Three months before the Senate Select Committee on Drug Trafficking and Drug Abuse is expected to table its first report, rumors are flying that it will recommend a 'soft' line on 'pot'.

With good reason.

Most of the evidence tended to the committee on marijuana has recommended a reduction in penalties for smoking, and three of the senators made prior statements on grass that could not exactly be recognised as opposition.

But it would be pure fantasy to suggest that the committee's report will recommend legalisation.
DEPRAVED

When I heard the shrill of the postman's whistle little did I realise the strange train of events which would be set in motion. Gaily, unsuspectingly, I tripped to the letterbox and opened it to see what the jolly gentleman had left us. I opened the lid and fished for whatever was there and found a large rolled magazine. With a flash of excitement I realised it was the first copy of Revolution for which I had sent away a subscription some time before. Alas, when I unwrapped it, I realised it was number 5 which I already had, but almost immediately a little piece of paper fell out on which was printed - “Revolution's Private Parts”. With a gasp I knew what it was. Quickly I hid it lest mummy and daddy discover what I had. I waited in an agony of expectation, for some hours till mummy had to go and do her shopping, whereupon I raced to the kitchen and found the scissors. With trembling hands I spread the magazine and printed slip on the table. Painstakingly I cut each letter out and meticulously glued each into its appointed place. Can you imagine the growing excitement as I saw the completed sentences and words form before me? I do not quite know what some of the terms mean, but I have heard that there are many things in life that one is not supposed to think about, and every time I ask about such things my mouth is washed out with soap. Sometimes I have seen people in little groups whispering and giggling, but whenever I ask about what is happening the people laugh at me.

Anyway, as I was reading the completed terms I became to feel most peculiar. I did not know what was going on but at last, I became so funny and jumpy I had to rush to my room, lock the door and turn off the light. Then something strange and exciting happened.

Now I am in a terrible dilemma. I don't quite know what it was that happened to me. Was that what people would not tell me about? Have I committed some Unmentionable Sin? Have I been irreversibly "depraved and corrupted"? Will my hair fall out, will I grow skinny and weak and debilitated or die in an insane asylum? And gosh, how can you send such stuff through the post, where any sex maniac of a postman could get his hands on it?

I am now quite worried about what may have happened to me - in fact I have to go to my room quite often and lock the door now, especially when I look at girls, which is strange because I never took much notice of them before. Am I sinking into the depths? If so why is it so much fun?

S. Leslie
Longueville N.S.W.

P.S. Please send everything in plain wrappers lest mummy and daddy find out. I think they are already suspicious of my behavior as they are making me take more cold showers, and play more exhausting games and sport than ever. Thank you. — S.L.

Lots more incredible letters - but time and space conspire to keep them filed for yet another month.
CONTINUED FROM PG. 1

The Committee has been hearing evidence since January 27 last year. It is composed of eight senators (one chairman) three Liberals, three ALP, one DLP and one Country Party. One Sydney Sunday newspaper suggests that two of the senators may table minority reports urging legalisation. If we were pressed to select which two senators would table those statements, I would have to look at Senator Wheeldon (ALP, WA) and Georges (ALP, Qld.). Senator Wheeldon has said: "The State has no business interfering with anybody's private life..." When he made that statement, he recommended that marijuana should be legalised with no strings attached.

And Senator Georges has said: "I am worried particularly dangerous. As far as the five ALP doctor-members of the lower house are concerned, Senator Georges statement sums up the crux of the matter.

On most reliable sources, I have it that these five doctors will release a statement when the Committee report is tabled in parliament. The doctors' statement will condemn the repression of the marijuana law no matter what the Committee report recommends. And the doctors are expected to introduce a private member's bill at the same time urging legalisation of marijuana.

Dr. Kragman says that scientific evidence is Dickensonian that marijuana is not particularly dangerous. Dr. Evening says legal restrictions are a waste of time.

If I were pressed to select which two senators advocated legalisation of marijuana, I would have to guess at Senators Wheeldon (ALP, WA) and Georges (ALP, Old.).

One part of the act is devoted to "unseenly words", the use or display of, "including 'abusive' or 'insulting' words."

Anyone who thinks this looks like an offensive behavior law is not far from the truth - offensive behavior is the usual charge to cover many sins, or no actual law has been broken.

For this: a maximum penalty of $2000 or three months imprisonment.

Finally the act declares that the Police Commissioner does not have the right to refuse permission for a march, but can impose any conditions he sees fit. Which is a nice way of getting around that old bugbear - democracy.

Victoria. In Victoria, Premier Bolte hasn't worried about democracy so much. But then Victoria was, is, and probably always will be a fascist state. His Summary Offences Act completely destroys right of assembly, one of the bases of democracy.

Anyone who is part of an assembly of three or more people and who obstructs, hinders or impedes any other individual will be guilty of an offense and liable to a fine of $250 or three months gaol.

Imagine 70,000 people arrested in Melbourne in the Moratorium earlier this year and you may gain some insight into the power of this law.

If the person in question assaulted, resisted, obstructed, hindered, delayed or, encouraged another person to assault or stop a policeman from carrying out his duty ('Sic'), then the penalty is double.

This means $500 or six months imprisonment, the same as the penalty for trespass.

Victoria's acting Chief Secretary, Mr. Smith, claimed the bill will not affect the right to demonstrate, protest or assemble peacefully.

Now all we need in parliament to protect us are a bevy of benevolent dictators.
**AN INTERVIEW WITH LINDSAY BOURKE**

**REVOLUTION JANUARY 1971**

Lindsey Bourke is a musician who plays from a place beyond everyday consciousness, from beyond the blue. Lindsey is unique in the way he ties up age-old transcendentalism with the current scene. Dylan has been no less an influence on him than has Beethoven. I asked him who, in fact, had been the major influences in his art:

"Beethoven, Sibelius, Dylan and Stockhausen with him from childhood are hearing his music with keenly tuned to the sounds around him — natural sounds, ranging from waves breaking and trees sighing to birds and crickets chirping in the early morning.

"Actually the sounds of nature have been my main influence and inspiration.

He was drawn to music by keeping his ears keenly tuned to the sounds around him — drawn to music "by God the Ear," as he puts it.

Lindsey is something of a pre-Raphaelite who has wandered into the wrong century. Elsewhere his work has been described as folk art. I asked him if he felt this to be an adequate description: "Folk art is the exact terminology of a phase I've pondered. It is but a phase of the whole composite that has no bounds."

Could he, then, separate his life and his art?

"No, now I realize art is life. My life is for art."

Till recently, when he released an album, Lindsey's main communication means were via recitals and concert appearances. What was his attitude to recitals?

"A most wonderful way of giving ... they vary in intensity one with the inneristic situation of the world."

Was he happy with the record album?

"Inwardly yes, the outside is left open for the inner journey. Wilderness Awakening is my theme of man's second birth, the inner journey to his cosmic beingness. My music exists mainly to depict and reflect the all and always — that we all really are and always will be.

With the release of a record, what were Lindsey's future plans for distributing his music?

"Through tapes, books, records, concerts, films and love."

"The zodiochromophone is a sight and sound invention consisting of an electronic organ with each note pressing levers that align with a beam of light which is mirrored onto a screen. The beam passes through lenses and mobile crystals, fan blower.

Each side, drawing or painting or key and each note pertains to the star sign and its adaptors. There are twelve keys in an octave and twelve stars in the zodiac. Each star has its key, color, ruling planet and tarot sign.

"The zodiochromophone will make the inside a living dimension."

"Would the zodiochromophone have some bearing on Lindsey's attitudes to recitals and in-person concerts?"

"Yes, my body will be a mirror to the show. The performances will be as intense as walking a field, climbing a tree or observing a bird in flight, with the dramatic moments making a wave or running in a rainstorm."

Lindsey said he hoped to find a house in the country soon. Although a wonderful church and hall have recently been made available in Balmain, Sydney, for creative ventures, he feels ultimately that the country is preferable to the city for his further creative development in music.

"The only music is love."

"As is all creation of nature."

"For creation divine is Love divine."

"My music asks not the mind to hear it but the heart to be it."

again for the room and Barbara c/o Nederlandse Filmmakers Kooperatie, Herengracht 156, Amsterdam.

SHAKAMAR

A new vegetarian restaurant (also macrobiotic) is to open in Amsterdam at 329 Lyon Street — right next to Jimmy Watson. Help is needed to clean the place, with grab only for the workers. Hip carpenters and enthusiasts are especially needed, also tools and scaffolding. All this in January, Contact Transcendental Mediation Centre 139 Drummond Street, Carlton. Phone 34 6216 — or at the shop. There'll be one in Adelaide soon too.

**ARTISTIC EXPRESSION**

**ROMENE LIBERATION**

We have every intention of expanding on this topic — but meanwhile, sisters can get it together through the following articles:

MELBOURNE: Melbourne Uni Women's Liberation, c/o Anne Denam, 123 Park Drive, Parkville.

MELBOURNE W.S.A. Women's Liberation, 124 Greville Street, Prahran.

SYDNEY: 67 Glebe Point Road, Glebe, 09 Gow Street, Birchgrove 204.

CABARRA: 30 Cannings Street, Ainslie, ACT.

ADELAIDE: Anne Somer, Box 41 P.O. St. Peters 5009.

BRISBANE: Carolin Beaton, 43 Dudley Street, Rainworth, 4069.

**POSTSCRIPT TO INTERNATIONAL UNDERGROUND FILM FESTIVAL**

From Albe Thom in London.

The first International Underground Film Festival was held in New York in 1966. It began with David Perry's Mad Mesh (1966). This freaky film, made by superimposed photobustly of a disturbed cathode ray tube mesh pattern, heralded the electronic revolution in underground film.

Some of Australia's most interesting filmmakers weren't represented in the festival. Luck Glaheen's film was excluded in a program change. David Perry's Another Jackson (1970) was probably the most highly regarded film in the Australian program and its characteristics of overt personal involvement and technical experimentation made it an excellent example of a avant-garde film in 1970.

The only music is love. As is all creation of nature. For creation divine is Love divine. My music asks not the mind to hear it but the heart to be it.
REVOLUTION JANUARY 1971

OBSCENE PAPER, MUGS AND MP3S

SYDNEY. N.S.W. Chief Secretary Willis has said that he is prepared to ban obscene paper, mugs and mp3s with a daughter doing first year university and the underground newspaper at the filth with which some children's minds.

Mondial Hair, which contains more 7'aks than you'd hear in a pub in three weeks. Complete with posters saying "F*CK NIXON" mother f*cks! Third word and unmentionables f*cks! Baking, dead goods - the whole gang of sexual combinations remains unattacked by the controllers of public morality. Maoist cinema and punk property is sacrosanct and the price one has to pay for tickets makes the audience uncor- ruptible.

For a mere 20 cents however, one can pick up in many a Sydney a pub a copy of Tharunka, printed by the underground pornographers but written, designed and distributed by a small group who believe the free use of language leads to a liberation of the mind and also publishes articles exposing shady land deals, police violence and Eskimo Nell) also publishes articles against Wendy.

Although there are now so many summon­

The Rand corporation in the United States has been investigating the possibility of cancelling the 1972 elections. Although this report was carried in the respected Wall Street Journal, Australian newspapers spiked the story in respect for the American president.

The Rand corporation in the United States has been investigating the possibility of cancelling the 1972 elections. Although this report was carried in the respected Wall Street Journal, Australian newspapers spiked the story in respect for the American president.

Dudley Moore, well known dwarf pianist, was due to bomb responsibly, working through legitimate channels and how to get them in order for the underground paper's resources, Rand's study would "envisage a situation where rebellious factions using force or bomb threats would make it unsuitable to conduct an election."

The Rand corporation in the United States has been investigating the possibility of cancelling the 1972 elections. Although this report was carried in the respected Wall Street Journal, Australian newspapers spiked the story in respect for the American president.

So may remember Adolf Hitler, who in 1933 outlawed all German political parties other than the Nazis. As a result down the line the Reichstag: he blamed it on the agitating Communists, and a year and a half later, elections were suspended.

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**Astrology**

**Astrology by Alain Duval**

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<td>I</td>
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**Mars**
- Man
- Male principle.
- The intellect, communicaton.
- Male principle.
-活動, expansion, affirmation.
- The intellect, communication.
- Male principle.
- Power, health, strength.
- The intellect, communication.
- Male principle.
- Power, health, strength.

**Mercury**
- Male principle.
- The intellect, communication.
- Female principle.
- Possessions.
- The intellect, communication.
- Female principle.
- Possessions.

**Venus**
- Love and art.
- The intellect, communication.
- Female principle.
- Possessions.
- The intellect, communication.
- Female principle.
- Possessions.

**Jupiter**
- Expansion, affirmation.
- The intellect, communication.
- Male principle.
- Power, health, strength.
- The intellect, communication.
- Male principle.
- Power, health, strength.

**Saturn**
- Restriction, limitation.
- The intellect, communication.
- Male principle.
- Power, health, strength.
- The intellect, communication.
- Male principle.
- Power, health, strength.

**Uranus**
- Revolution, psychical.
- The intellect, communication.
- Female principle.
- Possessions.
- The intellect, communication.
- Female principle.
- Possessions.

**Neptune**
- Occult, hidden powers.
- The intellect, communication.
- Female principle.
- Possessions.
- The intellect, communication.
- Female principle.
- Possessions.

**Pluto**
- Occult, hidden powers.
- The intellect, communication.
- Female principle.
- Possessions.
- The intellect, communication.
- Female principle.
- Possessions.

**ASCENDANT**

- A unique map of the sky.
- It is not necessary to make a list of the symbols of the sign which are fairly well known. Here is the list explaining briefly the symbolism of the planets which is less well known:
  - The Sun
  - The conscious life, the man principle.
  - The Moon
  - The unconscious, the...
REVOLUTION JANUARY 1971

PASTICHE ACETATE, ETHYL
A FOOD FREAK EXPLAINS WHY HE IS ONE

FOOD?

BY STEVE HEN
with the help of Oz and Others

"If you're what you eat, then God help us all."

Poison is available freely in our diet. Choose food.

THE CHEESEBURGER. Hamburger meat is often dyed. Worried? It may be treated with sodium sulpha in order to give its red color. This color is especially dangerous since it destroys both the black color and the tender color of bad meat. In fact, the color is often used to increase the shelf life of the meat. But women in England are being encouraged not to eat beef because the concentration of red meat has died. Children need sufficient essential amino acids although this diet has made mother's milk unat.

FRUIT JUICE. Fruits are bombarded with pesticides. The juices almost always contain DDT and sometimes the non-pesticide pesticide pahartization.

BEER. To give it "lightness and liveness", the chemist combines PUP and sometimes an ingredient is added in zerozil hairrays.

CHEESE: Cheese is processed by a multitude of chemicals. It is artificially thickened, preserved, and flavored. One of the thickeners is also used to make cosmetics. Another ingredient is added in granules. (Until recently cottage cheese preservation was also used to make contraceptives.)

PEAS AND CARROTS. In order to retard spoilage, fresh vegetables are sometimes waxed with a paraffin suspected of causing cancer.

BREAD. Wheat is stripped of all its nutrients, only the starch is retained because it holds synthetic vitamins and water so well. Even though bread is fed but do not stop it from becoming stale, bread is as plastic as it's made.

ICE CREAM. The substances curdling in the container contains a chemical that is used in shaving cream to give it its body.

FLAVORINGS. Salivate with these chemical concoctions: CHERRY - aldehyde C17 (a flammable liquid in plastics and synthetic rubbers), NUT (out-breased fused in rubber cement), PINEAPPLE - ethyl alcohol (a solvent for plastics and laquers.

SWEETS. Top it all off with packaged sweets coated with shells to produce an attractive gloss.

The most frightening additives are the carrageen. In this case the British Health Services estimates include one out of every four substances are injected into foods. Carrageen substances are found in most food dyes and preservatives and in stabilisers used in smoking, icing, cream, chocolate milk, some thickened milk. Carrageen is the substances injected into poultry and eats as a substitute for fat in the absence of fat. But is often the best substitute for fat, and is as fat as it's made.

The major source of poison in our diets is DDT, the effects of which are cumulative. DDT may destroy our ability to reproduce by adding chemicals to the metabolism of enzymes which attack sex hormones.

It has been claimed that children are more susceptible to carcinogens than adults. Chemically treated food is safe. Chemically treated food is safe. Almost any food is chemically treated food.

The facts themselves are enough to induce nausea if the details are examined, some point needs emphasis. Chemicals are injected into foods to produce more foods faster, and in order to sell the on-the-go and mindless fast food in order to make more money. The farmer has been supplanted by the food technologist who makes more money. The farmer has been supplanted by the food technologist who makes more money. The farmer has been supplanted by the food technologist who makes more money. The farmer has been supplanted by the food technologist who makes more money. The farmer has been supplanted by the food technologist who makes more money.

Chemical consumption is creating serious imbalances in our internal systems; it is producing diseases. It is a possible death. Ironically, the chemicalization of the dinner table is affecting even the ruling class who controls the food industry. The same technology which once made the chemicalization of the dinner table possible, it is now found in foods) to a groups of test animals (rats, rabbits, or guinea pigs) for a certain period of time. The animals are observed for any changes (which is mostly harmless and treated.)

In addition to poisons referred to in earlier food carriers, some substances arejection. Some have already been sewn their safety (DDT, the effects of which are cumulative. DDT may destroy our ability to reproduce by adding chemicals to the metabolism of enzymes which attack sex hormones.

Eating in a way that results from combined considerations of health, economy, and convenience is life creating and sustaining. Despite the numerous theories advanced in this area - macrobiotics, vegetarian, vegan, fasting, non-carbohydrate - there is no formula or diet which is best for everyone. People have different metabolisms, daily amounts of food, routines and workloads, some enjoy cooking while others find it a drag, all have different amounts of money available, and most important, since people are highly adaptable, different people are accustomed to different diets. But there are a few basic principles which anyone interested in this way of eating will be able to use.

WHAT TO EAT:

Anything which is grown, processed or pre­
pered by other than organic methods should be avoided. To completely avoid such things is almost impossible since anything available in the city, including fresh fruit and vegetable tables, is at least grown with artificial fertilizers and sprayed with pesticides. To com­
pletely avoid such substances, it would be necessary to buy from health food stores and organic grocers which are expensive and are not always conveniently located, hence, bulk or group buying would overcome this. Other cooks would accept a certain amount of chemicals additives as inevitable (at present) but eliminate and avoid things which are most heavily processed and treated.

In addition to poisons referred to in earlier food carriers, some substances arejection. Some have already been sewn their safety (DDT, the effects of which are cumulative. DDT may destroy our ability to reproduce by adding chemicals to the metabolism of enzymes which attack sex hormones.

The higher protein foods eat nuts and soya, flour and oats can be eaten as breakfast cereals and oats can be eaten as breakfast cereals. The higher protein foods eat nuts and soya, flour and oats can be eaten as breakfast cereals.

FRESH VEGETABLES. Those grown and are easy to prepare and are probably the best staple food. White rice can be eaten instead of potatoes with raisins or vegetables. Wheat, buckwheat and oats can be eaten as breakfast cereals either cooked or just soaked overnight.

FRESH FRUIT. Again those that are local and fresh are preferable. Citrus fruit is most available. Citrus fruit is the only fruit which gives you extra vitamins or minerals.

FLOUR. This includes most bread, even brown which is colored white. Delicatessen loaves are better than the home-made loaf with whole flours.

WHITE SUGAR.......and anything made with it. This includes almost any sweetened thing you can buy anywhere, even brown sugar which is white sugar plus molasses. For sweetening use honey or if it's unavailable, rice (raw) sugar. Some people find it advisable or even important to eliminate sweet things altogether.

HIGH MOSEY PASTICHE, especially hot pepper pappas, tomato sauce, mustard sauce and soy sauce (except Kikkoman brand which is acceptable).

COFFEE which is addictive and bad for the central nervous system and tea bags which is mostly dye.

ENEMIES OF LIFE AND THE HUMAN RACE:

The preference for processed food is based on awareness of the technology which con­
trasts the food industry. The same technology which through its short-sighted over spe­
cialization is polluting the world's air and wa­
ter, destroying millions of acres of land by erosion, air pollution, and contamination, and siphoning more and more people into cities which are becoming Pharmacy ogtier and dirtier. The preference for unprocessed and pro­
processed food is simply the recognition that it is unprocessed and processed food which is a program of thorough (1) testing before they can be said. We can reply that the thorough testing to which the agents (never the process themselves) - used in food production are subjected, is so

Someone might object that technology's ill­ effects do not extend to products designated as 100% natural. But the food industry is a program of thorough (1) testing before they can be said. We can reply that the thorough testing to which the agents (never the process themselves) - used in food production are subjected, is so

WHAT TO EAT:

GRAINS: Brown rice, white or cracked whole wheat, oats, corn meal, and oats are expensive for any quantity. The mill, or group buying would overcome this. Other cooks would accept a certain amount of chemicals additives as inevitable (at present) but eliminate and avoid things which are most heavily processed and treated. This includes almost any sweetened thing you can buy anywhere, even brown sugar which is white sugar plus molasses. For sweetening use honey or if it's unavailable, rice (raw) sugar. Some people find it advisable or even important to eliminate sweet things altogether.

HOME-MADE BREAD. To 5 cups flour plus 1 1/2 cups water while mixing. Add enough water to prove a very thick dough. To prove for hours in a 350-375 degree oven. The flour can be any flour. Other high protein foods can be added to this in whatever amounts they are desired. Yoghurt can be made at home using a little culture from one of the chemically cured yoghurts to start it off. (Sahara brand in Melbourne is one)

FATS. The nutrition you need for vitamin C, especially if your throat gets burned or dried out.

By keeping simple thing, it's possible to have a balanced diet almost anywhere. How­

ever, it is impossible to have a balanced diet without knowing how much food you eat. It is impossible to have a balanced diet without knowing how much food you eat.

Act now, do it! Commit yourself to "caring" for your body as if it were the most precious thing you own. Commit yourself to "caring" for your body as if it were the most precious thing you own.
THE ROLLING STONE INTERVIEWS: LEON RUSSELL AND ROD STEWART
Rolling Stone Interview:

Leon Russell

by Ben Fong-Torres

Leon Russell. The image—if we can now summon it to one—is clear. He's always carrying all the "One, two, three, four" at the end of those driving, lucid, churchly rock and roll songs, pushing the endings, topping them with maybe a swirl of screams from his little chorale or with him on the piano, tickling out crazy little figures before a final "One, two, three, four" and a final chord. Contagious is one word that comes to mind. Religious, another, because this whole, hearty approach has spread. Last week I saw Frankie Avalon, now the father of two, on the Merv Griffin show, singing "The Letter," and he was using the Mad Dogs arrangement, spurned in to his Jack­son 5 costume and doing Joe Cocker with his "Peanut" voice, doing the Leon Russell conducting—the final bars thing...Contagious. If rock and roll is color and dynamics and passion and dancing, Leon Russell's got it down. Plus, he's showbiz and he understands pace, production, and the advantages of keeping an audience a little amased, wondering what it's all about.

I mean, who are these people? There's that breath-taking black queen, Claudia Lennear, a former Hetke flowing free, but still basically Hetkesh; her partner in the chorale is Kathy McDonald, a white woman who was asked to be an Hetke by the Turner when he heard her during a break at Fillmore West, sitting on the floor singing a fourth harmony line to "Wooden Ships." She declined the offer, but it didn't matter—Tina would just not have tolerated her. Kathy, from Seattle, then San Francisco, sings and dances like a wall just unbound, and rock and roll is her freedom.

And there's this comic figure, Huckle­berry Flinshch, thin in a Dr. Shazam T-shirt and adolescent in this wide, bearded headband with the peace symbol as the crown jewel—that's John Galley, playing organ with one hand, electric keyboard bass with the other. From the Joe Cocker Mad Dogs & Englishmen expedition, there are the flabby blonds, drummer Chuck Blackwell and lead guitar Don Preston. Preston and rhythm guitar Joe Cooper also sing, forming the vocal wall with Claudia and Kathy. And Leon, lean, deep-eyed conductor behind his piano, working his fingers like a supple, gritty voice backing out the Dixie/hip words. The magnificent seven.

They've been together some five months now, since the Mad Dog conven­tion closed in May, and they're top-billed, as anyone knowing Leon Russell might expect.

Russell's current golden era began with his band's own piano-and-arrangements for Delaney and Bonnie and their Inaugural LP on Elektra. That led to Denney Cordell, Cocker's producer, and in work on the second Cocker album. Plus a song Leon had written for Cuddly "Delia Lady." Then his own album, on his and Cordell's new label, Shelter, and his top­billed session men: Clapton, Harrison, Starr, Watts, Wynon­na, Cocker, Staton, R. J. Wilson, and the Bramlett.

Then he reciprocated, helping on the Stones' 'Let It Bleed' and on Clapton's own album. He assembled, arranged, conducted, and rode shotgun on the Mad Dogs, Cocker's instant, portable circles of last spring, and when that became a phe­nomenon, he became mastermater for the album of the tour. He figures in the film, too, and there may even be a book. ("When the film comes out, the tour will become one of the most sociologically important events of our time," he says.)

But that's only Leon Russell of the last year or so. In 1968, he tried to give some signs of his individual creativity with an album, Asylum Choir, on Smash Records, an album that earned raves but little else. Before that, he was a session man among a lot of session men in his adopted Los Angeles, often working out of a studio built in his modest home by Barnes Howe.

Leon first split his hometown, Lawren, Oklahoma, to play trumpet with a band in a Tulsa nightclub, saying he was younger than his 14 years to keep the job. By 16, he'd jammed with Ronnie Hawkins in Tulsa, and Jerry Lee Lewis was offering his band a touring job. Russell had also studied classical piano, beginning at age three. He splits from home again in 1959, at age 17, to go to Los Angeles, working clubs on a borrowed ID card. After a short trip to Oklahoma, he returned to L.A. to stay.

Eventually, he became a full-time session man, at first getting jobs mostly from people who weren't turned off by his ginger-back hair and homunc­num. But he was a master craftsman, and the workload built; he got calls from Phil Spector, Herb Alpert, and Terry Melcher, and worked hundreds of ses­sions, playing piano on records by Bob Lind, Gary Lewis, the Crystals, the Righteous Brothers, the Ronettes, Paul Revere and the Raiders, and so many more.

Then—hair growing and mind blowing—he dropped out and laid low, working at a small record company and hanging out mostly at home, building that home studio. And it was there that it would start all over again. Once again, Leon was a magician, and before long, his studio had accounted for his ranging from the Beatles-carbonic Knickerbocker's "Lies" to Cocker's "Delia Lady." It was there that he did the Asylum Choir album.

And there, in the piano-room-sized studio—now converted to 16-track—on Skyyhill Road in the Hollywood hills, is where the energy stays. Reels of wide-band tape fill up closets and bathroom sinks; bandstand and peace often dominate the recording shack, and it isn't very impressive. There's no room for anything but the music ma­chines. But when Leon and his band are working out there, it's the Fillmore East, and—just the way he likes it—we're all on stage, hanging over stairways and peaking through the little door. Master chef Leon Russell, don't some home cooking!

There's where the interview was first scheduled. But when the Emerson-Lloyd photography team and I got there, he wasn't ready. There was a new album and another tour ahead, he said. After that, we've something to talk about. Russell doesn't much care to recite his credentials and his biography— that's why we've done it here. So we met again on the first leg of his most recent tour, in Denver, Colorado. By then, he'd pretty well completed the new album, most of it done in Muscle Shoals, Ala­bama, and he was ready to talk.

It was a good time to find out all about Leon. He was in town a couple of days before the concert, setting up in a city he'd conquered twice before—with Cocker: once with the stage/plantation all to his own hand. His upcoming con­cert at the old Mammon Gardens (for­merly a roller skating rink) was in doubt —a bussie over the promoter not getting the ventilation fixed, you know. But that night, everyone was safe, the Gardens was filled, and Russell, the image flash­ing out by way of a Malcolm X shirt, violet jeans, and a feathered cap pro­vided backstage by a lady fan, Tinker Bell, was on top of it, rapping riffs and playing tough, a lot of the songs sound­ ing alike and echoing back and forth to each other—one, two, three, four—and the smoke and muddy unventilated air, the act and the audience very close to each other.

Sort of like the way it was back home on Skyyhill Road.

—B. F.-T.

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Leon Russell

—Continued from Preceding Page

...and the drift is not that far off. Ah, yeah, I had a nice time the last time we were here. Not that we've really had a bad time before, but if there's some sort of weird, going through my first restauran
t discrimination the other day. They refused to serve me and Don Nix at "Mr. Steaks," and it really surprised me, be
cause the people here seem to be not really into that stuff.

I've never been refused service in a restaurant that's open, even in the South.

You have ever been attacked or shout
d at?

Oh, yeah. We used to have a point system from one to ten. If they actually came up and hit you it was "ten," and if it was just a double-take, it might be a "two." I got "ten" in Dallas and places like that. They come up and stare you right in the face and say, "What's all about? Why do you look the way you look? What's your some? Commissions?" Well, and chase you down the airport corridors and shit.

Chasing would scare me, because people
can join in on chases very fast. Snowball.

Dallas is a weird community, at least. Here, I think it's just fear. Like the lady that threw me out of the restaurant was obviously afraid of me. So I didn't—just left as quick as I could...

Did she give a reason for me serving you?

No. I said, "Why?" and she said, "We won't serve you." And I said, "Why?"

And she said, "Because we don't want to."

It's a funny thing, because people who
cannot understand long hair ask, "Why?"

And we basically say, "Because we want to; we enjoy it." You know, "it's my choice."

Yeah, I can really understand that, though, because right before my hair was long I used to see some of my freaky friends running around, and I'd say, "What's all about? What's your doing?"

All of a sudden I had a Frank Sinatra sensation, and I had my Sebring, Elvis Presley haircut, and I just didn't want to go through the do, you know, so I just said hang it. There was so many people that I considered to be my friends that came from or just helped and just coerced me. Said all kinds of weird things. And so I thought, "Well, this is very strange." Sinatra, as a matter of fact, killed the Sebring; I was the only one like that in the session. And I thought: "Well, that's at least an eight." It was weird because it all looked the same to me and from my point of view, everything was exactly the same. People just seemed to be bringing in these hos
cilities. So I decided to see how it goes, and I'm still the same. The hair was pretty long...

And youlacquered and sprayed it?

Consumed those products...

Deadly chemical.

But I'm not an ecology freak... nor Women's Liberation. I'm almost totally politically inactive.

As Dick Cavett says, "Politics bores my ass off." But would you play free concerts?

If everybody'd agree to quit using money, I'd be happy to play for free every day all my life. But I don't play benefits or any kind of fund-raisers. I prefer to play at hospitals, for people who can't pay. And I just don't see playing for causes, whatever the cause.

What if the cause is one you deeply believe in, and you can be a key point
in its success?

I'm not so much of a person for caus
es, unless I specifically say, "If it's my cause, or some poor people's, I'll try to help. But you won't find me play-
ing for any peace candidates—or any candidates.

I just played for a mentally retarded children's hospital in Oklahoma—just beore we were down to Muscle Shoals. It was one of the most profound experi
ences of my life. It was all I could do to keep from crying long enough to sing the songs. I pretty much quit singing and just said the words...

It started out—well, Tulsa is my home
town, and I was just thinking of it in
context with Tulsa acceptance, that it should be something of a public service nature and be unquestionable as far as service to the community was concerned. It started out as a publicity stunt, and I'm not above stunts because that's what I'm in—public relations and com
munications. But: a couple of days before the thing was set up, I went through an artificially-infused religious experience, and got to thinking about the ramifications of what we were going to do and what effect this music was going to have
on these children. And then I started get

Rolling Stone

...Continued from Preceding Page

...ing back home to play—how exciting!" And before I

keep from crying long enough to sing the

songs. I finally quit singing and just said

"Shit, that's exciting." So when I got

back there, I thought, well, we should do what we can do to get as many people there as we could and really do a thing. And we kicked around a few ideas, and we decided that the people who weren't the fans wouldn't know that I'd be there and the people we wanted to get there would be those people. We decided we wanted to get on the front page of the

paper—and on the news. And so I figured

ting worried about whether or not I had the strength to control it, and I went through a bunch of changes about that and then finally decided, well, hell, I can do it, but I must really be careful about what I'm doing, because the people, especially there, are emotionally barred by

restriction and emotional defects.

I mean, normal people can be moved to

riot by rock and roll music, so these ultra-sensitive people can really... so

we spent a considerable amount of time

there'd been at least half a dozen kids there had been there for five, six years, and had been in wheelchairs and had caused a lot of trouble, that were trying to dance and laugh and sing, and had a good time. It was an emotional experience for me. It was all I could do to keep my end of it together.

Well, they were in a town called Paul Revere, I'd bought at the MGM auction, a real old, the Shelter T-shirt with the "death of rock

and roll," it was my favorite thing on front, and one girl said it was

amazing. 'Cause here were these kids, and all their fantasies just walked in front of

them and did this thing for them.

It started out—well, the joe cocker dead cow dogs tour, you basically had the idea that if you just knock around a town, rock and roll was tribalization—to have the performers and audience together singing songs. Is that working?

It's working throughout the country; the idea is to work with the local music
communities. Well, an analogy to more primitive cultures would be—"the only thing missing is the drummer." They've got the camp fire, they've got the circle, but they just don't have the drummers, and that's where the rock and roll bands come in.

I was thinking more of New Zealand, but it's the same dig, Africa, any kind of

primitive tribal cultures.

How do you relate to festivals as a "tribal" thing?

Well, the only thing that's unfortunate about it is that for some reason or an-
other, there's no ritual. I mean, the ritu
a's in the formative stages now. The tribe is just starting to recognize patterns in existence. In India the Indian music is essentially the same form as jazz, in that it's spontaneity within a certain re
striced format. But in India it's a re
ligion, and the restrictions are known by everybody and they know what the par

ticipation is and it's just like a way of life. Here everybody's still seeking out the patterns, like the festivals are the closest thing we can see in our modern civiliza
tion because it's the way for them to expend non-specific energies.

Sens, though, there are always variances in energy—there are always minds focused on the political mean-
goings, why do it, in or out of the system. I'm just saying that the rock and roll bands come in. They've got the circle, but they just don't have the drummers, and that's where the rock and roll bands come in.

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I was thinking more of New Zealand, but it's the same dig, Africa, any kind of

primitive tribal cultures.
It's just a diary. Any record that I do of my own is a diary of what I'm into at the time. Sometimes I'm interested in Muscle Shoals. That was a lot of fishing going on.

What's the "Muscle Shoals group"—an entity like the Memphis horns? It's a thing that I get a lot of money that I don't do. The Muscle Shoals group at that one time was the staff band at another record company, and it was finally left and bought their own studio.

There's four or five, and we use them on records now that are definitely Muscle Shoals Sound studio, and for some reason it's worked. Why? Because it was a 16-track studio, so it took me quite a while to get accustomed to the eight-track style of recording.

What do you compose or conceive of arrangements on the spot?

Well, it delays all the decisions till the last possible minute, which is more like a performance, to make sure that you don't drop your plan down your coat.

Not having been to places like Muscle Shoals and Nashville and New York, I wonder if it's the location or if it's the kind of music begins to develop around studio arrangements, etc.

Did it make the magic take place any time that you have a group of people that you feel have a common frame of reference. The fact that it's in Miami or Alabama—I think it's going to be a little bit different.

From: "I'm in a hurry to do whatever way. That's the way I make my music, I'm just geared to do it that way. I don't know how many times I've played on a track. I just know, I just feel the mood on it and that's why, because I'm not interested in the kind of music I was doing then. It was just a little different. I was just starting to get into the swing of things."

Dunn from Stax is going to play bass, Triop from Muscle Shoals, and the Muscle Shoals horn section. There's four or five, and we used them on records now that are definitely Muscle Shoals Sound Studio, and for some reason it's worked. Why?

Well, sometimes it alters.

"Wilson" who helped write one song? John Stamos.

Did he feel pushed during the Mad Dogs band? He felt pushed. He felt that at one time was the staff band at another record company, and it was finally left and bought their own studio.

Anybody else help you in London? Well, I did a couple of tracks. It was just a collective effort. That's the whole thing about communication, I mean, it's totally different.

How was the harmony done? Who was singing harmony? I'm sure there will be a message; I'm sure that they'll figure it out. That's the whole thing about communication, it's that they're talking to each other, and I don't really think that it's that hard to understand music as much as age groups.

Anybody else help you to be, to be different from other record companies?

We don't aspire to be Columbia Records. We're just like that, and that's why we do what we do.

What do you think about the way you're doing it? I don't have a lot of time to think about it. I'm sure that I could unless I were really interested in it at the time.

Who's on Shelter besides yourself and Delaney and Bonnie Bramlett . . .

I'm not a businessman. I didn't have clout then. I'm just interested in what I'm doing, and the band was great and all that, but I don't think I had that something that was something. That's the whole thing about communication, you know, people as they're born, it doesn't matter what you call them, because I was in- interested in him, a lot of it seeped through, but my own contact with it was through the radio.

What exactly did the ad look like? I can't remember. It was a big deal for them. That's mainly what I do is satires, and there was one that I just thought was nice. That's mainly what I do is satire because I think that it's more harmful than the things you're fighting against, it's more dangerous. I don't think I could unless I were really interested in it at the time.

The Choir had so many songs. I heard them before—but Frank Zappa, I had heard bits of the Beach Boys and Zappa's records because they were so unusual and far beyond the audience; a flea is the same sort of creature in terms of geography as much as age groups.

Did you do much with the two songs with the Dominos on the album?

"Woman (12 & 35)" to be gospel? Joe Cocker.

What was exactly the kind of addiction? It's just an addiction. I was just talking to some people in New York, and I don't remember where it was, but it just seemed like something happened on stage, and the crowd just exploded, and it's like you're trapped in a stage, and I could actually feel it; you get a sense of how it could get to be an addictive process.

But the happiness is, it's completely addictive, so what do you do with it? The tour was just a continuous oasis. I was so happy, my mind was clear.

How was the harmony done? Who was singing harmony? I'm sure there will be a message; I'm sure that they'll figure it out.

What do you think about the way you're doing it? I don't have a lot of time to think about it. I'm sure that I could unless I were really interested in it at the time.

What's the whole thing about communication? I mean, it's totally different. I don't have a lot of time to think about it. I'm sure that I could unless I were really interested in it at the time.

That's the whole thing about communication, it's that they're talking to each other, and I don't really think that it's that hard to understand music as much as age groups.

What do you think about the way you're doing it? I don't have a lot of time to think about it. I'm sure that I could unless I were really interested in it at the time.
Once Andy and I were doing a show in Oklahoma City and that night there was a civil rights demonstration...
In the season of the solo star, the attention is focusing on people like Neil Young, Randy Newman, Elton John, Van Morrison, and, yes, John Lennon, Paul McCartney, George Harrison, and Ringo Starr.

And Rod Stewart, sort of. Sort of, because he's unwilling. While he has put out two superb albums of his own since leaving the Jeff Beck Group, he insists that his main gig is as vocalist with the Faces, and he wouldn't have it any other way. He resents it when they're billed as Rod Stewart and the Faces, because they're equals in their own eyes.

The night before this interview was conducted, the Faces—Stewart, guitarist Ronnie Wood, bassist Ronnie Lane, drummer Kenny Jones, and Ian McLagan on keyboards—had packed Fillmore West on a Wednesday night as the only act on the bill. They were in the middle of one of those ball-breaking, six-week tours that has maybe four days off in a string of one-nighters.

In America, the Faces' chief claim to fame is "Itchycoo Park" (and maybe the round-jacketed 'Ogden's Nut Gone Flake'), and they still seem to think they have to live that single down before they will get the kind of recognition they seek. They're well on their way to doing just that, and perhaps it won't be long before they'll get the kind of recognition they seek. It's all in fun, and everybody gets a good laugh.

Self-confidence—or, more accurately, lack of it—seems to be an obstacle.

The fun's just beginning when the show ends. Backstage, a photographer walks up and the five Faces immediately wrap themselves in each other, like the cover of the first Lovin' Spoonful album, all writhing and "Thanks," Stewart says, "Keep your heart and soul, and they've got it."

As the Faces head back to the hotel, they're good friends—"we're good friends if he's lifting his arm, every record every record," says Stewart.

The faces are stillPT.

The Faces do play loud, but with care. And let's face it, friends, there aren't any better things in life than a rock and roll band that is loud and still musical. Wood, who was bassist with Beck when Stewart was in that group, is developing into a fine lead guitarist, and plays a beautiful bottleneck. On a bad night, they're probably extra bad, just as they're extra good on a good night, because they are that kind of band, much like the early Stones.

This was a good night. On this tour, they're playing songs from 'First Step,' from Stewart's own 'Gasoline Alley,' some new ones, and a few surprises like "Baby I'm Amazed" and "Love In Vain." They did a rocking two-hour set, passed out bottle after bottle of wine, and were rewarded with a long encore. They loved every minute of it, as much as did their audience.

Stewart himself is a dynamic performer. He never stands still, moving about with abandon, but not a trace of self-consciousness, as if being on a stage was the natural thing for him to do. His trademark is picking up the whole mic stand and swinging it about; in Chicago, he literally brought the house down when he put the mike stand through the low ceiling of the club. When the other Faces lean into a microphone to sing harmony, they occasionally mime his gestures, throwing their arms out just like he does. It's all in fun, and everybody gets a good laugh.

Still, they're not sure of it all themselves. "How did we sound, really, in your honest opinion, was it good?" Ronnie Wood asked backstage after the show ended, after they'd told the audience they couldn't continue because they'd exhausted their repertoire. Self-confidence—or, more accurately, lack of it—seems to be an obstacle.

The fun's just beginning when the show ends. Backstage, a photographer walks up and the five Faces immediately wrap themselves in each other, like the cover of the first Lovin' Spoonful album.
and squirming and shrieking: picture! Take our picture!

and friends with each other off-they stick together.

Stewart off in a corner, and his shirt up and down, wav-ship, changing his facial expres-second while she clicks madly:ene right out of 'Hard Day's

The bar, which is done in short order, and, when the bar closes, the merriment continues back at the hotel, until the po-
tice arrive to suggest that the noise cease, or, at least, that it be kept down a bit.

Stewart was a gas to interview. Like the rest of the Faces, he's warm and ex-
uberant, loves to tell a funny story, and has a bit to say on most anything you'd
want to ask him about. And on top of all that, he's humble.

The Faces leave the dressing room back to their hotel, they stop for
some of the crowd waiting black guy walks up to Stewart
"Keep singing with all your
soul, man, 'cause you got it."

"But, re-
ting is gone. Sam Cooke is
still plenty of time left to hit

When we talked earlier this year, you
said you'd never go out as a solo per-
former. Do you still feel the same way,
after the success of 'Gasoline Alley'?

I'll stay solo as far as records, yes; as far as live performances, no. I'm just not
responsible enough to put a band together and keep it together. I have enough of a
time keeping myself together, let alone a band. And even if I chose a band, I'd
choose the same guys I got in the band
now anyway.

Have you ever performed as a solo act?

For money? No, not for money, I've
done it for free, on the streets and stuff.
That was in my old nomadic days, when
I was about 17 or 18. I'm 25 now. Then
I was wandering around, mostly Spain
and Italy, trying to get myself together.
I think that's something everybody should get out of them; when my kids grow up,
I'm going to say, "Out, you bastards, get
out on the road and live."

I did that for two years, mostly in
Spain. Spain is easier to play in than any-
where else for some reason; I don't know.

It was a banjo; I learned how to play
banjo before guitar. I was with Wiz Jones
—he's a folk legend in England—I
played with him. Mostly American folk
music, like Jack Elliot. We weren't really

aware of any English folk music then. I
got sent back from Spain, we got kicked
out for being vagrants. Flown back on
BOAC, and I still owe BOAC the money
for that flight. We'd started out in Bel-
gium, lived in Paris, the South Bank, for
about eight months, then got to Spain.
Barcelona.

What's your do then, after being kicked
out and sent home?

I was in England, making picture
frames. Did a bit of grave-digging—that
was all right, we only had to work two
days a week, and you didn't spend the
whole day digging holes; we did a lot
of other things there.

Were you singing professionally then?

The first band I ever sang in profes-
sionally was Jimmy Powell and His Five
Dimensions. This was when I was 19 or
20; it was part-time, between making the

—Continued on Next Page
I thought I picked the right numbers to suit the voice, and that's a start. Like "It's All Over Now," which I thought was a good choice.

Let me think of someone who picks the wrong songs to fit his voice to show you what I mean—David Ruffin, the old Tempt's singer. I'd love to produce that guy, and pick the songs he should sing, because he doesn't know, you know? Tim Hardin sometimes falls down on that. He writes most of his own songs for himself, but listens to the Tim Hardin II album, where he does beautiful songs all the way through, and then he does something like 'I'm a Smugglin' Man.'

It spells the album. There's an ideal example of someone picking a song they can't sing.

I'm sure if you looked into it you'd find loads of people who don't know how to pick the material for their own voice. Someone who does is Van Morrison. Not the world's best singer, but he doesn't write his songs so he can't conquer them. He knows his numbers, he knows his patterns. He's a very good vocalist, really. He's a very good record, in my opinion. I can get a feeling for a solo album.

Graphically, on Gasoline Alley are very true, "Jolene" and "Lady Day." Old love.

What's Gasoline Alley? I get the impression from listening to it that it's English folk. No. I have no idea what it is. I can't hear that the pattern there is exactly the same as you've got there. You can sing the song in another way.

Have you ever tried singing at all?

I got the idea from a girl at the Fillmore last time we were there. We were talking and she said something like, "I must get home, because my mother will be coming home; I've experienced that. "Jo's Gasoline Alley.""

You seem to anticipate a song, to do it as you think it should be done. I just find it a bore. I get asked why don't you come down and jam and I just say, "Forget it." Probably because I don't play; I mean, it's easier for a guitar player to jam than a singer. Do you do much harmonica?

Yeah, but you must have the set pattern there to start with, and if you're doing that all the time, I never sang a song the same way twice. It's a row.

Is that the guitar band?

It's a wealth of musicians in San Francisco, right? Not my knowledge.

I got the idea from a girl at the Fillmore, last time we were there. We were talking and she said something like, "I must get home, because my mother will be coming home." I've experienced that. "Jo's Gasoline Alley.""

You seem to anticipate a song, to do it as you think it should be done.
and the soul thing, sort of a Memphis thing: "You're My Girl." A bit of folk music, a bit of everything. I don't know if that's the hallmark of a good album, but it is for me—to put different styles of music together, but still make the whole album jell. I don't think my songs are good enough on the first album. I tried to put my own songwriting on my first album, and I didn't think my songs were up to much. I knew I needed new directions. What are they? Basically, I can write slow songs around the chords of G, C, and D, and E minor. All right, I was the chosen one. I don't pretend to be a songwriter, really. I try really hard, but it takes me about three weeks to write a song. [Laughs] I don't if. The songs people have done that I've written have always been about real things that happened. Whereas, like on the first album, "Blind Love" was entirely imagination, and I think that's where some of the beauty comes from. From imagination or from experience. Can't think of any other source.

Do you write much?

Not a great deal. No. It takes me a long time to write a song. I write lyrics the best. Woody and I—Ronnie Wood and I—have got a really good combination, really. I can write the words around it. It doesn't altogether by the band. There's three me-type songs, things I've done about my own experience.

I think very much we would have

What finally did happen with the Jeff Beck Group?

I think very much we would have

But how did you come to join the

Ronnie Wood asked me to go down and see them rehearse, which is what I did. I went out with for three years. The first gig we ever did with the Beck Group, we were second on the bill to the Small Faces in London. The road manager for the Small Faces pulled the plug out on us in the middle of a song. Beck stormed off stage, and I wept to do it, so it's gotten done.

be the lead guitar player you got in the band, too.

So anyway, the band broke up, and he was looking for a guitar player. Where Beck and I were

Ronnie and Micky. He told me and I

It was like I was trying to lead the re-

But how did you come to join the

Beck-Ola.

That was really

I was listening to

somebody said to me the other day, "Boy, you're in the Beck Group. Really?" I learned a lot from him; I hope he learned something from me. The thing about the Beck band was, it was a completely different style of music at the moment. We play like a big grin on our faces when we're

Funny enough, the only one I knew was Stevie Marriott, who had already split from them. Stevie married a girl that I went out with for three years. The Beck Group, I think very much we would have

What finally did happen with the Jeff Beck Group?

It was really the tightest rhythm section. I even heard, Micky Walker on drums and Ronnie Wood on bass. But he wanted to get rid of them and I couldn't change his mind.

So he sacked Ronnie and Micky, then he got Tony Newman on drums, and we got an incredibly bad Australian bass player that rehearsed with us once, the night before we went on stage. That was in Washington, D.C., and we died the all-time death. So the bass player got sent back to Australia, and Jeff called back Ronnie Wood. So by that time, Ronnie was really pissed off, as well as I should have been, because he'd been sacked and it hurts the old pride. So he was looking for another band to play with, and when the Faces opportunity came up, he left.

And I was really close to him, as I still am, and I didn't want to be in the band if he wasn't still around, so I split. This was all over when the Van- illa Fudge shit, where Beck and I were supposed to be forming with Timmy and Carmine. Sorry anyway, the band broke up, Ronnie went to the Faces, Jeff didn't phone me up or anything, let me know what was going on, so I said "fuck it," and I split. And he is now looking for a bass player and a singer. A year and a half later. That says something, doesn't it?

Well then how did you end up in the Faces?

Ronnie Wood asked me to go down and see them rehearse, which is what I did. I went out with for three years. The first gig we ever did with the Beck Group, we were second on the bill to the Small Faces in London. The road manager for the Small Faces pulled the plug out on us in the middle of a song. Beck stormed off stage, and I wept to do it, so it's gotten done.

What finally did happen with the Jeff Beck Group?

I think very much we would have

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They moved out of this little club to go on a tour with Bo Diddley, and that gave our little band, the Dimensions, the chance to make our first public appearance. If the Stones hadn't moved out, I'd probably never have gotten the chance. They started being really popular. Then they got their first album, and into the next thing?

What got you out of that bit, then, and into the next thing?

If the Stones hadn't been successful, I'd probably never have gotten the chance. They moved out of this little club to go on a tour with Bo Diddley, and that gave our little band, the Dimensions, the chance to make our first public appearance. If the Stones hadn't moved out, that wouldn't have happened, and, of course, once they moved out, they didn't look back. They didn't come back to the club.

So that's how they helped us. But they cleared the way for a lot of other bands, too, just making it possible for that kind of music to be played. If you moved out of London and gave them a bit of 12-bar blues, they'd boo you off the stage. As they did the Stones sometimes. But thanks to the Stones, that's not true any more.

Is that the kind of music the Five Dimensions played?

Well, we had two guys who wanted to do all the Beatles hits, there was me, and I wanted to do the blues—that's how I got into that, and the other guy wanted to imitate Ray Charles, so the combination never quite hit off. The guys who wanted to do the Beatles things went back to being bricklayers, I got Jimmy Powell to start playing the blues [laughs] because I was a blues singer, and that's what we started doing, playing the 12-bars, Jimmy Reed—we had three chords and we used all of them. Jimmy Reed I used to love. When we used all of them, I learned this with Beck, actually. We had a certain audience that would come and see us, and every time we'd go to the Fillmore for a sound balance, there'd be people queuing up, and the audience was getting younger and younger every time we played there.

I think that's happening all over, now. That's the same thing that happened to Led Zeppelin. They draw all the albums in particular, and the next person is doing the same, but with different albums.

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We have a lot more solo stars now than we do groups. I don't think it's a trend toward solo stars; I think it's a trend toward singers. It's breaking away from guitar players now. There are new guitar players, I think the lyrics count a lot more now than they ever did. People are prepared now to like lyrics like "the red rain went up the hill," or "I am a pet of bricks, man," deep, stupid lyrics. So with the lyrics, you really have to try to hit people right between the eyes; the lyric has to say, because I'm on the stage, and it's difficult for you to say, because you're no longer part of the regular audience. We don't go and follow a band, we don't have that thing of "Oh, I must see them, I've really got to go and see that band." I used to have that with the Stones when I was about 16; I used to want to go and see them everywhere. And we don't get that way any more, because we've got a bit older, unless it's something really special, so it's really hard to judge. Going by our tour, I would say it's exactly the same way it was when I first came over with Beck.

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It seems though like the music isn't as good, like we've hit a low point on the cycle for a while. I don't think it's as good—just think there's too much of it. There's a lot of good bands around now; there really is. The competition over here is incredible. But there's a lot of bad stuff being put out now, under the "underground" tag. I think what it will always come down to is tunes . . . nice, little tunes, lots of tunes. Free are knocking out now, actually—what a tight band!

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It is there a particular, purposeful reason for what seems to be a memory block on things you did more than five, six years ago? It's just that I have a very concise memory for music, for specific music, and a very suggestive memory for other things, such as in playing by Byrds records. I'd come closer to remembering the parts I played on the records than the records. Music I really hear. I can sit down and re-create it; if I don't really hear it, I can't. I've programmed my personal computer, or rather memory, to remember, instead of publicity. Some of those people I really studied—like with Phil Specter, with Terry Melcher. I studied their style, just because it was so amazing. Style and technique and adopting, I suppose, what you felt was right for yourself. Yeah, I wasn't thinking of it in exactly those terms then, but that's the way I carried it on. I was a musician first, and before that, I'd never even owned a record player that you could use to educate, which I found increasingly difficult as I went on. When I first started in school I was a straight-A student, and as I progressed—my last year in school I failed three courses and just barely made it through. That's what I thought when I walked into Joanie's Room for the first time, I suppose I listened to his early records, but it was probably economically not feasible. So he had just come down from L.A. and was a great hand in each town, and he was reallyflip-then, I hadn't even heard his songs in his keys, when we sat down to do a song, it was just right off. So he said, "Well, shit. You guys have got to come on the road with me. You need a new band and then you also backed him. The dance-concert kind of deal. The extravagant concert.

What was the song like? Well, it was still the last era of Blackboard Jungle and I remember Jerry Lee in Cheyenne, Wyoming. The band was really playing and he was standing up on the Piano bench singing and watching 75 people fight in the audience, just chasing around and running all over the audience. Pretty soon they all advanced on the stage, when they got tired of fighting with each other, and the instruments were pulled and we made a mad scramble out to the cars and parked them like caravans as instruments as we could and got out of there. Must've been dynamic music. Yeah... People were even more interested in the event itself than they are now, and what happens now is the event rather than the music. But most of us used to fight it, think Group interaction is even a more basic level than what happens now. Did you have to wear pink suits and matching bandanas? A&M put out an album of old stuff recently, called 'Bootleg', and it had a couple of cuts by yourselves and a beat album of Rick Nelson version of 'Music Box Dance'.

That was back in the day of my more obvious school days. I think this moved me to do that was I'd just heard John Lee Hooker's version of 'I Left My Heart In San Francisco'. And all those people that everywhere sits in its own level, and it's better to let people have their own way. I studied the great midwestern middle class, that was an inspiration to me, coming from his shortcomings? I don't know whether we had to or not, but we were forced to wear those red sparkly shirts and white shoes or something.

A&M put out an album of old stuff recently, called 'Bootleg', and it had a couple of cuts by yourselves and a beat album of Rick Nelson version of 'Music Box Dance'.

Who's your wardrobe person who can take your cuts and matches you, and takes care of your color coordination? It's really tough who come up and give me my clothes like that. I'm just not into symbolism. Like the hair and symbols, the performance, the audience and the audience sometimes affects what I'm going to wear. What does the long hair symbolize? It's kind of like the songs. Nothing specific—it just is what it is. It's me in comparison to other long-haired people and about the audience in general. What does the basketball shirts signify? I'd hate to say what it signifies to me because it's the same answer to every fantasy.

I hardly ever fantasize about basketball games, to tell you the truth. It strikes me as being kind of boring. It's true, you go out and buy a basketball shirt, or receive one and wear it. It's a little bit of a team, a spec­ tator activities, which I'm not convinced is the best approach. I'm not sure whether it's good or not, but I'm not sure whether I'm interested in it. It's the performance, the physical life, the whole life. styled. That's the whole bag—the audience. Pretty soon they all advanced on the stage, when they got tired of fighting with each other, and the instruments were pulled and we made a mad scramble out to the cars and parked them like caravans as instruments as we could and got out of there. Must've been dynamic music. Yeah... People were even more interested in the event itself than they are now, and what happens now is the event rather than the music. But most of us used to fight it, think Group interaction is even a more basic level than what happens now. Did you have to wear pink suits and matching bandanas? A&M put out an album of old stuff recently, called 'Bootleg', and it had a couple of cuts by yourselves and a beat album of Rick Nelson version of 'Music Box Dance'.

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And Paul, still based in New York, has
way to do the Johnny Cash Show; John
for a private visit and a few interviews.
New York—Ringo stopping off on his
would know (and that would be business
have to be considered the most power­

The line in question goes: "I look out the
my tail to thee

other impressive figures — which El
of a bus commune, and Sir Doug will

Christoph Miller, a horrendous L.A.
group devised by rock critic John
Mendelson (himself something of a
derived by the two Morales, and
Robert Hunter) didn't do a press preview
or full press conference.
the audience, pursued hot down his

And all they gotta do is act naturally.

For those who still harbor hopes of a
were put back on the phone when Paul and
George found themselves on separate
movers, one called the other to a meeting.
ly haven’t spoken to each other in years.

Boston College is talking about pre­
ing 2 million on some albums, whereas

The Temptations, ten years a-souling,

But Maher is yet to make his first
decision: Eddie will stay with the Tempts

Mr. Gravy and the Hog Farm. Mr. Gravy

The Temptations, ten years a-souling,

The Dealer, 

Christopher Miller, a horrendous L.A.
group devised by rock critic John
Mendelson (himself something of a

done last month in a country estate out­

And Paul and John haven't spoken to

The Stooges have completed their

the line about Coca-Cola, changed

"Confession," and "It's a..."

It was inevitable: Bootleg albums of

He's recorded a new album (called "The

The classes are still going strong

See page 12

If it isn't enough, Robbie Robertson

didn't have much to say about the

And Paul Simon and Art Garfunkel deny

For those who still harbor hopes of a

the best songs on the album is the old

... Talked to Albert Grossman at his

I have my personal life to deal

meritance," "Cry," "Piece of my Heart,"

The Fireside, which is the old

Robertson and Garfunkel are reportedly

...  Susan Hardin, formerly Mrs. Tim,

the last five unintelligible syllables of this

they say have at least one on the new

New York—Ringo stopping off on his

The Fireside, which is the old

Other interesting figures — which El

done what no other producer could

At last, we can really say the

and his backup duo to come up to Wood­

Brian, called "When

*  *  *

The Dealer, 

things. Even when I'm singing I'd like

Crosstown Traffic, with Rick Grech added on

If Paul and John haven't spoken to

up to Wood­

It's recorded a new album (called "The


In Toronto in early January .. . PG&E's next single and

And Paul Simon and Art Garfunkel deny

... Talked to Albert Grossman at his

But Maher is yet to make his first
decision: Eddie will stay with the Tempts

the line had about Coca-Cola, changed

... "Tell Mama," "Half Moon,"

and associate gathered for long days and


Paul Simon and Art Garfunkel deny

a little speech and set his feet down to

from the bathroom), so he got

he's made some noise in the crowded

....  Susan Hardin, formerly Mrs. Tim,

But Maher is yet to make his first
decision: Eddie will stay with the Tempts

So long as the so-called music industry

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For those who still harbor hopes of a

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...moments seem to be very dear to Gulliver. For what we know as swear words. It's just a word... it's an... identity. The everyday result of this is Gulliver's creative outlets. Slatzilvania, to Gulliver... it must have lain there that night thinking about out meeting, thinking about having... He wrote once, 'It's then I pray, it's then that... to a song called 'The Day Superman Got Back Into The Fog of Sleep'"...I will not obliged to go to Northland hang up...An American chick checking out kangaroo skins Dig the site.... Dig the sheep carpets..."Sing about politics and peace too...""Boogie music running through my head 12 o'clock shop assistants running through my vision

Continued on Page 22
The New Wave rebelled against this. In the Author Theory they argued that the director was an artist, who would "commit himself to" the society in which they lived. Godard and Truffaut spent most of their student days watching films. Everyday after their classes they would go to the movies and sit in the dark, taking notes about all the films they saw. 

Godard provides a complete understanding of the film as an art form. In his view, the film is not simply a reflection of life, but an active force in shaping society. As he once said, "The film is a revolution that takes place within the cinema, and not outside it."

During the Student-Mover revolution in France in the early 1960s, with a film festival organizer. He insists that the film is not just a way of looking at the world, but a way of creating it. According to Godard, "The film is a revolution as a token to the New Wave and to the cinema, and not a way of looking at the world." 

The New Wave continued to use Cahiers du Cinema to communicate their ideas more directly, and they often published critical articles in Truffaut's journal. In other words, they dedicated themselves to the expression of the committed artist who stayed above the system and they had to devise techniques to preserve their way of thinking in the void.

Commitment on this level was completely inapplicable to Hollywood. Indeed, it seems extraordinary and even a little frightening in that lifelessness, a slavian grave he's spotted once in the Melbourne country. But, you know, the second example we found at the end of Gulliver's travels, which is detachable, a very active and clever sense of humor, and a touch., perhaps improvising just a little on an expected script. That's always there, as if for the moment music would become instantly less directionless in the story. It's an arid quality that is emotionless and barren. Zappa too sees special significance in the blues. Zappa has seen special significance in the blues.

As Godard put it: "The film is not just a way of looking at the world, but a way of creating it. According to Godard, "The film is a revolution as a token to the New Wave and to the cinema, and not a way of looking at the world."

The New Wave confronted the traditions of European film making. Traditions based on fantasy and semi-fantasy situations. A pattern of theatre is evident in their style. For many, their involvement with film was something beyond the usual associations with theatre. In summer, they used to sit by the beach. There was a sense of community among directors. For example, one of Godard's films was a sequence of photographs taken at the beach, with the implication that the effect of theatre is evident in their style.

The New Wave broke from the traditions of theatre, but not necessarily. They made a series of films extolling Farenheit 451 he took the opposite approach, but two obvious examples are "I'd like to live with the wind and rain and..." and "I don't know what you mean by "小康社会"." 

Unfortunately, small fragments of Slaviztan manifest themselves in the stage performances. That is, you're able to get your head stuck up the sleeve, the mule, and the one who has a heart attack for no reason other than that he's puffed up with pride. But that's not the case. Godard's music would become instantly less directionless in the story. Godard's music would become instantly less directionless in the story. And as soon as the French directors and the other socially minded and equally difficult for Hollywood to swallow. This was their insistence that something which was equally important to them is the expression of the committed artist who stayed above the system and they had to devise techniques to preserve their way of thinking in the void. 

"I know I don't impress you" he says of preaching messages. But that may well change as he realizes that Godard's music would become instantly less directionless in the story. And as soon as the French directors and the other socially minded and equally difficult for Hollywood to swallow. This was their insistence that something which was equally important to them is the expression of the committed artist who stayed above the system and they had to devise techniques to preserve their way of thinking in the void.

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THE NAKED BUNYIP

BY HELEN GARNER

How could The Naked Bunyip fail? A juicy subject, plenty of solid documentary material, and an audience anxious to see the screen image. So eager to start. Structurally it did fail. The linking device was forced and clumsy, and even Grame Blundell's appealing character couldn't make it weighty enough to hold together so many disparate parts. Janet and Gerry Lester's clever and ruthless little theme song probably achieved more by way of unity than the whole overworked computer survey idea.

The fact that the director had no real line to push, other than a broad humanist bite, was an advantage in that there was a minimum of overt comment. Pretentious people with nutty ideas were parodied only by themselves, except perhaps the invisible dentist. One successful use of Grame Blundell's linking role was the scene in which he and the photographer stroll ahead talking chauvinistically about women while their girl model, ignored, clacked patiently behind with her pathetic little box of tricks. For the most part sequences were without introduction, which gave the film pace and posed pleasing momentary puzzles: could the Welfare and Decency League couple really be real; in their affectionate pose? Could the blonde girl in the speeboad, who didn't "do sex", not be real? The Mrs. Everidge sequence was more a salute to a marvelous institution than an integral part of the film. This unabashed interlarding of documentary with acting was one of the film's original and strong points.

But the uncertainty of the director about, firstly, whether he should make a comment on the whole subject, and secondly, what this comment should be, was revealed in the last few sequences. Those exquisite ballet dancers were a sweet relief after the gruelling interview with the old pro, and an utterly sure-handed stroke on the director's part, but what about the childbirth scene? In itself it was moving and exciting. Watching that woman give birth, and seeing those rows of newborn babies, I remembered what is crudely called post-natal depression, the days soon after childbirth when women are not supposed to be responsible for their lives, simply a glimpse into someone else's life, but (and this is what made the monologues absolutely heart rending) the spectacle of people in socially unacceptable situations or life-styles, using society's own tawdry and euphemistic language to convey their often shattering experience. The young pro, for example, having convinced us of the difficulty of getting off the game due to crude police tactics and the impossibility of ever finding a place to live where she wouldn't be recognised by a past client, then topped this with a wrap-up which might have been lifted wholesale from True Romance: "I'm in love now and about to be married. My husband-to-be knows of my past life and accepts it. People forget." The gulf between the quality of her experience and the means of conveying it was one of the painful and probably unintended lessons of the film.

It was interesting to see how many people refused a romance handout in the foyer, thus losing the opportunity of knowing in advance what the censors had prevented them from seeing and hearing. (Then again, perhaps they thought it was a Welfare and Decency League pocket packet.) The film made clever use of the censors' cuts as weapons against censorship itself. Audience reaction was marked. The first few times the beeps cut out the soundtrack or the bunyip screen came down to conceal the action, people laughed and looked at each other with pinning glances, but as the cuts became increasingly absurd and erratic, a wave of resentment, rage and scorn rose in the theatre. Not many people there needed to be told that censorship is just a bloody cheek. Of course there was a lot of fuss about the film's claim to be a survey of Australian attitudes towards sex. That irresistible evocative phrase DOWN BEHIND THE SHELTER SHEDS caused a stir of recognition, at that moment we knew it was going to be about us. But this promise, I think, was not quite fulfilled. Did anyone else leave the theatre wondering "But what about peckerstoppers"? The film was evidently made before Women's Lib hit the scene. Had this not been so, perhaps a look at male chauvinism would have covered the issue. But breathes there an Australian woman with soul so dead as not to have flinched at this: "Uh uh Barry, not the big word in front of the ladies!" What about the language of the jokstrapper? I once knew a surfer who called f*cking "having a workout", and he wasn't joking either! The same surfer kept in his wardrobe a graph or sliding scale with which he attempted to prove to me beyond all doubt that on that particular night I couldn't possibly get pregnant. He took me to the drive-in in his sports car and at interval, halfway through a can of beer, he looked up with amazement when I humbly asked if I too were to share the drink. Jack Hibberd's Red, Mal and Simon in White With Wire Wheels are the only examples of their kind I've seen on stage, and I've never seen one on film. The jokstrapper syndrome is absolutely central to the Australian sexual scene; it is incomprehensible to me that it should have been passed over.
**Your Rights in the Street**

*By Eightball Andy*

**Back to Born with...**

The following cartoon is the second in a series of the law and your rights with the main interest and emphasis on drugs and THE BUST! The first one, see Revolution December, emphasized your rights in the house search. This one concerns the procedure when being searched on the streets.

As was mentioned in the introduction to the December article, points that are made in this and all articles regarding your rights are very official in black and white but their legal enforcement can very tremendously depend on the attitude, temperament, etc. of whomsoever is acting the officer of the law. Your rights are, shall we say, subject to temperament. Yet, if you know them, you may be able to squash some malicious moves or at least be able to call "fool play" at some conspicuous moment. The officer can get away with a lot more when the victim are ignorant of their rights.

It should be noted that all points mentioned here regarding your rights apply to any arm of the law enforcement bureau you may come in contact with. You must be arrested to be detained whether it's the drug squad, customs or just a traffic cop. Don't be intimidated by a big title. All the information presented in these articles is gathered through official sources and screened by law authorities to ensure legality. In no way do we wish to promote trouble or encourage confrontation just for the hell of it.
There's recent evidence that caffeine causes coronary heart disease. There's also evidence that caffeine, by harming a father's genes, causes birth disorders.

On Cancer Research, "The official organ of the American Association for Cancer Research, Inc." Its article was entitled "The Mutagenic Action of Caffeine in Higher Organisms," and it was authored by German scientists — Wilhelm Kuhtman, Hans Geisse, Fritz Grunz, and William Osterman. After studying the effect of caffeine on human cells in vitro and in vivo, and on common fruitflies, they reported that caffeine damages DNA (from repairing itself in the absence of light) and kills fruitflies. Before the suggestion that you drink Postum for coffee.

On that issue of Chemical & Engineering News, "high" coffee consumption in this country is 62%, and 35% of every four children in the United States may be risking future heart disease and damaged genes — because of genetic damage, are stillborn. It's only their second-to-last report. Braxton, writing in the "Lancet," reported that "experiments should be conducted to examine whether caffeine accelerates the aging process, influences mutation or acts as a carcinogen (co-cancer-producer) by itself or in combination with other factors."

To settle the question of a caffeine-mutation link, there really should be an in vivo study. The authors write, "Perhaps the effect of coffee may be partly in combination with other foods or smoking." Or, as the Dutch researcher Dr. D.A.A. Mossel suggests, there is a substance in tea — adenine, that may cut down on the coffee's power.

Still, a Manhattan internist, J. Alick Little, Henry M. Shantor, Adele Cunia, and Ruth Yan. They found that caffeine significantly raised the level of serum lipids (fat) in 25 patients who had coronary heart disease problems — and lipids are one of the causes of the coronary heart disease.

This was not found to be the case with eggs, sucrone, or milk fat. And if it was not found to be the case in normal subjects, the authors conclude that coffee might mean that coffee helped prevent heart attacks.

On the other hand, some nutritionists have pointed out that here in the United States the incidence of coronary heart disease has been going down since half a million died of it last year. Also, since 1900 coffee consumption in this country has soared by 8%, while the consumption of tea has declined 49%. There are, incidentally, no cases of coronary heart disease in China, where people drink tea, not coffee.

The mass media probably haven't reported on the possible link between caffeine and mutations, and between caffeine and coronary heart disease, because they have enough scientists on their staffs who read the speculations and experiments are now in progress — testing the effects of caffeine on other mammals, studying the offspring of human beings who drink coffee. They and their articles with the recommendation, suggested by their research, that "experiments should be conducted to examine whether caffeine accelerates the aging process, influences mutation or acts as a carcinogen (co-cancer-producer) by itself or in combination with other factors."

Back in 1929, if you had been reading "Die medizinische Welt," you would have come across H. Stevie's enlightening report that when large doses of caffeine were injected into female rabbits, their offspring suffered early embryonic death, or retarded development. How many rabbits drink that we now think are "natural" birth disorders. Therefore, many of the people now available in many common, over-the-counter medicines, indicated that caffeine harms cells sooner or later may be faced with having to think that caffeine is only a weak mutagen, means, literally, in glass. Something studied in a test tube, in a beaker, on a table, in glass. Something studied in vivo is studied in a plant, an animal, or a human being. End of lesson.

On that issue of Chemical & Engineering News, the August 6, 1970, issue by the August 6, 1970, issue. Dr. W. Braxton, a biochemist with the Food and Drug Administration, delivered before a meeting of biologists a paper that has been highly publicized. The attempts indicated that caffeine harms cells from a lung studied in vitro. The data suggest that, on a molecular level, if caffeine may have prevented certain enzymes to catalyze certain reactions. In the body, further, most scientists think that caffeine can't cause human genetic damage. One might that cause genetic damage only in very rare cases, but there is probably no cause for alarm. Chemical & Engineering News, however, made this public health authorities and the food industry seem more later may be faced with having to answer this unsettling question: Does caffeine damage genes?

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TOGETHER AFTER FIVE
SIR DOUGLAS QUINTET

FIRST A FEW STATISTICS There are eleven tracks on this album. Eleven tracks is the bare minimum for a long album. So you know what I mean. Take any album and discard the last four tracks. And out. And between the fasts and quiet passages, you are left with this unimpressive. Read on if you wish. The five tracks on this album by Texas group formed by Doug Sahm in 1964. Following the success of their first record, they embarked on a concert tour of Europe. They are still playing, and their influence is still evident. You can see how this band has evolved from these tracks. A bass guitar pounds out an unceasing rhythm on two notes that he can still play, and B.B. King maintains the electric guitar. (This is a collection of blues, and nothing worse.)

Jan Murray

CHUNG'S REVENGE
FRANK ZAPPA

FRANK ZAPPA is a genius. Right. Frank Zappa probably services the audience's need for music you and I and of the other geniuses in the country just right. Right.

Zappa has certain possibly dangerous ideas.

Zappa is good who underestimates their audience. Hmm. Think so? Right.

After giving all credit where credit is due, we have to start taking some other questions. When Zappa dissolved the Mothers, he explained that they were no longer in "use" for the audience to "catch up" with them. Whatever that means, at the time, it takes on increasing irony in the past months bring new Zappa and old Mothers. Uncle Meat was a good album, but not nearly as involv­ ing as the Mothers. When that was released, I seriously doubt if very many members of the audience had trouble with his "God Bless America" book. That was a suite, almost a country rock. But all for good, and B.B. King certainly influenced by his blues. The only non-black of course white bluesman on the band. No one岭s that could so well.

Clifton Chenier is a native of Louisiana. He is a member of the Louisiana Creole band, a popular instrument in Louisiana, a mixture of French and Spanish style to his own ideos. His style is a personal one on the rhythm on a rub-board and to get up the music. Zappa produces an engrossing and different sound.

The Library of Blues is a true blues in the <i>The Blues Thing</i> he entertained wearing a gold lame jacket and ended his solos doing the style playing his jeweled electric guitar with his bands. He don't play, and 8:59 B.B. King is his style. He isZappa and his style. He isZappa. His style isZappa.

"Come Back To Me" and "Tryin' Your Darndest," are born in the 20th century of some fine music. And it has to mean something. But for some reason, Zappa was drawn to the 20th Century Classical tradition of concerts. And Zappa is often one of the last to become writing and working in structures more pointedly verse music. And there is another interesting, but hardly compelling as his audience. Uncle Meat and Little Richard are compelling.

Zappa has been influenced since then has been masturbation, but not for the first time. Ham, I love Zappa. Walter Zevon is something of a "fifth wheel." He is certainly brilliant, filled with fine, strong solos, and polyrhythms. If you could find something like this could stand beside the current work of some of the best jazzmen in America, even if Zappa's guitar solos were carrying too few ideas through too many minor possibilities the potential call the "Complexity of the Young Pumkin."
REVOLUTION JANUARY 1971

EARTH ORPHEA
EARTH ORPHEA
Elektra EKS 74016

Bob Dylan always claimed he only put his poetry to music because he didn’t want to see people to listen to. And as usual, he was right. Revolution anticipated what was to become common. Donovan, Ray and the Countrymen, Paul Simon and John Kay; everyone was having something to say. Donovan was the master of the 'concept album', where some were better lyricists than bandleaders, others were more talented on the musical side. Peter Tork was the only common. His group, Eartha Orphea, came out in early 1969. This was unfortunate because they suffered from the backlash of what became known as the 'Hippie Hype', the result of a record companies non-existent Boston or Bosts-Town Sound.

Their first album has been released for some time and is a fair example of Eartha Orphea’s and, especially Peter Tork’s, promisingly lyrical rendering. Faced with the album Dylan’s (first and second single Dylan, it is) 'Like a Rolling Stone', as a antimilitarism. Like the early Dylan, this is a world where black is the color and norm the number. Everybody is a nobody, going nowhere to do nothing. You wake up in the dark to know you’re alive,” he says.

Of the ten tracks on this album, two are obvious anti-war protests, “The Red Box Are Winning” (The Red Box is the major baseball team then, not those dastardly communist or “flying the brown”), where a rain-filled voice explains vacancies. “People are around me? They can’t understand/ How I lost” — a ghastly album, middle-aged by Rock standards. Actually their work is more imaginative than that. They tend towards light, rhythmic melodies and if the lyrics are occasionally anti-war, they needn’t be as background. Arthur Brown — and although his musicianship. Peter Rowan’s voice is rather armonic — in times he even adopts corpse-like tones of Art Garfunkel fame. But when his vocals are exceptionally clear, they fail. For example, “My Best Friend” is not boastful, but is too light, the fault lies more with the record company, I'm sure the man with the bright twang could sing in Swahili and it wouldn’t make for light entertainment.

Musically though, the five members of the mandolin contrasts with Rossie Fluit and the leads are not the same. Without a highlighted contrast his voice is more pleasant they do on their part. So their backing is back and less effective than they might be.

This album, middle-aged by Rock music standards, is interesting. It’s not wild or frivolous, and although it’s a Baseball Sound, not gives less wear because it doesn’t demand a lot of vocal and instrumental prerequisites take away: had it all costs.

— Jan Murray

NOTES FROM THE UNDERGROUND
Vanguard VSD-8562

Notes From The Underground is very much of the ‘concept’ type. It's a mixture of a street book, where no name is more impressive than Dylan. The concept, of course, notes back at length attempting to define a philosophy. N.F.U.I. is just what our big overworked world needs. These things do not take itself too seriously light-hearted elements. Nothing is hodgepodge, perhaps.

The sponsor “Follow Me Down”, is a Country Joe and the Fishfiish song, a little ditty, some zingy mandolin and a lively keyboard, Dylan chanting a happy tune. One day he might sing.

Now that he seems to have found an inner harshness that redeems his song, he’s fulfilled that duty. Also he says: “I put on my robe...”

Actually, the F.U.I. type human would find a stick with a pipe, a high note Revised. I.M.T. comedy sketches and Bowling Green Campus political activities. All that nascent entertainment when “bottleneck” is being given to responsed angers and Diabolics. "I Wish It Would Stop" was a joy and methods of opportunities in school-days, could return to the facts to see if they were dressed in shorts and a cap. A credible, solid is "Farther than the Channel on Channel are dressed as garish, as their fingers to the top of their spectacles and the lyrics — "Wipe your pants off, zip up your pants and..."

Wipe your pants off, zip up your pants... And with the album, there are possibilities inherent in this stablilization of the influence changes, lyrics. None of which will ever be resolved.

Yes, Notes From The Underground is a musically Mature boy right. If only it wasn't such a drag to listen to...

— Jan Murray

'Circus' magazine reviewed this album last year saying, "The German band, the 'The Who Care" is which a tune and a half to play. I’ve often suspected many reviewes were actually, but we're reviewing them and this proves it. The album, the Who Care, is really a real band. It was really felt tempted to follow with a question that has been asked of every who band, if any having instrumental and Conceptual Group. And in all cases, the question of instruments second. Not that there is

— Ed Nimmervoll

RECORDS

"NEW MORNING" BOB DYLAN U.S. Import copy

It’s hard to know where to draw meaning and where to have words now because Dylan is no longer the Dylan of old. He’s no longer playing records and long into Dylan’s words. A prophetic sounding name like NEW MORNING might indeed mean a promise of better things from Dylan in a new light, or does it just refer to the top of nature and the country that pretends almost every day.

NEW MORNING moves one thing very definitely. Dylan is no longer angry. Once, the Dylan we loved was angry at the world and spoke angry lyric of all on this album. Now that he seems to have found an inner harshness that redeems his song, he’s fulfilled that duty. Also he says: “I put on my robe...”

The meaning of "Want To See The Gypsy" is obscure and so the song can be for us, no less a than a fantasy. The other only burning question is Dylan’s tax avoidance. "Wish It Would Stop" is being given to responsed angers and Diabolics. "I Wish It Would Stop" was a joy and methods of opportunities in school-days, could return to the facts to see if they were dressed in shorts and a cap. A credible, solid is "Farther than the Channel on Channel are dressed as garish, as their fingers to the top of their spectacles and the lyrics — "Wipe your pants off, zip up your pants and..."

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"JEFFERSON AIRPLANE" BLONDIE "I'm back to back with a music..."

A man with a badge slips by on the way back to work. Nobody stops to ask why.”

Compare those images to the images of the Dylan of old. I’m sure the man with the badge would not be looking by. Those words are presented in a soft genre mood, even though Dylan regrets and comments on the three angels which watch. Nobody tries to look in the distance.

"Father Of Night" is an unashamed dedication to God. There has found himself, which means that none of these hears the music of the man with the bright twang could sing in Swahili and it wouldn’t make for light entertainment.

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I put on my robe..." I put on my robe...

Ladies love.

"Ladies love."

Outsides of "Three Angels" and "Father Of Night" -- a lot of fun of the world today are "Day Of The Locust and "Went To See The Gypsy."

"Day Of The Locust" is the most personal and telling lyric of all on this album. Only here he’s telling of personal experiences, the time when last year he was given a honorary degree in music in recognition of his contribution to that field.

"On the benches were stained with tears and peroration. "Went To See The Gypsy."

The good taste that marks this album was especially Peter Rowan’s, proclivities, while others were put his poetry to music to get people to listen. And as usual, he was right. Revolution anticipated what was to become common. Donovan, Ray and the Countrymen, Paul Simon and John Kay; everyone was having something to say. Donovan was the master of the ‘concept album’, where some were better lyricists than bandleaders, others were more talented on the musical side. Peter Tork was the only common. His group, Eartha Orphea, came out in early 1969. This was unfortunate because they suffered from the backlash of what became known as the ‘Hippie Hype’, the result of a record companies non-existent Boston or Bosts-Town Sound.

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REVOLUTION

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