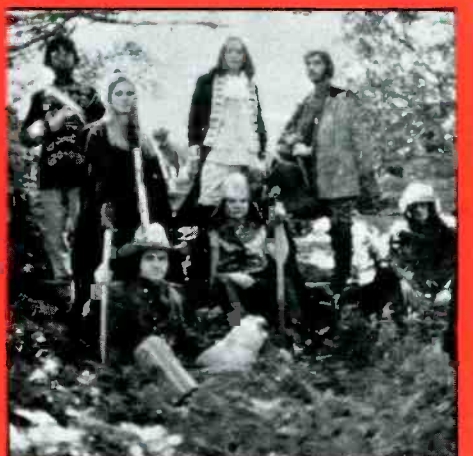
**BRAND NEW DAY - Dorothy Morrison - BDS-5067.** The quality she lent to the Edwin Hawkins Singers' "Oh Happy Day" comes pouring out in this album. Produced by the man who brought Van Morrison and John Cale to prominence, Lew Merenstein. An incredible album!



**STEP BY STEP BY STEP - The Stairsteps - BDS-5068.** This album has been put together step by step by step including their very best hits, "World of Fantasy," "Ooh Baby, Baby," "Don't Waste Your Time," and their million selling "O-O-H, Child." It's a musical history of the Stairsteps. Ooh, ooh.



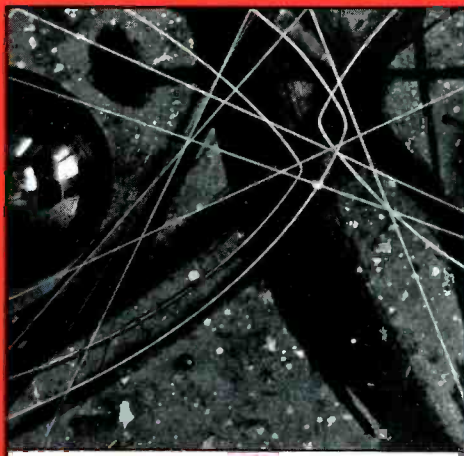
**ANTHEM - BDS-5071.** An upstate hard-rock trio comes to the city and shows that good things come in threes. Produced by Stan Vincent, who knows how.



**BROOKLYN ERIDGE - BDS-5065.** Johnny Maestro and associates continue to expand the bridge to new musical horizons. Cuts like "Down By The River," "Night in White Satin" and their new single "Day is Done" will show you what we mean.



**NATURAL FEELINGS - Airc - BDS-21-SK.** Goes back to his South American roots. A heady, wild, mixture of sounds, scratches, burrs, purrs and thrbbing rhythm. The masterful Sivuca joins in the wild party.



**TJADER-ADE - Cal Tjader - BDS-19-SK.** "Tjader-Ade" will give you a lift through both sides of this album. Not a moment of let down. Specially formulated and prepared from the best cuts of his Skye works.



**WATCH WHAT HAPPENS - Lena Horne & Gabor Szabo - BDS-18-SK.** Huge excitement with the album, first planned by Skye...a getting together of the world's foremost Gallican guitar player and The Lena Horne, an American original. It came off sensationally...now available only through Buddah Records.



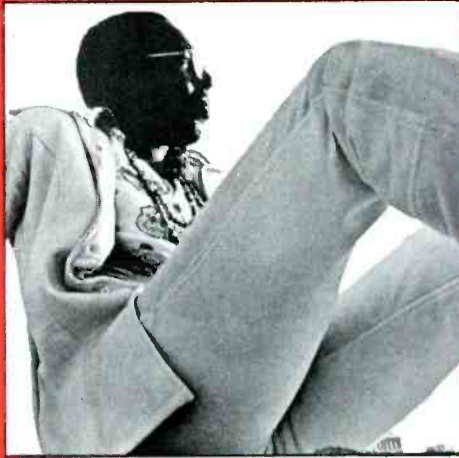
**BLOWIN' SOME OLD SMOKE - Gabor Szabo - BDS-20-SK.** Jazz?? Jazz music?! music! MUSIC!!! A collection of Gabor Szabo's most emotional tracks from his fabulous Skye recordings... blow some new smoke while Gabor Szabo picks at your mind as he "blows some old smoke."



**INSIDE BERT SOMMER** - ELS-3600. Bert Sommer was in Hair and at Woodstock. This album includes his single "We're All Playing in the Same Band". Get inside Bert Sommer - it will feel so good. Smile!



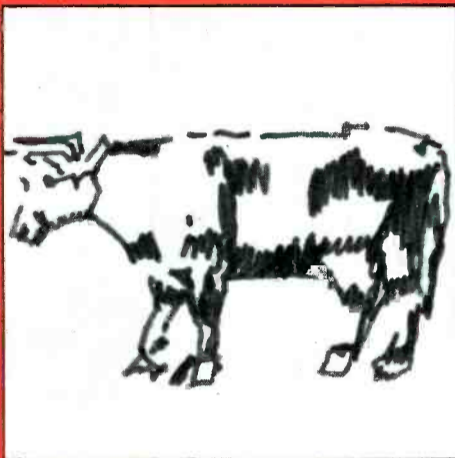
**CANDLES IN THE RAIN** - MELANIE - BDS-5060. We won't insult you by writing anything about this album - you already know.



**CURTIS** - Curtis Mayfield - CRS-8005. We quote Cashbox: "And now his first release as a solo artist." "One of the most important albums of the year". "All eight tracks are Mayfield-penned. Curtis may become a musical landmark". What more can we say?



**LEFTOVER WINE -- MELANIE** - BDS-5066. ON STAGE, naked, alone for the world to see - as millions have seen her at Woodstock, Powder Ridge, and concerts throughout the world.



**SAFE AS MILK** - Captain Beefheart & His Magic Band - BDS-5063. Back by popular demand! (Rolling Stone called it "one of the forgotten classics of rock and roll history". Includes such all-time favorites as "Yellow Brick Road" (Remember?) "Sure 'Nuff 'N Yes I Do" and others.



**PRISCILLA GYPSY QUEEN** - Priscilla - SXBS-7002. Now you understand the "sex" in "Sussex". A sexy, sultry voice. Powerful lyrics, most of which Priscilla wrote herself. She lives with her husband Booker T. Jones, on Lana Turner's old ranch.



**DO WHAT YOU WANT TO** - Willie Bobo and the Bo Gents - SXBS-7003. Willie Bobo is a real pro, and it shows on every cut. Some have a strong Latin flavor, others are rather cool jazz. Musicians: Jimmy Smith, Reggie Andrews, Victor Pantoja, Ron Starr, Barry Zweig, Steve Huffsteter & Ernie McDaniel.



**ROCK & ROLL IS HERE TO STAY!** - Sha Na Na - KSBS-2010. Dust off your white bucks and your black tapered trousers. Rock 'n Roll is here to stay, with voices you thought were buried in the past. Oh, baby, you know what I like! Dig them in the Woodstock movie!



**EVOLUTION** - Dennis Coffey and the Detroit Guitar Band - SXBS-7004. Dennis Coffey has something really unusual here: the ultimate evolution of the guitar. Hard to believe that some of the sounds are made without the help of a Moog.

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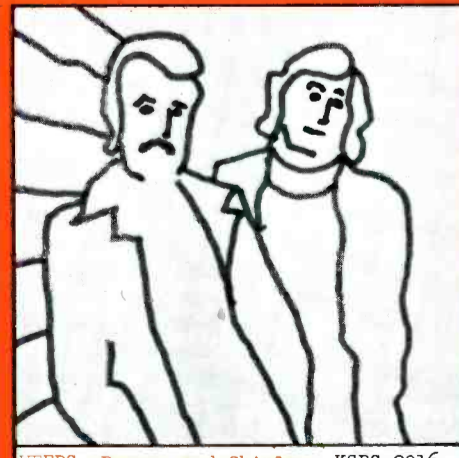

**JOHN SEBASTIAN SONG BOOK VOL. 1** - The Lovin' Spoonful - KSBS 2011. Remember the good old days? When Captain Beefheart, The Innocence, The Trade Winds, the Sopwith Camel and the Lovin' Spoonful were all on Kama Sutra together? Sigh... This album features John Sebastian at his lovin' best.



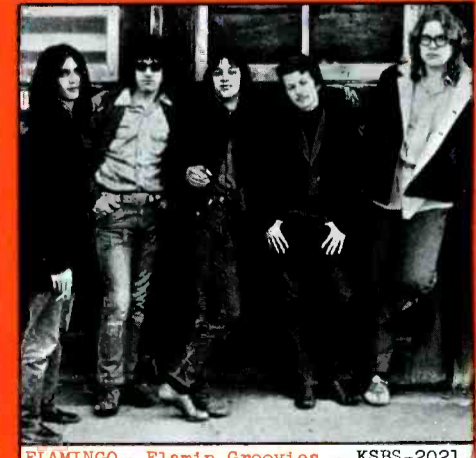
**MORE HAPPY DAYS** - Edwin Hawkins Singers - BDS-5064. The Edwin Hawkins Singers perform for you with the rich texture of their sound that has made them the world's top gospel group.



**CHECK OUT YOUR MIND** - The Impressions - CRS-8006. We quote Cashbox: "Coming off the singles chart with "Check Out Your Mind," the Impressions are headed right back on with their current LP..." "Destined to be one of their biggest yet." Curtis Mayfield wrote and produced the album.



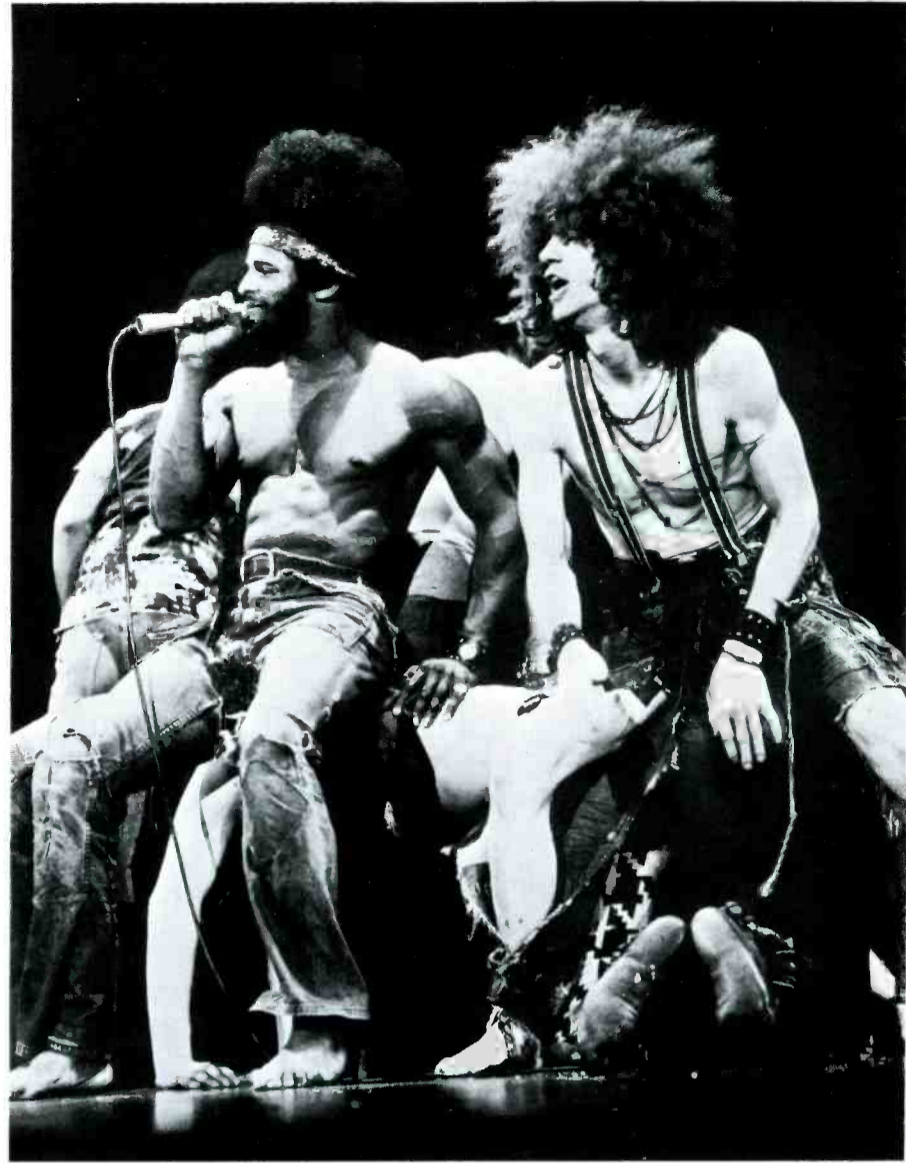
**WEEDS** - Brewer and Shipley - KSBS-2016. This is a natural sounding album. It sounds as if Brewer and Shipley are doing what they like to do. Musicians: Bloomfield - Naftalin - Kamin - Kahn - Huberman - Jones - Olson - "Red" Rhodes - Green - Andion. Produced by Gravy.



**FLAMINGO** - Flamin Groovies - KSBS-2021. Swinging sounds by a group that's really hep to the jive. Some numbers are definitely Jitterbug music, others are in the cheek-to-cheek category. An album to listen to while you're polishing up the old Model T. Get it and bop.



LOS ANGELES cast of "Hair"—"A watered down version of what's really going on," says Creedence's John Fogerty.



"HAIR' IS not for kids," says John Fogerty. "It's the exploitation I object to."

## Creedence's Fogerty: "HAIR" Is Not Where It's At...

"The Broadway musical 'Hair' is such a watered down version of what is really going on that I can't get behind it at all," exclaims John Fogerty, the lead voice and driving force behind the Creedence Clearwater Revival.

Contacted in his San Francisco office, Fogerty had just awaked after an all night recording session. He took exception to "Hair" which rose to critical acclaim the world over and now has 22 companies performing the nude scene musical in New York, Los Angeles, Las Vegas, Cincinnati and in 13 foreign countries. A production in Rome, Italy, opened in September and the Japanese company reopens in November.

"Hair" is reaching a mass audience and that's the most that I can say for it," Fogerty says. "It is bringing rock music to a lot of people who wouldn't listen before. There are so many things in the way of motives as to why the show was written. It's a Broadway production. It's not for kids." It was written by Broadway writers for a Broadway show, the same as 'My Fair Lady.'

Fogerty, who has never seen "Hair," admits to being somewhat bias against Broadway musicals.

There are too many gimmicks in Broadway musicals. Somebody sings a line, then a chorus comes out and repeats the line several times. Most of the songs in "Bye Bye Birdie" and "Hair" weren't legitimate rock songs, but Broadway songs.

"Hair" has given us an aura of youth, the music and attributes of the young, meaning hair and clothing and maybe some of the philosophy that the younger generation has nowadays. But I had the impression that here is a bunch of people who are saying, "Here is where it's at" and I don't buy that. I don't like shows that try to

jam a feeling down my throat without giving me enough credit for having enough intelligence to realize that all it is is one man's opinion.

"A person who is actually in rock 'n' roll would see 'Hair' differently. In writing that show we would have been more concerned with seeing that it was a real rock show. 'Hair' has the same thing the matter with it that 'Bye Bye Birdie' had wrong; people who really aren't in rock 'n' roll music writing rock songs," lamented the author of 5 albums and 10 single hits. "There are very few profound thinkers under 30 writing philosophical songs. I wouldn't attempt to write like that. I don't think I speak for 50 or 60 million people.

"I hope that there are more rock shows on Broadway," the Fantasy Record artist continues. "Rock shows on Broadway can only get better. Competition makes people strive for more quality. You can't really expect the first show or two to be perfect.

"What really turned me off about 'Hair' was the exploitation of the show on topics that didn't have anything to do with the musical. You could see some guy on TV saying, 'I'm from the cast of 'Hair' and I use this face product or I drink that brand of soft drink.' It was the exploitation that made me not want to see the show. The same thing is true of the movie 'Easy Rider.' All of the commercials that have nothing to do with the play really turn me off."

Fogerty is concerned about an honest message in today's songs, which don't insult the listener's intelligence. He feels the main message in today's songs is frustration at the way things are right now. Part of the music he writes shows frustration, and he doesn't know what to do about it. He feels it has gotten to the point where it has all been said.

"I want to take a different slant on things. I think a lot of rational people are beginning to see that things are wrong. Basically, rock is for the young people. Most adults in my mother's day and today think all rock sounds alike. I really don't care if the 30-to-40-year-old adults like the music," exclaimed the 25-year-old.

The young composer liked the music of the '50's. He felt it was honest and basic with none of the pseudo-sophistication involvement prevalent in present-day music. Fogerty feels we are in an era of trying to involve music mechanically, which to some degree may have damaged the quality.

"Today there is talk and more talk, but nothing is being done. I liken that to just more rain. Even I don't have the answers, but at least I realize that one of the problems is too much talk and not anything being done about it.

"I realize that my songs are successful and I feel like I'm in a weird paradox. Maybe someday I'll feel the weight of that responsibility and do something about the legitimate theater, but certain conditions would have to be met first. I really would have to think that I had something to say and that it couldn't be done better any other way. The entire show would have to be not only something that I believed in, but all of it would have to be believable. Above all the show wouldn't be exploited. That is what detracted from 'Hair.' The show did open a form of communication, but it ended there. The over commercialization ruined any other good points the show may have had. If I took on the responsibility of a Broadway show, I'd want it to be honest."

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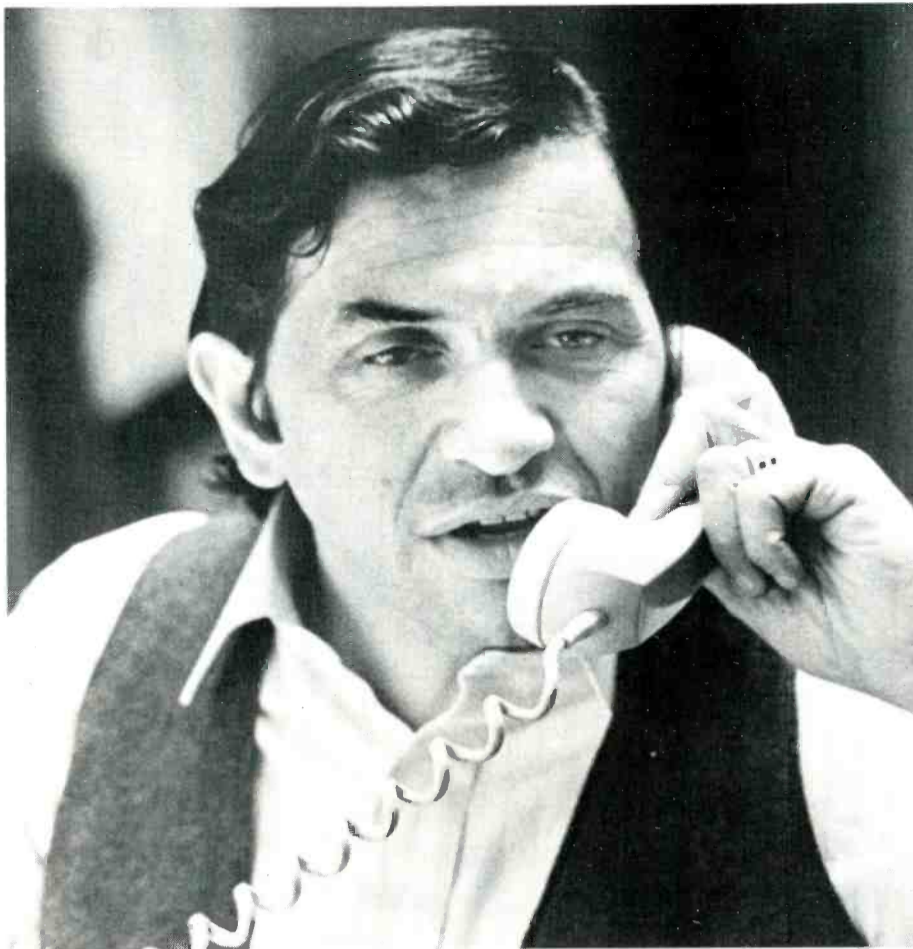


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BILL GRAHAM—backing away from the Fillmores

# Pop Heros As Con Artists

By LAURA DENI

Bill Graham, the 39-year-old terse, voluble modern-day Sol Hurok of rock music, has decided to get out of pop music presentations. Graham, operator and owner of the Fillmores in San Francisco and New York, was founder of modern rock music staging, and provided critical exposure for new and established acts.

Today Graham says: "Rock doesn't hold for me what it did a few years ago." With those words Graham will slowly back away from the Fillmores and into the world of producing movies, TV specials, and theatrical works.

Graham feels the big prices asked by the superstars are killing the business. He was the first promoter to forecast trouble before Woodstock. He grumbled that the "thing rising in the Catskills, staffed by the cream of the underground tech crop," most of them Fillmore proteges, was to be "the Frankenstein that would destroy either him or rock or both."

"When a group asks \$5,000 for a concert," he argues, "you can charge \$3 or \$4 for a ticket, but when it demands \$40,000 guaranteed and insists on \$35,000 up front, you have no choice but to raise the ticket prices. Then the damned ticket buyers get mad at me! I've been called a filthy capitalist pig!" Graham explodes. "But then, it's easier to attack me than it is to attack their damn — — idols.

"The mass public is stupid. They should stay away from festivals when they charge \$10 a ticket. Their goddamned heros have raised the prices, not the promoters. It's unfair to everyone. Neither the promoters nor the group should make that much money. Everyone is on the gravy train, but no one will admit it and that's dishonest. Those damned super heros are nothing but con artists. The guy walks out wearing nine tons of beads, sings his nine hits, waves the peace sign, gets into his limousine, has his driver take him to his helicopter which flies him to his chartered jet. He's a con artist, nothing but a goddamned money machine and the people go for it. Now, that's not right."

Graham is a man in the middle.

He is the archetypal rock businessman. He knows that nothing lasts in this country unless it pays for itself, a truism that escapes a good number of the people he sells tickets to. He is far from becalmed. With his right hand, he is fighting off the real or imagined interference with the police and the scorn of the regular music establishment, people who think rock music

is depraved or possibly illegal. With his left, he caters to a group of insolent neophyte consumers who are periodically encouraged by radicals to liberate one of Graham's theaters and fall upon the promoter himself with a kind of affectionate ferocity. Graham does many benefits and runs ads condemning the Vietnam war and repression. But, he believes in counting the tickets.

The monetary cutting edge at present for all promoters is a 6 percent top for an evening of rock music. Anything over 6 doesn't go down well, although youth is nothing if not versatile. At New York's Fillmore East, tickets for a series of Crosby, Stills, Nash and Young concerts in June sold out hours after they went on sale at \$6.50, a buck higher than Fillmore's usual rate. Hippie scalpers were getting \$25 a ticket.

## Life Span

"I realize that the life span of a star is short and that they want to get all they can while they can. I sympathize with them on that point. But, in the past five years the average price of booking an act has risen 500 percent. The price of tickets over the same period of time has only gone up 20 percent.

"The tragedy is that what has happened to rock is that it has gone the way of all business. It's like the first hoola hoop. The original guy had to conform to not necessarily better competition, but just competition. Competing not for better acts or a higher level of music but competing just in a survival way.

"Even the great acts who once played to 2,000, 5,000 or 10,000 people now demand to play to 20,000. To get the acts to perform for you you either have to raise your prices or hold the concert in some huge place like Madison Square Garden. As far as I'm concerned, that Garden should be used to film 'Ben Hur.' The guy in the 49th row there really can't see or hear."

Graham first established Fillmore West and then opened the Eastern location. Through the years Graham has provided a launching pad for super stars and a second career for established musicians. Graham is keenly aware of his own sense of value and the powerful influence he has over the music industry. The one thing Graham respects is a talented musician. But, he treats his paying public with the condescending attitude of a father shoving a flavored vitamin down a child's throat.

"I listen to a lot of records and I look at the

charts," Graham explains. "I have a good working relationship with musicians. I have great respect for them. I book acts because they are good and hopefully they will draw. I don't give the public what it wants, but what I think it wants."

Through Tuesday night auditions three new groups are given exposure in the club which is a second home for musicians, booking agents and recording executives. The price for admission is \$1. Open jam sessions are held for any musicians who happen to be in the neighborhood. Graham has brought to stardom groups like Rig, Beautiful Day, Santana and Aum through these auditions. Graham works on a one-night deal for which the artists are paid scale. Unlike some promoters Graham has no contracts for fledgling acts. If Graham feels the act has strong potential and the group is without any management, Graham might work with the artists to further their career through his Millard Agency.

Whether they ask for it or not Graham exposes his public to other than rock music and in doing so has given a second career to a number of talented musicians. "Young people should be exposed to good music," Graham insists. "Rock is only 10 years old. Jazz has been around since time began. Jazz is used in all rock. Take B.B. King, half of all guitar players have copied his style for years, but no one ever heard of him. You can't just give a kid a great musician. They wouldn't know a great musician if they heard him. First you let the kids see their rock group. Then you put on people like B.B. Rock isn't everything, you know. It's like making the kid eat meat before getting the ice cream. I'm trying to raise their level of music appreciation, communication and respect. It's like the kid who is always asking for chop meat. Okay you give him the chop meat, but you also make him eat the corn, too. Pretty soon the kid likes the corn better than the chop meat."

With Graham leaving the rock scene for the television-movie scene, he will wield more power than ever before. Millions of people are glued to the "vast wasteland" nightly. Graham will be offering to new and established musical talent a far wider exposure in a shorter period of time than could ever be afforded in two nightclubs. For the viewing public, Graham will cram down their throats, in a most pleasant way, not only the hard rock groups but talented musicians. The result could make the name Bill Graham a household word.

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FLAMIN' GROOVIES—started out being sold in the alternative marketplace

## Rock Music—Consider the Alternative

By RICHARD ROBINSON

During the past year an alternative music business has arisen across the country which many young musicians, producers, and managers believe will eventually prove a major threat to the existing record industry. While the move toward the bootlegging of name artists by revolutionary elements of the rock culture was the initial indication of a total dissatisfaction with the record industry, the most important aspect of this new alternative system is the decision of many groups to record and release their own records on their own labels rather than deal with established record companies and lines of distribution.

Under such highly original labels as Snazz, Sundance, Saturn Research and Real, musicians who believe that the sole purpose of a record is to make their music available to as many people as possible have begun to record their own music and distribute it. Many of these efforts are singles and 10-inch EP's and a number of the bands who were early pioneers in this field have since gone on to record with major labels. But from the trailblazing attempts of groups like Country Joe and the Fish have come a number of groups who believe that the young people who live by the music will eventually rise to support these revolutionary independents who want nothing to do with the machinations of the record industry.

"That's the problem with making records, there's an industry you have to deal with, an industry that doesn't really understand the music or care about it except in placing a dollar and cents value on particular pieces of plastic . . ." is the most common complaint among many of the young musicians who have had dealings with record companies.

The Flamin' Groovies, a San Francisco band who have recorded albums for both Epic and Kama Sutra, began their recording career with "Sneakers," a 10-inch EP which has sold more copies than either of their subsequent albums while giving the record buyer a relatively inexpensive record. "Sneakers" was more than an introductory gesture," says Danny Mihm, drummer for the group. "We made our music available to the people in San Francisco in a direct, uncomplicated fashion."

More recently, Up, a Detroit-based band of the Youth International Party, have released a first single on their Sundance label. On red plastic and packaged in a sturdy cardboard folder, the Up single has proved an inspiration to many young musicians across the country. "Hey people, this is rock and roll, this is the People's music, this is what gives us life and power!" writes prisoner of war John Sinclair on the liner.

### Detroit Central

"Detroit has become the center for the revolutionary record labels," says rock critic Lenny Kaye who has written a number of major pieces on the Motor City. "I think the reason for this is that probably the Detroit bands are the most uncompromising and consequently the hardest to control in the nation today. Eventually I believe this will lead to the creation of a whole new breed of self-dependent groups, each capable of dealing directly with the people who are interested in their

music, and each answering to no one but themselves."

Other signs of Detroit leading the group-label phenomenon are Jeep Holland's A2 Records, a label which released singles by many of the local Detroit groups before they achieved national prominence including The Rationals and The MC5, and Palladium Records which recently released a first album by a hard-driving rock and roll group called Brownsville Station.

Rock is not the only area where musicians are attempting to find direct, non-capitalistic methods of reaching the listeners. Sun Ra has been making his own records on his Saturn Research label and a number of other black and jazz figures have begun to do the same.

In a recent issue of Jazz and Pop magazine, John Sinclair outlined the political and philosophical rationale for this move away from the record industry by saying, "Self determination is not what's happening on the pop scene, except in the most harmless sense—harmless to the controllers, that is, not to the people who are managed by it."

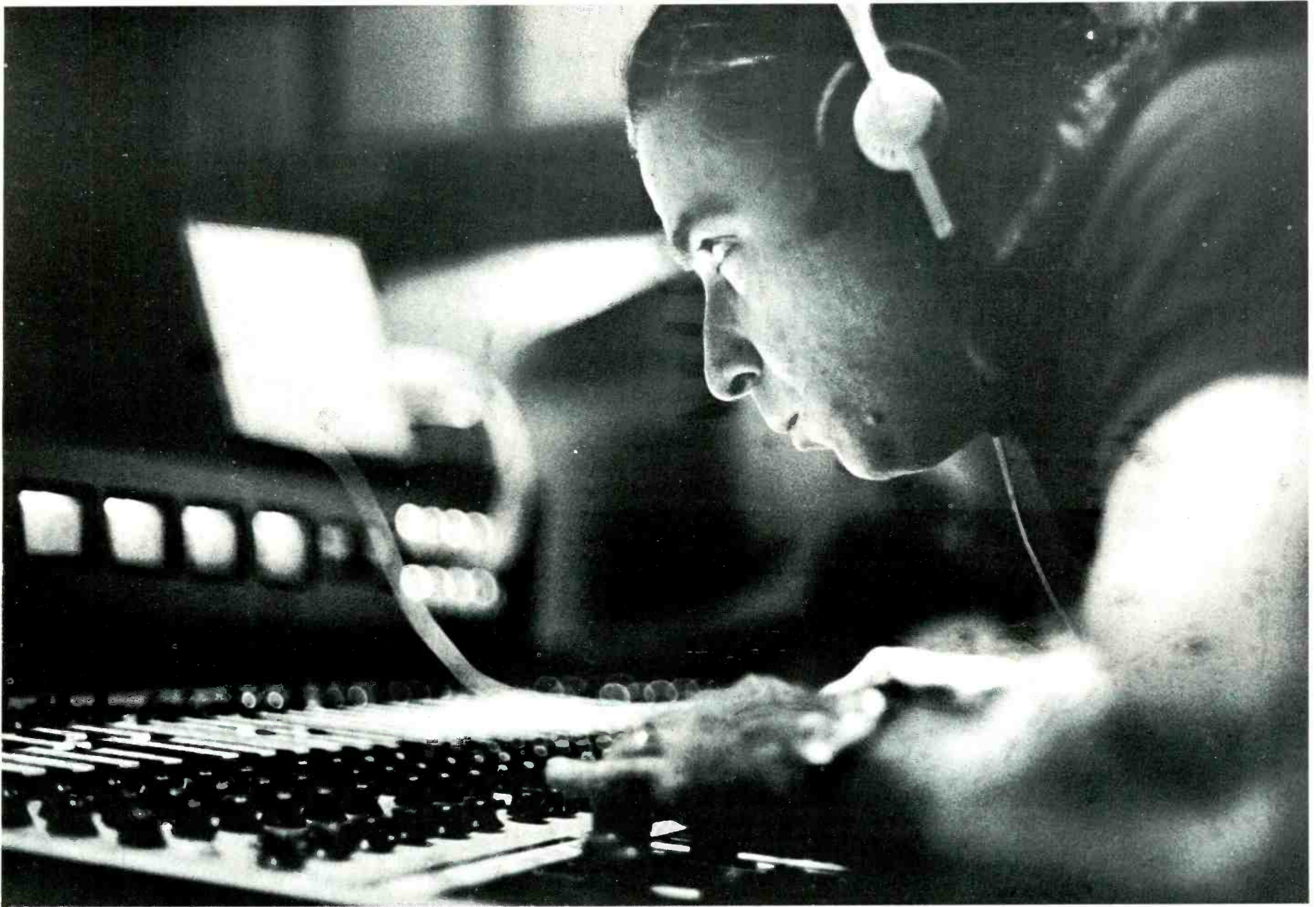
### Mystery Men

Opinions vary as to the major reasons why groups are choosing to record and release their own records, but the reasons cannot simply be written off as revolutionary spirit. Many of the young people involved with rock music believe that the present systems of promotion and distribution exploit both the artists and the audience involved without providing any benefits. This has led to the phenomenon of bootlegging by mystery men such as The Rubber Dubber who makes sure that his double album bootlegs of groups such as Crosby, Stills, Nash & Young and Jimi Hendrix are sold for less than the price of a concert ticket to these artists performances.

The actual mechanical aspects of the distribution and promotion of these independently done records varies. Many groups such as Soup have turned to the rock and underground publications to advertise their records by mail. Others sell records at concerts and at local head shops in their area. Some groups are involving themselves in distribution deals with musically valid record companies such as Flying Dutchman. As for promotion, FM rock stations are only too happy to play the music of the people. In other words, rock radio is as available to these revolutionary groups as it is to the major record labels.

What this will mean to the record industry in the future is difficult to forecast. As artist-musicians become more involved in the business of making music rather than the business of super-stardom, the consciousness may change enough so that the new music of the 1970's just won't be available from the majors.

There is a major difference between music and the music industry. That is what the music industry seems to forget and which the young musicians are just beginning to discover. You don't need a record company to make music. But a record company needs you to make a profit. One can only echo the words of John Sinclair, former manager of the MC5 and now in Marquette Prison, " . . . Long Live Rock and Roll. May it change us forever!"



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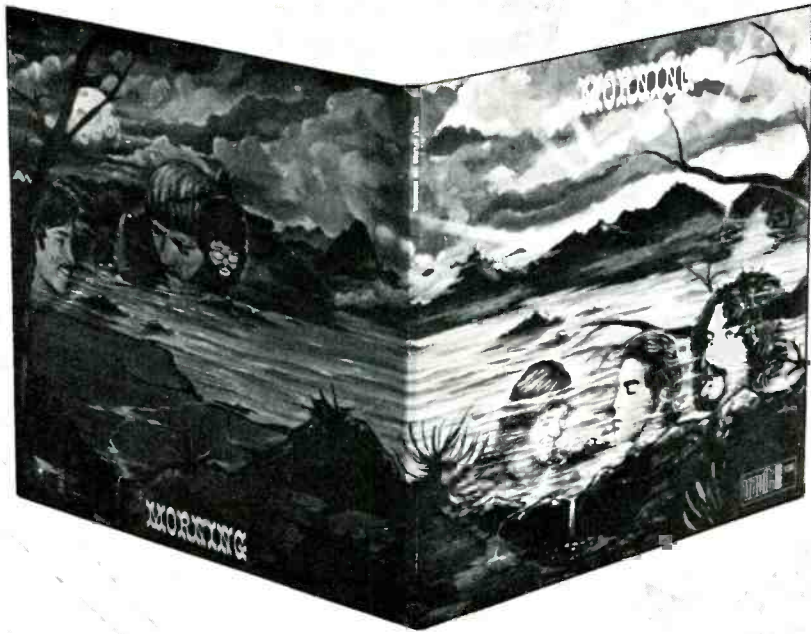
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# WHATEVER HAPPENED TO THAT LOVE GENERATION

By MARGE PETTYJOHN  
and JAYNE FERGUSON

Following the Texas International Pop Festival on Labor Day weekend, Billboard Magazine printed an editorial applauding "the strength and power" of pop music festivals in serving youth. "Despite some financial difficulties and gawking townspeople," it pointed out, "the net winners were the youth, a youth brought together by the spell of music."

Now, it appears that if the recent events in Texas are any indication of a rising trend, rock music—in the form of public concerts and/or festivals—may be fighting for its survival. And, in this case, survival isn't a commodity that is doled out to the fittest.

Bill Graham, owner of the Fillmore East and West auditoriums, has run into the problem which many promoters today face: an immensely popular group is in town for one show during a 30-day tour that hits 29 cities. He can either put the group in a huge concert hall, sell out and possibly invite violence with the massive crowds, or rent a smaller place, sell out and risk outside violent activity brought on by people who could not get tickets. Naturally, the decision is tough for any promoter. This problem of violence is not only brought on by large crowds, but by those who cannot afford to see the act. Why should one stay home and let the others (who can pay the exorbitant \$6 or so to see an act that will stay on one hour) enjoy something that he has an equal right to see? This happens, then the kid gets mad. Violence occurs.

During a recent Sly and the Family Stone concert held in Dallas, persons who couldn't get tickets (the show was a complete sellout with posters indicating such at the box office) threw bricks and bottles through Memorial Auditorium's plate glass windows, resulting in \$3,000 worth of damages. This incident and others like it are naturally prompting a city council to consider or pass ordinances banning rock concerts.

Could it be that what may cause the demise of concerts and festivals began peacefully in the summer of 1967 with the first festival at Monterey? And Wood-

stock won't happen again. As one Dallas concert-goer observed, "It's getting to be a far cry from the peace and harmony of the Woodstock festival." Is it probable that that kind of peace and harmony is no longer possible? Who's to blame?

Why don't promoters lower their ticket prices so everyone can get a fair share of entertainment? Many people fail to realize that it is the groups who ask over \$12,000 fee plus 60 percent of the gate that make the promoter charge outrageous prices.

Bill Graham will vouch for that.

Consider income versus expenses: insurance, money that must be put up for possible damages, auditorium rental fees, police, ticket printing and distributing costs, advertising expenses and, of course, the group's fee. (For their Dallas show, Sly and the Family Stone earned \$27,000; the promoter got less than \$10,000. According to National Entertainment Corp. president Cy Arden, Sly had a \$15,000 guarantee plus 60 percent of the gross over \$30,000; auditorium rent was \$4,000; police, \$1,000; ushering, \$500; sound system, \$650—all of which come out the gross ticket sales.)

Total blame cannot go to either the promoters or the kids who attend concerts and/or festivals. Bill Graham, in an open letter ad in the June 27 issue of Billboard, remarked: "The cost of talent, along with the existing political strife, has crippled the concert and ballroom business to such an extent that a great number of locations have either filed bankruptcy or closed for the summer months." He went on to urge managers or agents to "not only be aware of the situation at hand but must do everything in your power to insure against the death of the visible and audible rock scene."

The agents, groups and managers who organize tours book shows nightly.

Why isn't it possible to go on tour and play a town for two nights at a medium-sized arena rather than try to cram everyone who wants to see the group into a hall for one night? Certainly, it stretches tours

out so they are long and tiring, but maybe if the band wouldn't go gallivanting the night away with groupies and other hangers-on, they might be fit to do a show the next night without being exhausted. And who says bands have to hit 29 cities in 30 days? If bands stayed longer in town, agents and managers would have to make the tours shorter so the group wouldn't be on the road 364 days out of the year. If the act went on a month-long tour hitting big cities for two nights each, rested a month, recorded a month or two and then went out on the road again, it would still bring in the money. It takes longer, sure, but if they are part of the "love generation" won't these people do something to help prevent violence? Is it too much of a hassle to try to save people from getting hurt?

As for the cops, it may be hard to believe that they are a necessary accompaniment to concerts and/or festivals, unless you consider what 10,000 people (and more) are capable of doing en masse. They are paid for protection of the majority, the teeming masses of rock enthusiasts, not to mention the small minority, the group or groups who come to entertain, not to have their clothes ripped off or their bodies maimed by overzealous fans (it has happened, brothers).

Dismissing the news media (the daily locals) who, after all, do need a little sensationalism (what's so newsworthy about a peaceful gathering?) and as a result have stamped a stigma on festivals and concerts that will be hard to erase. Truth may be stranger than fiction, but oftentimes in this case, the publicity is stranger than both of them.

What ever happened to the "love generation"? Who or what causes people to become unduly irate because the tickets are all sold out? Or when fans, overcome by excitement, storm the stage? Or to spit at the nearest cop just for the hell of it? Or the people who still haven't learned to keep their trips at home? It's not one damn thing after another, it's the same damn thing over and over.

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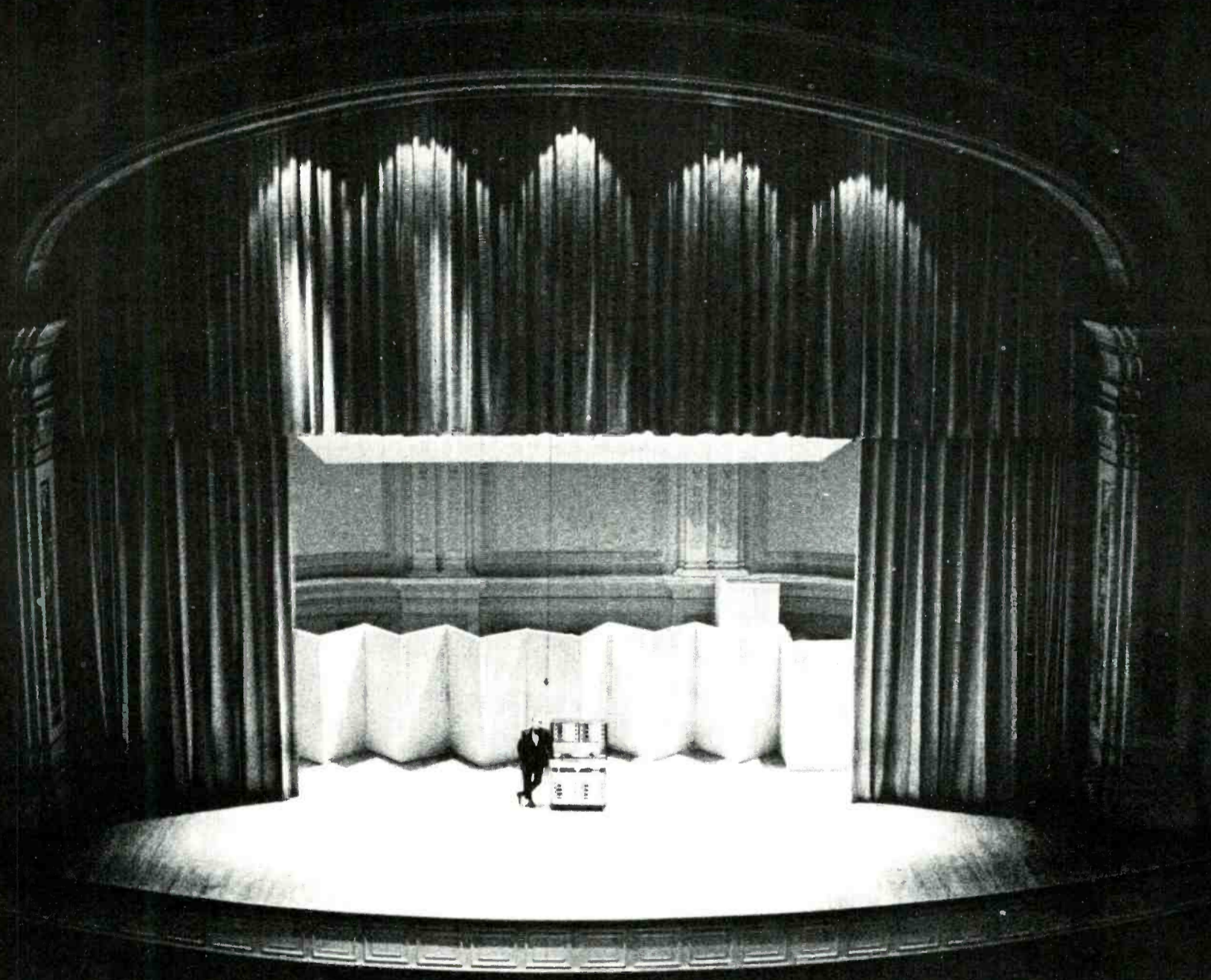
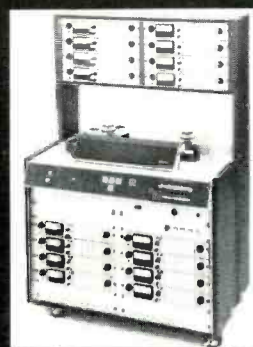
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# Hardware of Future Rock

By RADCLIFFE JOE

With the advent of rock there also emerged on the music scene a number of innovative aids that have gone a long way toward complementing the "new" music and are destined, inevitably, to play a major role in its perpetuation.

In the forefront of these musical ministrants are electronic synthesizers, magnetic tape in its various configurations, the exciting syndrome of quadrasonic sound, and the newer than new medium of cartridge TV.

To date, prerecorded tape cartridges and cassettes have, with the possible exception of their disk counterpart, done more to ensure the longevity of rock than any other available format.

The tremendous potential of magnetic tape cartridges as a carrier of prerecorded music was discovered and developed by Earl Muntz, who, with the clairvoyance that propelled him into the industry spotlight, introduced prerecorded four track tapes to the automobile, and in so doing triggered a whole new dimension in audio entertainment.

The subsequent arrival of the 8-track cartridge did much to enhance this early innovation, but it was the cassette, a development of the Philips Corp. of Holland, that gave an additional thrust to the new markets tape was forging for the music industry.

Almost overnight young America discovered it could take the freaked out sounds of Blood, Sweat and Tears, Led Zeppelin or Joe Cocker with it wherever it went . . . and so was born the concept of portable rock.

As an entity unto itself, the prerecorded audio tape medium could continue to play a major role in immortalizing progressive sounds, but the innovative cycle never ends and the creative minds that shape the future of the industry are once more involved in the development of new techniques designed to bring the total sound experience to the listener.

A new breakthrough in this direction was achieved with the evolution of the four-channel or quadrasonic sound concept, and the exciting field of home oriented cartridge TV.

With both concepts already a reality, industry experts foresee a further and certainly more meaningful extension of the applicability of today's music.

In some areas, industry pessimists are asking the question, "Will cartridge TV and the concert hall ambience of quadrasonic sound lure youthful audiences away from their favorite live rock concerts?"

Most impartial analysts feel the answer is "No!" Quadrasonic sound may bring the musical ambience of the concert hall to the living room, while cartridge TV may supply the visual effects of the entertainer in action. However, neither medium is capable of providing the feeling of total involvement a rock fan gets through his physical participation in a Fillmore concert or a Woodstock-type festival.

However, youthful consumers see the advent of both quadrasonic sound and cartridge TV as a natural and indeed exciting extension to the rock concert.

The consensus of a cross-section of young music lovers is that the new developments will get overwhelming support from idolizers of the rock sounds, desirous of preserving the memories of their concert experiences and immortalizing the images of their idols in action.

They envision almost instant success for cartridge TV packages featuring memorable concerts by deceased superstars like Janis Joplin and Jimi Hendrix.

The fact that the market potential of rock programming for cartridge TV and quadrasonic sound will be fully exploited is already fully apparent from the growing number of software companies which are gearing their operations for the expected demand.

The RCA Corp. has already developed a compatible Quad 8 cartridge playable on both standard 8-track players and special four-channel players developed by Motorola Systems. In addition most other record companies, including Mercury, Liberty/UA and Vanguard are known to be quietly stockpiling a quadrasonic catalog for consumer use.

Radio stations in various parts of the country are also becoming involved with this new medium. And several stations in the New York, Boston, Los Angeles area have already teamed up to bring their listeners experimental programs in this format.

Cartridge TV programmers are also heavily involved with the development of rock programming for what is expected to be a billion-dollar market in a few short years.

In addition to those catalogs being created by manufacturers of the various systems as an important adjunct to their product, there is a growing number of companies devoted exclusively to the software end of the industry.

These include several underground organizations including Video Freaks, the Global Village and the Broadside Free Press of Boston whose employees, working mainly with hand-held Sony video cameras, are following most of the rock groups, taping their concerts, and either storing them for future use in cartridge TV formats; showing them to closed circuit television audiences, as in the case of Global Village; or offering them on reels for play on reel-to-reel video machines, as the Broadside Free Press is doing.

At least two of the major contenders in the cartridge TV video race—Ampex Instavision, and Avco Cartrivision—are also offering integrated record systems, and optional cameras with their systems. These innovations are expected to offer additional incentives to the market, and turn consumers on to the virtually limitless potential of cartridge TV.

## THE GREAT ROCK CONCERT CONTROVERSY

By LAURA DENI

Las Vegas, with its flashing spirals of buzzing color and taunting entertainment palaces, has caught the imagination of rock concert promoters. There has been a giant entertainment void for the under 21 age group. Local teens generally can afford a \$10 ticket to a concert. In spite of a 10 p.m. curfew, due to a 24-hour working shift, local youths have less parental supervision than in other cities.

The result has been teen-agers with pockets full of money and nothing to do.

Amid this setting, the "great rock concert controversy" caused a furor in this desert funspot this summer as city officials have staunchly opposed the development of rock concerts proposed by both local and outside promoters. The result of the imbroglio between the rock proponents and the "elders" among the political fraternity, has been a series of ordinances which observers feel will now make it possible for teen-agers to enjoy rock concert settings.

Initially in an attempt to fill the entertainment gap for kids, local radio stations KENO, KLUC and KVOV started sponsoring teen concerts. KENO got the ball rolling by sponsoring concerts which featured Everyday Hudson, Terrocotta, Stilroc, St. Clair and Steel Wool. Held in Dusty's Playland, a converted bowling alley, WENO imported talent from Los Angeles as well as using acts currently appearing in the strip lounges and hotel skyrooms.

KLUC radio teamed with promoter Dick Kanellis and Tarus Productions to offer local teens Led Zeppelin and Jethro Tull. Cy Newman, general manager of soul station KVOV brought in James Brown and Steppenwolf.

Things began looking up for the entertainment-starved teens when Janis Joplin, B.B. King, Country Joe and the Fish, the Youngbloods and Illinois Speed Press were signed for an outdoor concert July 16 at Cashman Field. Gary Maseef, the talent buyer, anticipated 30,000 attending the six-hour concert in 105 degree heat at \$7.50 per ticket.

Cashman Field has parking facilities for 1,000 cars. On the busiest night of the annual Helldorado festivities 8,000 people have managed to squeeze into Cashman Field, which is adjacent to the Elks Club and across the street from a mortuary. Outdoor toilets are located on either side of the field.

Promoted by GANA Productions, the talent budget

for the Joplin concert was \$29,000 with an extra \$12,000 for promotion and pre-production.

Hot on the heels of GANA Productions, the Friedman brothers of Peacerock Productions in Ohio expressed interest in staging a rock festival in Las Vegas with a half-million-dollar talent budget.

The "Great Rock Concert Controversy" erupted like an electronic blast. The rumpus began when the city commissioners took emergency action July 1 to halt the Joplin concert. The city fathers feared that California publicity would result in thousands of "undesirables" coming into Las Vegas, which would present a law enforcement problem for the 300 local city police.

Hal Miller, former operator of the Teenbeat Club for six years, predicted the rock concert would "draw a lot of people in here to sell narcotics." Miller labelled the rock concert "a big promotion for somebody to make a quick buck."

It was pointed out that Janis Joplin has a following among the Hell's Angels crowd. Promoter Jay Sarno offered to post a \$100,000 bond to protect private property in the community in conjunction with the festival.

Hotel and gambling operators in the downtown Casino Center vehemently opposed the Joplin concert. The question arose as to whether the same objections would have been made had the concertgoers been over 21 and able to patronize the gambling facilities offered by the city casinos.

Joining a national movement to down rock festivals, the city attorney's office read into the record statistics of deaths, assaults, robberies and narcotic arrests made in other cities during similar rock festivals.

District Attorney George Franklin staunchly opposed the rock festival. Four days later he reversed his opinion. Attorney for the rock enthusiasts publicly declared that "Franklin was on their list." The youth, soon to be of voting age, would be encouraged to vote against Franklin.

The city passed an ordinance so general that all outdoor music, even traditional symphony park concerts, were restricted.

Local lovers of rock music, with some justification, rose up in verbal arms to protest the adamant ordinance. Local youth converged upon city hall and in rebellion held a rock concert on the University of Nevada at Las Vegas campus. The campus lawn was covered with students and youth enjoying the music

of five different groups, including John Steling, Copywright 2000, Uprising, Who's the Father and Odyssey. All performed without charge. The concert, sponsored by the Legal Defense Office, was free but donations were collected to defray \$20 in expenses. By the end of the concert \$60 had been collected. The remaining profit was given to the free breakfast program for children sponsored by the Clark County Neighborhood Council.

Bob Jasper, president of the Young People for Justice Committee, spearheaded a drive to amend the restrictive ordinance.

On Aug. 5 Deputy City Attorney Ian Ross drafted a new amendment to the controversial ordinance. Ross explained that the amendment loosened restriction on local rock concerts where less than 8,000 persons were expected to attend, but tightened restrictions on larger rock concerts.

Jasper expressed satisfaction with the new amendment. "It is a good compromise," said Jasper, adding, "it is strict but we will accept it and be happy we got what we got."

The ordinance divides outdoor rock festivals into three categories: (1) up to 2,000 spectators; (2) 2,000 to 8,000, and over 8,000. The City License and Revenue Director and City Managers are given the authority to issue a license in the first two categories without a public hearing and without approval of the City Commission if certain specifications are met. They include: tickets must be sold exclusively in Clark County; no advertising outside of Clark County; the rock concert be held on a single calendar day for not longer than a 12-hour period and that it not take place between the hours of midnight and 6:00 a.m. and that certain health and safety provisions are met.

For events of 2,000 and under, a bond of not more than \$10,000 is required, for 2,000 to 8,000 it requires a bond of "more than \$50,000."

Applications for events of under 2,000 are made 10 days before the event and issued within four days; for 2,000 to 8,000 the application is made 15 days prior and issued within six days.

The city ordinance amendment tightens restrictions for events of over 8,000 providing for a bond not less than \$100,000. The City Commissioners will have to approve any concerts of over 8,000 while city sponsored or co-sponsored outdoor festivals are excluded from the ordinance.



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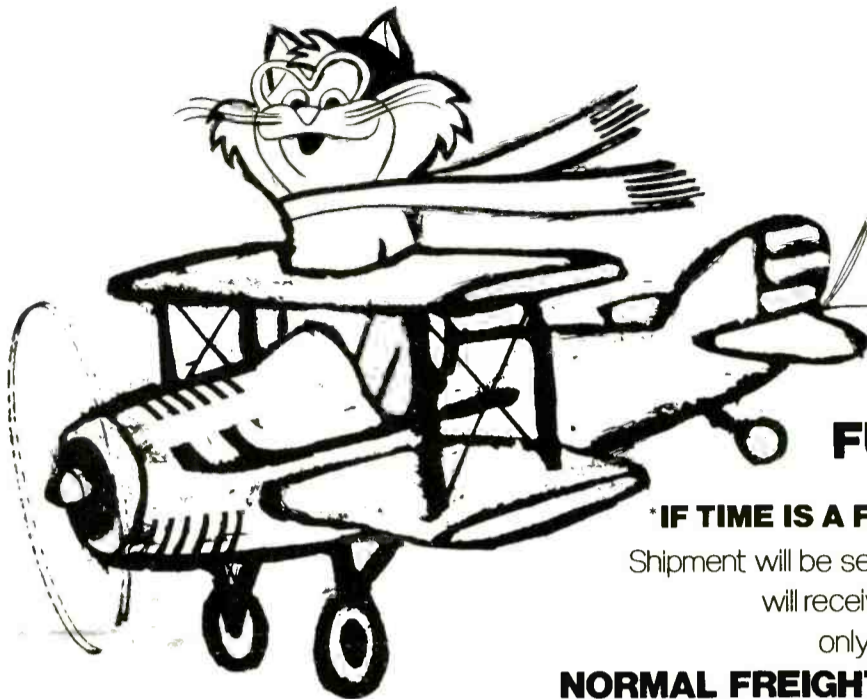


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# Talking About My Generation

By MARGE PETTYJOHN

"The long-hair girls and boys—many in scraggly beards—marched through the countryside with banners and placards, their voices raised in songs of love and peace. They had set out to do with love something their elders had not been able to do with force and violence."

This is how one paper once described the Children's Crusade in the early 13th Century. And however relevant it may or may not seem, that's the way it is today. (So what else is new?)

So you aren't concerned about music in the past, just what's happening now, today. But how can you go about projecting on the future without reflecting on the past? How can you deliberate on rock music without getting involved?

What might happen in the future to rock is naturally a subject of considerable importance—and discussion—to a great many people who have attempted to map out the future for rock. Predicting the future, however, seems as arduous a task as explaining exactly *what* rock is. Strictly a means of expression, it is an individual thing, with people on both ends sending and receiving.

Our generation is the first (with the exception of black people) to have grown up with music in our ears. The older generation, of course, frowned upon rock 'n' roll as a cacophony of distorted noises and clearly associated it with juvenile delinquency.

In the beginning, rock 'n' roll music became interesting and enjoyable for its own sake. It was simple, not covering a wide gamut of styles and emotions, but it was unpretentious, vigorous and compelling. Nobody had to tell you to get up and dance to it.

A lot of the music's popularity probably stemmed from the fact that the young audience refused to accept what was offered to (and expected of) them, which had been the lot of the audiences of the '30's, '40's and early '50's. The younger generation insisted on defining—and boldly sticking to—its own tastes.

Now, folks, blues, rock 'n' roll, acid rock and even bubblegum music are all powerfully absorbed into the mainstream of what we consider modern music, rock

today. But is rock music—as some have declared—retreating? Is it going back to its beginnings, its roots, and picking up the pieces? No, it's called progress.

Once it was referred to as "the rock revolution." But a revolution, by strict definition, is a sudden, radical or complete change. Or the overthrow or renunciation of a set of standard theories, rules or practices. But it is also progress. By comparison, an evolution is a process of change in a particular direction or the process by which, through a series of steps, something attains its distinctive character. In other words, growth. Art itself is intrinsically evolutionary.

As always, the search for something new, for fresh extensions, in rock music is a continuing process, for no art form remains constant nor does it necessarily revert to past forms or patterns.

It is almost ironic to presume that rock has run its complete cycle. How can it, as long as it remains with us, as part of our lives? Rock music, unlike many other types of music, is in itself the essence of change. That is its mode of survival.

"Forms and rhythms in music are never changed without producing changes in the most important political forms and ways," said Plato. And it's lucky for us that bad-mouthing can't kill. The counter-revolts against rock music are as strenuously pursued today as they were in 1955 when radio stations broke records on the air and organizations like Houston's Juvenile Delinquency and Crime Commission banned some 50 songs a week.

It's still a hang-up, you know. Like the quip, "It's a sure sign that someone has been thinking about you when you find a tack in your chair." The tack, in this case, is still sitting in the chair of youth.

Two examples. The blasts against "drug connotations" in "our" songs. We'll defend our end, but who will defend the older generation? Or the one before that, before the moon-spoon-June-croon craze—specifically, the blues when, in the years right after World War I, "the habit" was very widespread (and not very legal) and references to it showed up in many of the

most popular blues songs. And certain lines alluding to narcotics could also be cited in popular songs of the period by Irving Berlin, Cole Porter and others. And, of course, the wonderful Johnston-Coslow tune "Lotus Blossom" was originally entitled "Marihuana."

People are usually down on what they're not up on, and the fact that today's young people are the biggest and wisest generation of Americans. They're better educated, they have more energy, more dedication, more will power, more spirit and determination than any generation before them. The 12 million young people, 21 to 24, who constitute the newest generation of voters represent roughly 10 percent of the American electorate, reported *Look Magazine* in 1968, adding, "Freed of economic anxiety, stuffed with knowledge, urged on to more social awareness, they've responded to America's era of rapid mass communication." This, then, is the real "youth power," yet the older generation never bats an eye over lifting sociological motivational forces from today's energetic youth, picking up everything it can, from avant-garde art to fashion.

Where are we at? Back to the subject, sort of.

So what motivates rock music? Why is it so easy to pass it off as abominable, as a malicious force corrupting youth? Why is it hard to get into?

The key is involvement. Too many are concerned with the debate over whether the music is serious, whether today's songwriters are dealing in poetry, verse, statements, propaganda, manifestoes, pretensions or just plain old song lyrics. Too concerned to get involved. Sure rock is serious business. But it's also involvement—with the world, but on our own terms.

Rock, like its blues root, is, first and foremost, feeling. It's truth. It's problems. But try, for once, listening to the music, not the categories. Too many have wanted more to find out what it's trying to say instead of just listening, forgetting that the way to understand is to listen. And the more you listen the more it begins to fit together.

So rock music will go on doing what comes naturally. Don't follow leaders.

Theodore Bikel  
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— *Los Angeles Times*

"Multi-talented Theodore Bikel opened at the Troubadour... and the audience is still cheering."  
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"Theodore Bikel was welcomed by a full house of enthusiastic followers as he turned to contemporary songs ranging from Beatles products to Donovan and Jacques Brel. Bikel has instant rapport with audience, builds his act carefully and with taste."  
— *Daily Variety*

"Bikel may speak softly, and sing gently, yet there is always profound strength in the communication... All of the singer's interpretations are excellent and he has perhaps the strongest and richest voice of anyone working in the genre. It is hard for a Brel fan like me to decide on the high point of the evening. No—it's clear: Peter Yarrow's 'The Great Mandella' was the top. But Bikel followed this with an expression of hope, Jacques Brel's 'If We Only Had Love.'"  
— *Los Angeles Herald-Examiner*

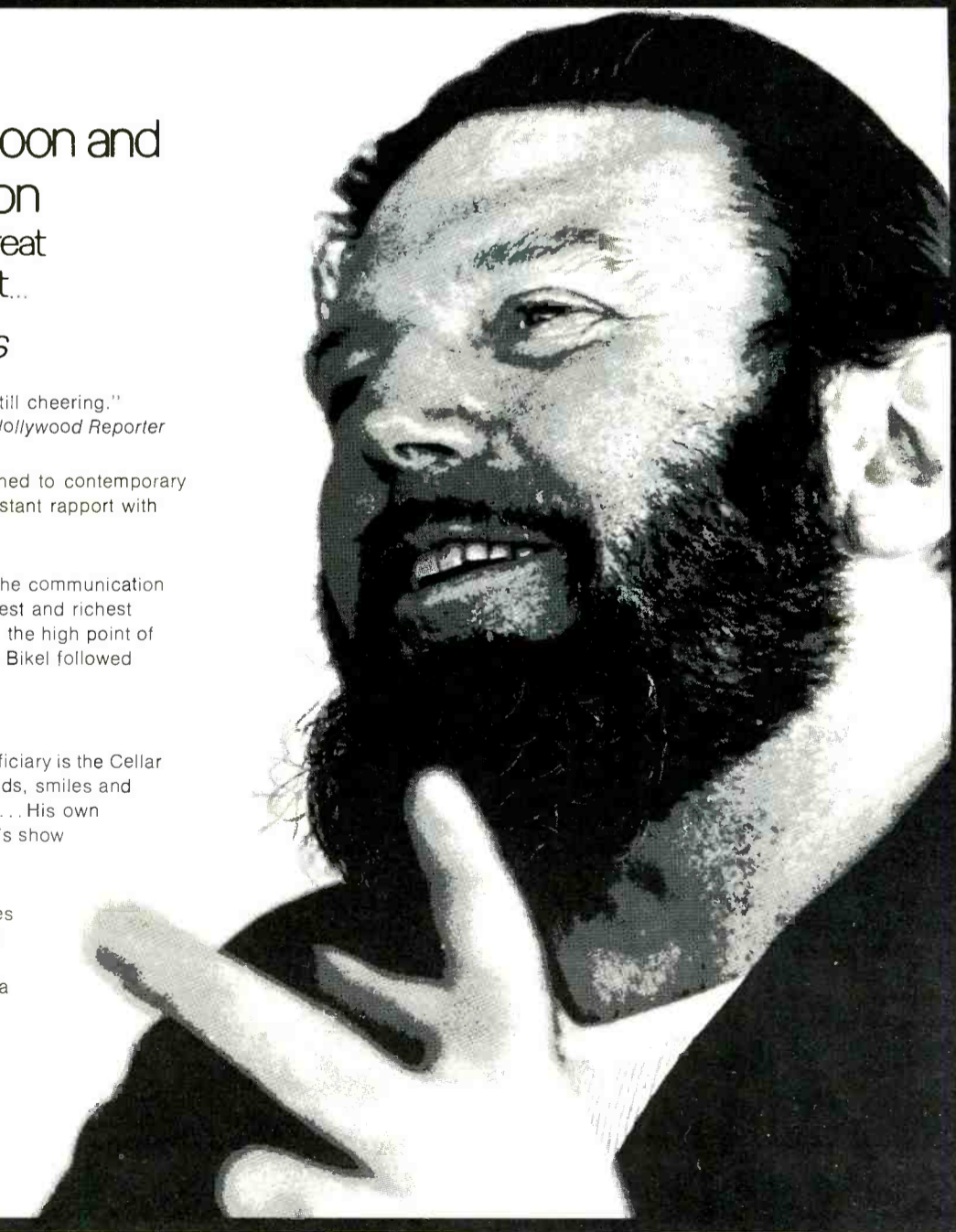
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— *Washington, D.C. Daily News*



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# THEODORE BIKEL



# jazzrockjazz—the transition

By BOB GLASSENBERG

One of the standard lines for musicians today is: "I just play music, I don't try to classify it." Jazz is rock and rock is jazz. That is simple enough—and true enough. In fact, the musician's favorite phrase becomes more applicable every day. There are few weeks that pass when at least one album comes out from an established group or name that does not feature improvisational phrasing. This is what used to be known as jazz, or bop, according to whom one is listening. Actually, many musicians today, especially those who are into what is considered more sophisticated music without the standard lyric lines, have been greatly influenced by the traditions of jazz. And many jazz musicians have taken to electric instruments—probably an influence of what is called rock.

Rahsaan Roland Kirk, a reed man who has invented many wind instruments, once said, "Those rock musicians are stealing my licks and calling it original." On the other side of the fence, drummer Chico Hamilton admits that, "There is no new music. We (musicians) have been influenced all our lives by listening to music. We have digested it and perhaps turned it around or inside out and given it our own interpretation as individuals. But the music, the lines, the licks aren't new, only the interpretation is new."

The fact is that there are many crossover musicians in the music of today. Pharoah Sanders calls his rhythmic music music of Africa and of the spirit. Santana uses the music of Africa and Latin America and sells LP's on the pop charts. Manfred Mann does the same with Chapter Three. This is primarily improvisational music. At least it seems to sound improvisational, but jazz musicians who have seen Mann's group perform, or any group of this type perform, question his understanding of the music. "Anyone can pick up a saxophone and get a freaky sound out of it," says Eddie Harris, one of the first improvisational musicians to use an electric saxophone, "But if they do not have the background, do they really know what they are playing?"

One musician who has enjoyed popularity of sorts on both sides of the fence is King Curtis, who has played saxophone with major jazz artists and has his own Memphis sound with the Kingpins. He also uses amplification on his instrument but claims not to be influenced by rock, although Memphis and Nashville were dark horses in the rock genre while Curtis was helping to develop the Memphis sound along with people like Jr. Walker and the All Stars and Booker T. and the MG's.

Wes Montgomery was a jazz guitarist who recorded pop tunes and became famous, something which generally excludes one from the jazz fraternity. Pick one of Wes' albums and more than likely there will be at least one pop tune included. "A Day in the Life" by the Beatles is probably the most remembered cuts that Montgomery recorded.

The argument here is that Curtis, Walker, and Montgomery are soul men. The fact is that they all began with jazz. The influence can be heard. A more relevant question is where did Bill Haley and the Comets come from? It is generally accepted now that early rock and roll musicians, including Elvis, got their licks from black musicians, blues men or otherwise.

There was once a piano player around Chicago named Ramsey Lewis. His trio consisted of Eldee Young on bass, Red Holt on drums, and Lewis. A very popular jazz group among the audiences at Chicago's Sutherland Lounge, Mister Kelly's, London House, and Club Di Lisa, as well as more obscure places throughout the city. These three musicians had a distinctive jazz background. No doubt about that. But they sold very few albums in those days. So Lewis went to a more popular style with LP's like "In Crowd," "Mother Nature's Son," and "Wade in the Water." He also made a few singles with relative success. Young and Holt split from Lewis to form their own trio. The reasons are still not clear, but the feeling was that Lewis wanted a large portion of the income from the new sound, and also that Holt and Young did not want to be that commercial. Later, came Young Holt Unlimited and "Soulful Strut." They have remained on the fringes of pop and rock ever since. Both groups had better years after their transition, but their music is not "heavy enough" in most cases to sell to a rock audience.

Perhaps the most successful LP from a jazz musician is "Memphis Underground," by Herbie Mann. The LP has been on the charts for 76 weeks. Actually, Mann has opened the door for other jazz artists, making jazz arrangements for tunes such as "The Battle Hymn of the Republic" and "Hold On I'm Comin'." Although neither of these tunes is strict rock, Mann has drawn the rock crowd by using an improvisational type of arrangement and instrumentation. This is important when one considers the general close-mindedness of today's Fillmore audience.

Miles Davis played the Fillmores and sold more "Bitches Brew" LP's than any of his other, more understandable albums. He has also incorporated white musicians into his group. And yes, they understand jazz, all music, for they all have a rich background in music—and they have all suffered in one way or another—something that is an unwritten prerequisite for a jazz musician. So now Miles is a pop star, really billed as "the Prince of Darkness," but he plays the same type of music whether at the Fillmore or at a jazz club in Harlem—he does not compromise on the musical level, but has been accused of compromise in his group's personnel and his dress, although Davis has always dressed in the styles of the day and to suit his own comfort. Now he is having a sound system built for his trumpet—not to distort it, rather to display it, in all the splendor of its day-glo colors.

Davis' recent group included two electric pianos, a percussionist, a bass player who also plays cello and Fender bass, and a white saxophonist who took the place of Wayne Shorter, who was preceded by Hank Mobley, the latter two being strictly jazz musicians but having a full understanding of music, as most jazz musicians feel they have.

Tony Williams used to be Davis' drummer. He now has Lifetime, a group composed of Larry Young, Jack Bruce from Cream, and Jahn McLaughlin, a jazz guitarist whose spacy sound has made him popular among rock enthusiasts. Williams also uses Chick Corea, a pianist, at times on his LP's. Corea is a jazz pianist who is strictly an improvisational musician with a total awareness of music. He lives music, as most real musicians do, and he understands the rock audience and what they want in the way of improvisation. Perhaps this is the reason that both Davis and Williams respect him and use him.

Al Kooper started another sound in the rock field. A sound which has grown into a monster due to Blood, Sweat & Tears, an extension of the old Blues Project. Blood, Sweat & Tears is big band rock, according to the classifications of the critics. What this means on the surface is that there are arrangements made for a group of musicians who use electric instruments and brass as an integral, if not total, part of their style. BS & T is certainly well integrated and has tight arrangements. They have bred, most indirectly, Chicago, Flock, and Illustration, all of which use the big band formula of full music with good arrangements. Perhaps one of these groups is more rock-oriented than another, but they all have the same roots despite their talk about having no jazz background at all.

And Buddy Rich is still around. So is Dizzy Gilles-

pie, who once played with Charlie Parker, and now uses a funk-type back-up. One of the fathers of bop has become a brother of rock improvisation.

At the Monterey Pop Festival in 1966, there was a group led by John Handy, a saxophonist who was perhaps the first group leader to use an electric violinist. There was also a guitarist in the group named Jerry Hahn. Handy's group received much recognition from the Monterey audience. Now, four years later, Jerry Hahn has the Brotherhood, a jazz group that reaches rock audiences.

## Life Force

Another guitarist who has recently adjusted to rock is Larry Coryell, who got his first breaks with Chico Hamilton and Gary Burton. The albums Coryell has done cannot be called rock, but represent an in-between, a common ground reaching back to the blues but slightly more refined. This is not the Mississippi John Hurt blues, nor the blues of jazz guitarist Kenny Burrell. It is a music too new and different to be classified in an old category and too transitional to be understood in a rock category. It is a life force music, often reflecting the chaos of the '60s and the new decade ahead. A group of such life force artists includes Coryell, McLaughlin, Williams, the Soft Machine, Nice, Jerry Hahn, and perhaps even Pharoah Sanders, Eric Kloss, Albert Ayler, Sun Ra, who has been into the life force for quite a while, McCoy Tyner, and probably hundreds of other musicians who are unknown but play the way they feel and live to play.

Don Ellis has been around for quite a while with a big band. When he made "Electric Bath," Ellis became a rock artist of sorts. He had experience of a big band and of electric augmentation. The LP was superb as a large ensemble assimilated into the vein of electricity and chants. The beat was stronger than any other big band, but the arrangements were just as tight. This too was an artist in transition, an artist who remains in much of what is left of the underground, but an artist who has made his transition and is now waiting for his audience to catch up.

"That is really the problem today," said one jazz musician. "Sure we steal and they steal. They gave us electricity and we gave them improvisation. As soon as the audience begins to open their minds and view things objectively, there will be only music and non-music. The Sir Douglas Quintet plays music and so does McCoy Tyner. Why doesn't McCoy get recognition? He is not listened to. He is not heard on the famous 'underground radio' where artists are supposed to be exposed and where there is only good music and no classifications. He is a jazz musician and most rockers won't, I mean refuse, to understand jazz from a jazz musician. They do understand the big rock bands and the Nice and all of that, which is really a lesser by-product of major forms of music. I'll never understand the close mindedness of the record buying public. And they will never see that they have closed minds."

Then problem of selling an LP is great. As one independent producer put it, "Many record company executives do not understand what they are buying. They package it as rock because they know rock sells and jazz does not. They want the money and most musicians do too, whether or not they admit to this fact. So rock is the route to travel these days. I blame everyone who packages and sells an album and I blame myself for not standing up and saying 'Listen to it a while. Try to be objective and take your head away from the facts and figures. What counts is the music.'"

The producer also said that the public does not make a record. They are told by way of radio and advertising what is hip to listen to. "The audience loves to be sheep. They follow the leader who is really following some paid-off disk jockey or some over-egged self-declared leader of the fad pack. How many times can someone listen to a faddy rock LP that's No. 1 on the charts before the listener can sing the song, complete with every change, by memory. Let them try it with John Coltrane. A rock record is made to become obsolete quickly, but Bird lives."

And as Bird, Trane and Hendrix and scores of other improvisational musicians live on, rock rolls along, asking the jazz musician to repeat that last phrase once more so rock can take it, repeat it millions of times, and sell it to the all-powerful consumer.



MILES AND CLIVE DAVIS brought new energy into jazz and rock when Clive persuaded Miles to play the Fillmores East and West. Miles played regular jazz club sets. Even if the Fillmore audiences did not understand Davis' music, his latest LP, "Bitches Brew," has sold more than any other Miles Davis product during a specific time period. His quintet recorded in the studio throughout the summer of 1970 and a single was even contemplated.

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# ROCK SYNTHESIS

By PETER J. SHEFFIELD

That Muddy Waters can cut an LP ("Electric Mud") without modifying his style in the least, and have it come out apparently sounding as hip and current as almost anything around, tells us something significant about the modernity of much of today's Rock scene. The addition of electronic "fuzz" to his guitar sufficed to "modernize" Waters' sound to the point where it is indistinguishable from most "modern" Rock music. Waters knows his way around the blues better than most, though, so in fact he has an edge. But the point is that the only important musical difference between the majority of today's Rock and 20-year-old blues is "fuzz."

One group whose publicity has made much of its "synthesis" of Jazz and Rock is Blood, Sweat & Tears. The method of this "synthesis" is most clearly demonstrated in BS&T's recent rendition of Traffic's "Forty-Thousand Headmen," wherein Rock is "integrated" not only with Jazz, but also with 20th Century European music as well. The method employed is the alternating quotation of Thelonious Monk's "I Mean You" and the sixth of Bela Bartok's "Fifteen Hungarian Peasant Songs" (the Ballad). Thus, from borrowing stale riffs from 1950's big band "neo-swing," BS&T have advanced to wholesale appropriation of material from other musical spheres.

Interpolation as a technique has considerable merit, when done with taste and/or intelligence and/or humor (e.g. Parker or Rollins in Jazz, and Ives in "serious" music), and, most important, with restraint. It is this last which is most lacking in BS&T's use of this device. Presumably they obtained permission from the copyright holders of these pieces before borrowing them.

The occurrence in rock of borrowed material runs along a continuum from brief allusion through creative modification to outright appropriation. In the first category are Clapton's interpolations (e.g. his metrically shifted "Blue Moon" in "Sunshine of Your Love"), the Beatle's amalgamation of "In the Mood," "Green-sleeves," "La Marseillaise," "She Loves You," at the close of "All You Need Is Love," which also includes an approximation of Schoenberg's *sprechstimme*.

In the second category are any blues performance, or any original interpretation of another's tune.

Either in the second category or in the third, depending on your evaluation of the taste/intelligence/humor/restraint present, as well as on the musical justification and sense, are the BS&T case already cited, the Doors making "All Day and All of the Night" by the Kinks into "Hello, I Love You," the Nice using Brubeck's "Blue Rondo a la Turk" for their "Rondo 69" as well as their incessant Bach quotations, Procol Harum's use in "A Whiter Shade of Pale" of \_\_\_\_\_.

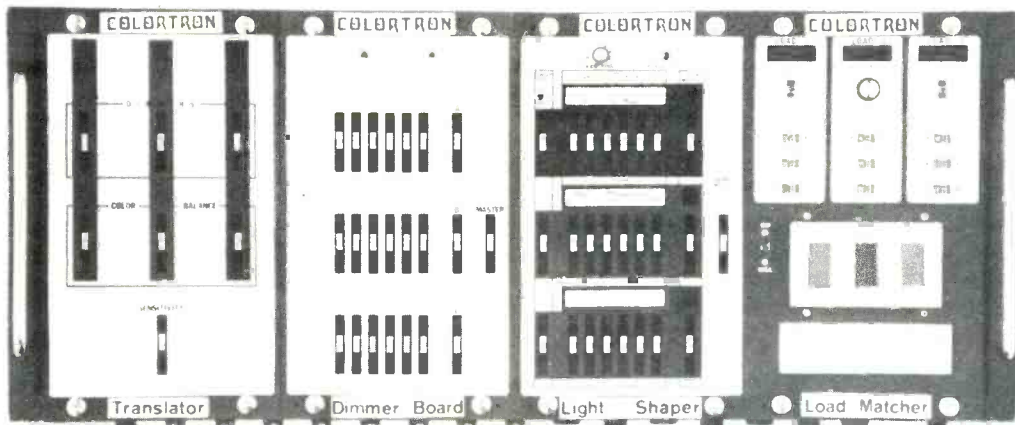
A true synthesis of Rock and Jazz, if it is ever to be achieved, will come through the efforts of groups working along the lines of the Grateful Dead or the Mothers of Invention (who, in fact, don't stop at jazz, but don't copy, either). The trick is to make the idiom your own and work from inside it, rather than copy riffs and phrases. Certainly, inserting whole compositions into a Rock tune is *not* the way, and I suppose we owe BS&T a debt of gratitude for showing us that fact, unmistakably.

Innovation in Rock has been an infrequent thing, at best, the result of the efforts of a very small number of artists.

It is found in such instances as the Beatles' "Sgt. Pepper" album influencing the scene in a multitude of ways—the electronic approach, the montage, the true suite; Hendrix and his fuzz, although his virtuosity, like Bird's, is beyond imitation; a general tendency to view less suspiciously such "dangerous" techniques as polytonality (the Stones' "Satisfaction"), heterophony ("Tomorrow Never Knows" by the Beatles); polyrhythms (Jethro Tull, the Beatles again), unusual metric structures (the Beatles' "Good Day Sunshine"), retrograded passages (the flutes at the end of the Beatles' "Strawberry Field Forever," incidentally my own personal favorite among Rock compositions), double canon (the Beach Boys' "God Only Knows"),—as may be seen, the most frequent and successful innovators are the Beatles, and it is my feeling, arrived at I suppose as a result of viewing the commercial success of a group like Blood, Sweat & Tears, that the Beatles' enormous popularity is in no way a function of their intrepid charting of new (to Rock) territory.

Summing up, there is still plenty of room in Rock for innovation, and for a more widespread adoption of the innovations which have already taken place. On the other hand, Rock has had more than enough of appropriation in the manner of BS&T, a highly educated (musically speaking) group of young men who certainly should know better than to confuse appropriation with innovation or synthesis.

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# Something Must Happen

There is an upheaval in the country's economy and probably due to this, the music of the country is wandering aimlessly and going nowhere. This is Frank Barsalona's analysis of rock now. "Something must happen," said the head of Premier Talent Agency, "The soft sound is a viable force but I don't think it will overtake hard rock. As is usually the case, the new twist is here now, somewhere. We have to look for it and find it and let it happen."

Frank Barsalona runs a small yet highly successful agency. He books almost every English act that tours the U.S. and Canada. "When I quit GAC, after the first Beatles tour, I had seen the potential for English groups in this country. At that time, almost any English group that appeared was almost automatically big. It was the American groups that had to hustle. Now I think both the British and American groups operate on the same level. Now both are either good or bad, it doesn't matter where a group comes from."

The reason for Barsalona's success as he sees it is that he understands the problems faced by a British or American group on tour, and can sort them out and take care of them before they happen. "The British groups are only allowed to play in this country slightly less than six months out of one year. Consequently we have to book them in perhaps 26 or 27 markets for a one month tour. An American group can cover the same ground in four months. We went to England to establish ourselves because we knew that we would be on the same footing as the larger agencies." At the moment, Barsalona not only handles the best acts from England, but also Grand Funk Railroad and Mountain. He also used to be the agency for Blood, Sweat and Tears.

"Rock now is big business," said Barsalona. "Some people in the business want to get what they can from a performer and get out. That is what I think happened to Blind Faith and Ginger Baker's Air Force. This only hurts the people involved, from the performer to the agency and everyone in between. With Blind Faith the money made them play in big places, they really had no choice. This is incongruous with the fact that four musicians could really play music. The big halls are not set up for music however, so quality was sacrificed for money. Now many groups carry their own equipment. This is of course very expensive but I think the musicians don't want to play a big place unless everyone can hear them well. 10 Years After will be in Madison Square Garden soon. Their sound system transportation will run around \$10,000. They are also bringing a large screen for projection purposes (a la Bill Graham). This runs into money but they insist that their audience must be fully satisfied and they feel that this is what it takes." It is obvious that the groups, although they charge high prices, are really not making that much money after they pay expenses.

Sure, prices have risen drastically, but so has the cost of performing," Barsalona said. "Let's be fair about this. I, as an agent, have a lot longer to run in this business than even the best of today's musicians. Tastes constantly change in music. Add this to the fact that most of these musicians have taken a few years of hard knocks before being recognized. The money they make now is very little when one considers the amount of time over which it must last."

But still Barsalona feels that a group can be overpriced. "This really hurts a group. In fact, it usually destroys them. I try to guide my groups and get the best price I can. Whatever they deserve. If they want more than I think they are worth, I try to reason with them. If they will not relent, I try to get the price they want. I really have no solution for the problem. If the audiences feel they are paying too much, then they should not go. If enough people stay away from the concerts, perhaps the agents and managers will get the message. But disrupting a concert or crashing the gates is not the answer. There are usually enough people who want to see the concert and are willing to pay. Why should 200 people decide that the 8,000 people inside a concert hall are getting ripped off, when the people inside are having a good time and really feel the ticket price was worth it?"

Barsalona also mentioned a major difference between American and English groups. By nature of the fact that an English group's time is limited in the U.S. performing in a secondary market is quite hard, especially on the first tour. "There are about 15 major markets in the U.S. and probably three in Canada. If we hit all of these on the first tour, we are in good shape. On the second time around, the secondary markets come into play. No matter what, we try to place a group according to record sales, of their LP, air play on local radio stations, and calls from people in that particular market requesting prices on the group. These are obvious but important factors."

Barsalona said that who you know in the business is very important. "We were handling Cocker for Chris

Blackwell. Then he offered us Traffic. Then Free. We got first pick because we were already handling one of his acts. The fact that we rarely turn down an act from someone who has already given us an act."

"In the past, the days of real Top 40," said Barsalona, "the single and LP were more important than the live performance of a group. Now the performance of the group dictates the sales of the group's record, so it is more important for us as agents to see how the group performs live. I always try to catch a live performance before we make a contract. Also, I always try to talk to the group before they begin a tour. We get along well too, since I am not as old as some people believe."

Barsalona has heard some interesting facts about the youth in England and feels that this possibly applies to youth in the U.S. as well. "I am told that the 10-13 year olds in the U.K. are rebelling against their older brothers. They have a skin head and long hair phase over there now much like the old mods and rockers thing. The young people want their own identity. They aren't really appreciative of the 26-year-old lead singer. In the States I think this is one of the reasons for the popularity of a Grand Funk Railroad. They have been put down repeatedly by the underground press but the younger kids are not letting the press tell them what to like. The audiences seem very happy with them, so I don't really think the kids really bother to follow the underground's suggestions anymore."

Barsalona had a few comments on Bill Graham, owner of the Fillmores and one of the first rock promoters. "He is probably the finest promotion man in the business. He brought a sense of professionalism into the promotion business. Prior to Bill, the music scene was not concerned with stage presence. It was 40 minutes and off. No light shows, no good sound system. Graham made other promoters compete with him, greatly raising the professional standards of that end of the business. The Fillmore was the first to try for that professional touch. He is fun to deal with but no one will get rich by booking groups with him. The fact is that groups want to play the Fillmore because of the audience and because of the professional surroundings he has brought there."

Barsalona sees no threat to live entertainment from the video cassette industry. "When television first came out, people were scared that the live entertainment field

was dead. As it turns out, the TV personalities went into the clubs. It was healthy for the live entertainment business. After the novelty of the idea wears off, I think the same thing, essentially, will happen between cassettes and live performances. Seeing an act on TV or in the movies enhances the desire to see them live.

"Big agencies are too big and departmentalized," said Barsalona. "That is how they get hurt. If I was at a big agency and wanted a TV date for a group, I would have to go to another department. At Premier, I do it all myself, or someone next door does it. Nothing gets lost and there is less energy wasted." This is the secret of success as far as Barsalona is concerned. He has worked hard to keep his agency small and at the same time does the most for his artists.

Barsalona tries to get good talent in front of an audience, build them up, keep them going for as long as he can. "We used to get laughed at for the names of the groups and all of that," he said. "But as soon as the money started to come in no one laughed in our faces or the group's faces anymore. It was an educational process for the bigger and perhaps older agencies.

"Is showbusiness only a contribution or is it a business that takes people away from the ugliness of everyday life and entertains them?" was Barsalona's answer to the question of the white blues group's contribution to society and the alleged "rip-offs" these groups have done on the lesser known, purer blues men of previous eras. "This business of you have to be black to play the blues is nonsense. B.B. King says that if it weren't for white rock groups giving credit to the black man, he never would have made it. I agree. If a group does the music well and a form of music that should be brought out does come out then that is good. Exploitation? I have never heard a young person complain about the prices his dealer is giving him for a weed that grows wild or for any other drug. I wonder where the exploitation is coming from. They only complain about a creative force that is the musician's, not theirs. If they feel they are getting exploited, let them not buy the seats for the concert. If they want to hear it for free, let them turn on a radio. Let them boycott the show. But let them respect the people inside the theater who have paid to see the show and enjoy themselves. Their argument is only good when food, clothing and housing are free."

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**JIMI HENDRIX**—  
"Are You Experienced"



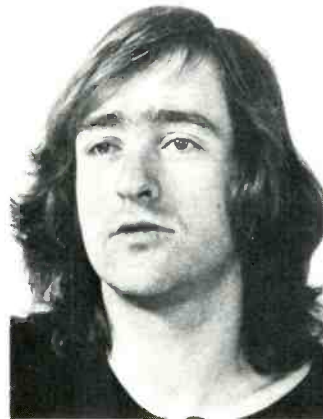
**GRAND FUNK RAILROAD**—"Closer to Home"



**LOVIN' SPOONFUL**—  
"Hums of the Lovin' Spoonful"



**THE BAND**—"Music From Big Pink"



**DAVE MASON**—  
"Alone Together"



**ALBERT KING**—  
"Live Wire/Blues Power"

## ROCK

**JEFFERSON AIRPLANE**, "Surrealistic Pillow" (RCA)  
**JEFFERSON AIRPLANE**, "After Bathing at Baxter's" (RCA)  
**THE BAND**, "Music From Big Pink" (Capitol)  
**THE BAND** (Capitol)  
**BEATLES**, Collected Works (Capitol, Apple)  
**BLOOD, SWEAT & TEARS**, "Child Is Father to the Man" (Columbia)  
**BLOOD, SWEAT & TEARS**, "2" (Columbia)  
**ERIC BURDON & THE ANIMALS**, "Best of" (MGM)  
**ERIC BURDON & THE ANIMALS**, "Love Is" (MGM)  
**BYRDS**, "Greatest Hits" (Columbia)  
**BYRDS**, "Sweetheart of the Rodeo" (Columbia)  
**BEACH BOYS**, "Good Vibrations" (Capitol)  
**BEE GEES**, "Odessa" (Atco)  
**BUFFALO SPRINGFIELD**, "Retrospective" (Atco)  
**CHAD STUART & JEREMY CLYDE**, "Of Cabbages and Kings" (Columbia)  
**CHICAGO**, "Chicago Transit Authority" (Columbia)  
**JOE COCKER**, "Mad Dogs & Englishmen" (A&M)  
**CANNED HEAT**, "Boogie With Canned Heat" (Liberty)  
**CREAM**, "Wheels of Fire" (Atco)  
**CREAM**, "Best of" (Atco)  
**CREEDENCE CLEARWATER REVIVAL**, "Cosmo's Factory" (Fantasy)  
**CREEDENCE CLEARWATER REVIVAL** (Fantasy)  
**CROSBY, STILLS & NASH** (Atlantic)  
**CROSBY, STILLS, NASH & YOUNG**, "Deja Vu" (Atlantic)  
**DELANEY & BONNIE**, "To Delaney From Bonnie" (Atco)  
**DEEP PURPLE**, "Shades of Deep Purple" (Tetragrammaton)

**BOB DYLAN**, "Collected Works" (Columbia)  
**JULIE DRISCOLL/BRIAN AUGER & THE TRINITY**, "Streetnoise" (Atco)  
**EASY RIDER**, "Soundtrack" (Dunhill)  
**COUNTRY JOE & THE FISH**, "Greatest Hits" (Vanguard)  
**GRATEFUL DEAD**, "Live/Dead" (Warner Bros.)  
**GRATEFUL DEAD**, "Workingman's Dead" (Warner Bros.)  
**ISAAC HAYES**, "Hot Buttered Soul" (Enterprise)  
**IRON BUTTERFLY**, "In-a-Gadda-Da-Vida" (Atco)  
**DR. JOHN THE NIGHTTRIPPER**, "Gris-Gris" (Atco)  
**JIMI HENDRIX**, "Are You Experienced?" (Reprise)  
**JIMI HENDRIX**, "Smash Hits" (Reprise)  
**JANIS JOPLIN/BIG BROTHER & THE HOLDING COMPANY**, "Cheap Thrills" (Columbia)  
**LOVIN' SPOONFUL**, "Humms of the Lovin' Spoonful" (Kama Sutra)  
**DAVE MASON**, "Alone Together" (Blue Thumb)  
**VAN MORRISON**, "Astral Weeks" (Warner Bros.)  
**VAN MORRISON**, "Moondance" (Warner Bros.)  
**PAUL McCARTNEY**, "McCartney" (Apple)  
**MOODY BLUES**, "In Search of the Lost Chord" (Deram)  
**SANTANA**, "Santana Abraxas" (Columbia)  
**JOHN B. SEBASTIAN** (Reprise)  
**HAIR**, "Original Soundtrack" (RCA)  
**GRAND FUNK RAILROAD**, "Closer to Home" (Capitol)  
**STEVE MILLER**, "Children of the Future" (Capitol)  
**ROLLING STONES**, Collected Works (London)  
**STEPPENWOLF**, "Monster" (Dunhill)  
**QUICKSILVER MESSENGER SERVICE**, "Happy Trials" (Capitol)

**TRAFFIC**, "Mr. Fantasy" (United Artists)  
**TRAFFIC**, "Best of" (United Artists)  
**TEN YEARS AFTER**, "Sssh" (Deram)  
**JESSE WINCHESTER** (Ampex)  
**THE WHO**, "Live at Leeds" (Decca)  
**THE WHO**, "Tommy" (Decca)  
**JOHNNY WINTER**, "Second Winter" (Columbia)  
**NEIL YOUNG**, "Everybody Knows This Is Nowhere" (Reprise)  
**YOUNGBLOODS** (RCA)  
**\*WOODSTOCK**, Soundtrack (Cotillion)  
**SIMON & GARFUNKEL**, "Bookends" (Columbia)  
**THE DOORS** (Elektra)  
**PROCL HAREM**, "A Whiter Shade of Pale" (Deram)  
**PROCL HAREM**, "A Salty Dog" (A&M)  
**LOVE**, "Forever Changes" (Elektra)  
**LOVE**, "Da Capo" (Elektra)  
**MIKE BLOOMFIELD/AL KOOPER/STEVE STILLS**, "Super Session" (Columbia)  
**LED ZEPPELIN**, "I" (Atlantic)  
**JETHRO TULL**, "Stand Up" (Reprise)  
**JOHN MAYALL/"BLUES BREAKERS"/ERIC CLAPTON**, (London)  
**JOHN MAYALL**, "Bare Wires" (London)  
**FRANK ZAPPA**, "Burnt Weenie Sandwich" (Bizarre)  
**THREE DOG NIGHT**, "It Ain't Easy" (Dunhill)  
**RASCALS**, "Greatest Hits" (Atlantic)  
**LEE MICHAELS**, "Recital" (A&M)  
**LOVIN' SPOONFUL**, "Best of" (Kama Sutra)  
**PAUL BUTTERFIELD BLUES BAND**, "East-West" (Elektra)  
**VELVET UNDERGROUND** (MGM)  
**JOHN MAYALL**, "Turning Point" (Polydor)  
**JESUS CHRIST**, "Superstar" (Decca)

\*No Longer





HERBIE MANN—  
"Memphis Underground"



SANTANA—"Santana Abraxas"



ERIC CLAPTON—  
Cream's "Wheels of Fire"  
(seen here with Mylon)



THE BEATLES—"Collected Works"



LOVE—"Da Capo"



BUFFALO SPRINGFIELD—"Retrospective"



BEACH BOYS—"Good Vibrations"



RICHIE HAVENS—  
"Mixed Bag"



INCREDIBLE STRING BAND—  
"Hangman's Beautiful Daughter"



CREEDENCE CLEARWATER REVIVAL—  
"Cosmo's Factory"

## FOLK IN ROCK

- RICHIE HAVENS, "Mixed Bag" (Verve/Forecast)
- RICHIE HAVENS, "Something Else Again" (Verve/Forecast)
- RICHIE HAVENS, "Electric Havens" (Douglas)
- INCREDIBLE STRING BAND, "5000 Layers of the Onion" (Elektra)
- INCREDIBLE STRING BAND, "Hangman's Beautiful Daughter" (Elektra)
- JUDY COLLINS, "Who Knows Where the Time Goes" (Elektra)
- TIM HARDIN, "No. 3, Live in Concert" (Verve)
- BILLIE JOE BECOAT, "Reflections From a Cracked Mirror" (Fantasy)
- PETER, PAUL & MARY, "Album 1700" (Warner Bros.)
- JONI MITCHELL, "Clouds" (Reprise)
- JONI MITCHELL, "Ladies of the Canyon" (Reprise)
- BUFFY STE. MARIE, "I'm Gonna Be a Country Girl Again" (Vanguard)
- JESSE COLIN YOUNG/YOUNGBLOODS, "Two Trips" (Mercury)
- JERRY JEFF WALKER, "Mr. Bojangles" (Atco)
- JAMES TAYLOR (Apple)
- JAMES TAYLOR, "Sweet Baby James" (Warner Bros.)

- DONOVAN, "Donovan P. Leitch" (Janus)
- DONOVAN, "Sunshine Superman" (Epic)
- DONOVAN, "Hurdy Gurdy Man" (Epic)
- TOM RUSH, "Circle Game" (Elektra)
- JOAN BAEZ, "The First Ten Years" (Vanguard)
- JOAN BAEZ, "One Step at a Time" (Vanguard)
- LAURA NYRO, "Eli & the Thirteenth Confession" (Columbia)
- MELANIE, "Born to Be" (Buddah)
- VAN DYKE PARKS, "Song Cycle" (Warner Bros.)
- PHIL OCHS, "Greatest Hits" (A&M)
- PHIL OCHS, "Rehearsals for Retirement" (A&M)
- JIM KWESKIN JUG BAND, "Best of" (Vanguard)
- BOB LIND, "Don't Be Concerned" (World Pacific)
- STONE PONEYS & FRIENDS, "Vols. 1-3" (Capitol)
- JOHN D. LOUDERMILK, "The Open Mind of" (RCA)
- ARL GUTHRIE, "Alice's Restaurant" (Reprise)
- JOHNNY CASH, "Greatest Hits, Vol. 1 & 2" (Columbia)

## SOUL IN ROCK

- SLY & THE FAMILY STONE, "Stand" (Epic)
- SLY & THE FAMILY STONE, "Greatest Hits" (Epic)
- TEMPTATIONS, "Greatest Hits—Vol. 1 & 2" (Gordy)
- JACKSON FIVE, "Third Album" (Motown)
- MARVIN GAYE, "In the Groove" (Tamla)

- ARETHA FRANKLIN, "Greatest Hits" (Atlantic)
- ARETHA FRANKLIN, "Spirit in the Dark" (Atlantic)
- ISAAC HAYES, "The Isaac Hayes Movement" (Enterprise)
- EDWIN HAWKINS SINGERS, "Let Us Go Into the House of the Lord" (Pavilion)
- DIANA ROSS/SUPREMES, "Greatest Hits, Vols. 1-3" (Motown)
- ALBERT KING, "Live Wire/Blues Power" (Stax)
- JAMES BROWN, "Say It Loud, I'm Black and I'm Proud" (King)
- CHUCK BERRY, "Greatest Hits" (Chess)
- BOOKER T. & THE M.G.'s, "Hip-Hug" (Stax)
- BOOKER T. & THE M.G.'s, "Up-Tight" (Stax)
- RAY CHARLES, "In Person" (Atlantic)
- B.B. KING, "Live at the Regal" (ABC)
- B.B. KING, "Live & Well" (Bluesway)
- OTIS REDDING, "Otis Blue" (Volt)
- OTIS REDDING, "Live in Europe" (Volt)
- STAX/VOLT REVUE, "Live in London," Vol. 1 (Stax)
- CURTIS MAYFIELD, "Curtis" (Curton)
- MILES DAVIS, "Bitches Brew" (Columbia)
- MILES DAVIS, "In a Silent Way" (Columbia)
- ROBERTA FLACK, "First Take" (Atlantic)
- GLADYS KNIGHT & THE PIPS, "Greatest Hits" (Soul)



CHANGING THE image. Paul Revere and the Raiders, seen on a Smothers Brothers television show.



PAUL REVERE and the Raiders are now merely the Raiders, featuring Mark Lindsay, seen here with Scorpio of the underground radio station, WGLD-FM, Chicago.

# ROCK-EGO TRIPS

By JAYNE FERGUSON

Rock music has always had its school of hard knocks. In the '50s, composers of easygoing music said the rock styles of Elvis, Chuck Berry and Johnny Ray would never last. Through the 60's we evolved through many changes: pure rock associated with the Beatles, rhythm and blues (with definite roots coming from pure blues artists like Muddy Waters, Sonny Boy Williamson, and Howlin' Wolf) brought to prominence by the Rolling Stones, "teenybop" music evolving with Freddy and the Dreamers, Billy J. Kramer and the Dakotas and the continuance of folk music with Peter, Paul and Mary.

The critics of the '60s pinned down the music of the day. They named the variations of rock, i.e., folk-rock, bubblegum, psychedelic, and most recently, heavy. Groups came and went, sometimes leaving their mark with the "hip, young generation," while most of them hit the top 40 charts and quietly slipped back into obscurity. The leaders—the Beatles, Rolling Stones, Bob Dylan, the Jimi Hendrix Experience, Cream and the Who—progressed and evolved to such stages that in the latter '60s, people stopped tagging new LP's, songs and styles. Critics started listening to the music instead of deftly trying to show their readers what the deep, hidden messages were. Critics called Three Dog Night heavy without really thinking about the tag. Led Zeppelin brings "Oh wow, man, what a groovy trip they're in" from our freak listeners of the day without really thinking what they're saying.

Are you as into music as you were, say in 1966, '67, or even '68?

Are you still digging the sounds or again are we waiting for another Beatles to come along? The so-called good artists are continually selling albums even though they seldom have top 40 hits.

Bill Graham, renowned leader of music concerts today says that "rock 'n' roll stars are suffering from a disease that is called 'too much too soon.' They tend to work on creating an image with their followers instead of improving their craft." The Beatles were caught up in this bag until they decided to do what they felt like with their music and appearance. "Sergeant Pepper"

came along and suddenly there was a drastic change in the music industry in the U.S.

Neat suits were left behind when bands went out on tour. Musicians appeared in public and acted as they felt. Images were suddenly a thing of the past, although unfortunately for some groups, images were not easily shaken. The Who were at one time known for their mod styles direct from the heart of Carnaby Street.

It could be said that Bob Dylan did some introspective thinking during his 18-month seclusion in his Woodstock home and evolved out of his "angry young man" image into one that is most evident on his "Nashville Skyline" and "Self Portrait" albums.

Al Kooper, a drifter among musical circles, founded and left groups as fast as he started them. Organizer of Blood, Sweat and Tears, he decided after one album that his place was not among the members of a group, but as a sole musician who could claim full credit for his work of writing, singing, and producing his efforts.

Although images are a thing of the past, ego trips have brought many groups down the road of destruction. The musical ability and greatness of Cream was overshadowed by its members feuding about who would be considered leader, who would walk out on the stage first, and who would be considered the innovator of their music. Their fights finally led to a break-up with two members teaming up to form Blind Faith and again breaking up to go separate ways.

Petty jealousies over whose name would be star billed occurred in many American groups as well as English. The now defunct Buffalo Springfield met its death in about the same manner as did Cream. Steve Stills wrote the majority of the material for the group and brought in Richie Furay as lead singer for the Springfield. However, Stills possibly believed that since he was writing the songs, he should sing them. With such friction between Furay and Stills, and the other members of the group that sided with either musician, it was evident that the Buffalo Springfield would never last as a band. As the year 1968 came to an end, so did the Springfield.

Mark Lindsay, long-time featured singer of Paul

Revere and the Raiders decided in late 1969 to not only start trying to change the group's image, but also shorten the name of the band to just Raiders. He said that "there is no longer a need for ego trips," referring to his title of "Featuring Mark Lindsay" that was tagged onto albums, concert billings and television shows throughout the past three years.

1970 has come along and it probably isn't wrong in saying that many of the rock critics are at a loss predicting where music is at, or even heading. Many writers are grasping for labels that are no longer pertinent, or even fit for today's music. The young people are no longer hung up on top 40 radio music programming. This, however, is not to say the kids are no longer listening or feel influenced by the music played. Groups into their own music know that it will be bought whether Joe so-and-so plays it on his radio station or not.

James Taylor recently emerged into the public eye after an unsuccessful recording bout with Apple records. Although he is now being played on some top 40 stations with "Fire and Rain," he received his public acclaim by word-of-mouth. His first album was a bomb, according to record sales, and usually when this occurs, one is hesitant to buy a next effort. Taylor broke this exception with "Sweet Baby James."

Led Zeppelin could also be cited as a band that found success without the help of top 40 radio. True, progressive rock stations play their work incessantly and some commercial stations give them airplay, but the group didn't receive gold records for Led Zeppelin and Led Zeppelin II because of airplay.

There are many artists that are regional successes such as Tom Rush, Poco, Livingston Taylor and Tim Buckley who solely rely on concert dates and word-of-mouth to promote themselves for album sales and popularity.

Although images, ego trips (deflated, inflated or otherwise) are not always the main problem with break-ups concerning bands, it certainly is one of the more prominent problems.

Growing up and breaking up is hard to do.

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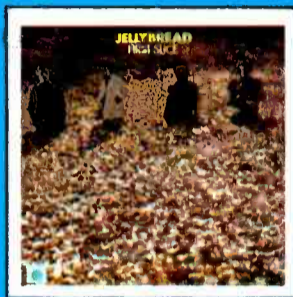
**CHICKEN SHACK**  
4809



**BLUES JAM IN CHICAGO 2**  
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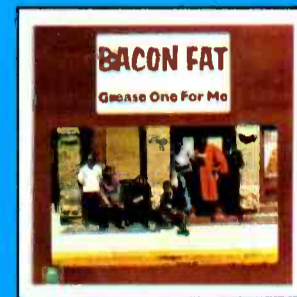
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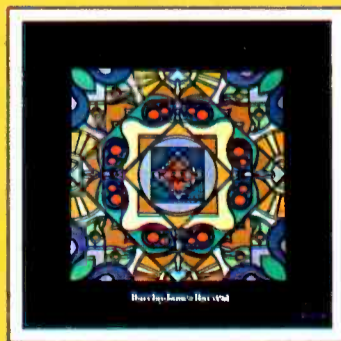
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