



Jimi Hendrix



Canned Heat

"The incredible pulling power of contemporary rock performers"



Johnny Winter

Ravenswood's coffee house at new location

RAVENSWOOD — The Ravenswood Coffeehouse, in its new location in the VFW building, is open every Saturday and Sunday evening from 8-11 p.m. for teen-age entertainment. In previous weeks, the "Light's Out" from Ripley, and "Joe Leader and Company" have provided the music at the candlelit coffeehouse.

Entertainment plans for future coffeehouse sessions will include hands for Saturday nights and a more informal format with folk singers or records for Sunday nights.

The Junior coffeehouse, for kids in the seventh and eighth grades, is open from 8-10 p.m. Wednesdays.

Both the junior and senior coffee houses are organized with officers and a board of directors. Officers for the senior coffeehouse are Charlie Ryner, president; George DeLong, first vice president; Gary Fishback, second vice president; Judy Harris, secretary; and Jim Duranti. Junior coffeehouse officers are Robbie Fisher, president; Jennifer Anderson, first vice president; Scott Glendennin, second vice president; Sue Herold, secretary, and Vickie Harless, treasurer.

Coffeehouse Inc., is a nonprofit organization, with a group of adult advisers, and a board of directors made up of teen-agers, aside from the officers of each group. The teen-agers handle all their own expenses for utilities, entertainment, etc., from dues, and small profit, from coffee, cakes and potato chips, sold at the coffeehouse. Adults are always present, but are often young couples who either enter into the fun, or merely sit back and watch. (Lois K. McCann)

comfort stations, first aid stations, water supply stations and rice kitchens for kids with no money. Gate crashing was to be forestalled by busing kids from the parking lots to the fairgrounds.

All the elaborate preparations were rendered academic, of course, when Yagur's farm sustained the largest invasion since Normandy. While sheer physical glut made it impossible for most of the kids to see or hear the musicians, not one serious cop-kid hassle was reported. Under duress, a cooperative spirit united the generations.

"It all happened," summed up Kornfield, "because we wanted to see all our favorite performers on the same stage just once."

Woodstock fiasco climaxes bumummer summer

By Ray Brack

The incredible influx of 300,000 rock freaks to Max Yasgur's upstate New York dairy farm for the Woodstock Art and Music Fair last week was a predictable climax to a summer-long series of bumummer pop music festivals.

In vain attempts to remix the ingredients that produced unforgettable vibrations at the historic Monterey (Calif.) pop music festival in 1967 (Janis, Jimi, Otis and grass on the grass were the magical mystery elements), pop promoters have been booking ever heavier casts of rock talent into gigantic open-air circuses ever since.

The impresarios hit their festival stride this summer, scheduling a dozen or more major rock extravaganzas at or near most of the nation's large population centers.

First indications that the 1969 festival season was to be a "down" scene came from the Newport Festival at Devonshire Downs in the northern end of California's San Fernando Valley. (The festival took its name from its proximity to Newport Beach, and should not be confused with the older festivals at Newport, R.I.)

THE PROMOTERS of this June 20-22 festival promised to deliver a mind-expanding rock bill that included Jimi Hendrix Experience, Joe Cocker, Janis Jo-

plin, Albert King, Edwin Hawkins Singers, Creedence Clearwater Revival, Stephenwolf, Buffy St. St. Marie, Albert Collins, Johnny Winter, Booker T. and the MG's, Rascals, Byrds and Three Dog Night.

Incredibly, all those big names showed, and so did 150,000 kids. That is to say, 150,000 got into the old fairgrounds where the action was. Thousands of others were turned away. (For two months Newport was to hold the record as the largest pop festival ever held.)

Unfortunately, the promoters drastically underestimated the pulling power of a conglomerate of contemporary rock performers. Only a fraction of the crowd that made it into the festival grounds ever heard the music, because the sound system was woefully inadequate. The audio problem was aggravated by the thudding overhead of an omnipresent police helicopter. Even fewer people could see the performers, sight lines being limited by a low, six-foot stage. And 100-foot queues marked the inadequate number of stinking, overflowing portable toilets at all times.

WHILE THE VIBES turned sour inside, the scene outside the festival grounds soon waxed violent. Since tickets cost \$7, hundreds of youngsters came to the festival admittedly to crash the gate. During a disorganized assault on the festival's \$11,000 worth of hurricane fencing, severe hassling with police commenced. Some of the kids blew their cool and launched rocks and bottles. The cops counter-attacked with batons. When the three-day casualty tally was taken, it showed 300 injured (15 policemen) and 75 arrested. An estimated \$50,000 in damage had been done to homes and businesses in neighboring Northridge. Producer Mark Robinson claims the whole atrocity lost him \$150,000.

A week later the festival spotlight focused on Denver, where promoter Barry Fey had booked another heavy pride of talent into his Denver Pop Festival at Mile High Stadium. Big names were again Jimi Hendrix, Creedence Clearwater, Johnny Winter and Joe Cocker, with the Mothers of Invention added. A lot of lesser-known groups were also on hand.

Again, it was a small group of gate-crashers who provoked a peace-officer riot. At the final concert, while a group called Zephyr played doggedly on, the cops began lobbing tear gas canisters at a flying wedge of would-be crashers. The wind wafted the gas clouds inside the stadium and thousands of paying customers prostrated themselves on the playing field to avoid the fumes. Zephyr played on. Totals: 38 arrests, nine injuries, including three policemen.

Notable in the Denver episode was police deployment of a portable tear gas generating machine called "Pepper-Fog." This weapon sprays a mixture of tear gas and Mace. It was turned on a crowd of 500 kids from which a watermelon rind was launched at police.



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Reported the Denver Post. "The vast majority of those who suffered from tear gas were guilty of no more than being in the wrong place at the wrong time."

WITH TWO BUMMERS a matter of record, everybody expected fireworks at the Atlanta International Pop Festival at the Atlanta Raceway on July 4 and 5. All the elements of disruption were present. There was another hyper-magnetic bill, including Blood Sweat & Tears, Booker T. and the MG's Canned Heat, Chicago, Chuck Berry, Creedence Clearwater Revival, Janis Joplin, Joe Cocker, Johnny Winter, Led Zeppelin and a dozen other excellent acts. There were the high ticket prices (\$8.50 per person at the gate). And there were the cops. This time cracker cops.

Atlanta shocked the world of rock. Nothing happened. The city reinforced its claim as the most progressive big town in America. The cops were cool and hip. The kids played their money and generated the mightiest mass groove since Gandhi. The talent took care of business. And the promoters took care of toilet facilities. It was the summer's only "up" scene and showed that a rock-style circus maximus can be pulled off if handled right.

Caught up in the love scene, the Atlanta fuzz even took a tolerant view of grass. In one documented instance, two back-up musicians for Johnny Winter returned to their hotel room just as two narcs were uncovering a stash of weed. The cops told the musicians to stick around and they'd be back in the morning. They returned at dawn with nothing more than a gentle lecture.

THAT SAME WEEKEND, the 16th annual Newport Jazz Festival started to wail. Famed impresario George Wein had decided to mix rock with the jazz. And with the rock came the kids. Attendance hit 80,000, a record for the festival. Thousands of the youngsters perched on a hill outside the festival grounds and when the rock got going in

earnest (most observers say it was during the Jethro Tull set) they swooped down, toppled the fence, integrated themselves with the blazer-straight jazz buffs and threw the festival up for grabs. The same thing happened the following night while Sly and the Family Stone were on stage. The upshot was 60 arrests and this vow from Wein: "There will never again be any rock at any of my festivals because of these petulant and destructive youths."

Now the stage was forbodingly set for what promised to be the biggest bumummer of the summer, the Woodstock Music and Art Fair scheduled for Aug. 15-17. The promoters, all under-30 cats from New York City, were thinking big. They were signing the heaviest cast in the history of rock, a bill they expected to draw crowds up to 100,000 in a single day.

Like Robinson, they were seriously underestimating the pop-cultural imperative of acts like Joan Baez, Arlo Guthrie, Tim Hardin, Richie Havens, Laura Nyro, Ravi Shankar, Canned Heat, Creedence Clearwater, Janis Joplin, Jefferson Airplane, The Band, Blood, Sweat & Tears, Iron Butterfly, the ubiquitous Joe Cocker and Johnny Winter, Crosby, Stills and Nash and the Who. (Worried about this bill's pulling power, they added Jimi Hendrix at the last minute!)

THE FESTIVAL hassles began long before kids all over the country began poring over roadmaps looking for the site. Originally scheduled to be held at Woodstock, N. Y., the fair was moved 15 miles away to Wallkill when Woodstock natives became restless at the prospect of hosting 100,000 freaks. No sooner had the promoters gotten their Wallkill permit and site lined up than a local group called the Wallkill Concerned Citizens Committee sought an injunction to block the festival, charging that the event



Hot Dog Fans: Three Dog Night fans have been vocal in their disagreement with T-T-T's unfavorable review of the group's recent Charleston concert. We'll print as many of their letters as space allows next week.

THE GROUP VINE: Incidentally, Three Dog Night's first album has hit \$1 million in sales and they start work on their third album in Los Angeles Monday. New groups to watch: Area Code 615, Skunks, Turning Point, Ichabod and the Group Hog Express, Incredible Fog, Fat City, Frummock and Six and Slonz. Locally-known singer Clay Hart has his first album, "Spring," out on Metromedia. Jefferson Airplane has won a bitter struggle with RCA, and so-called "objectionable words" in two songs on their upcoming album will stay in.

TV TICKER: The Beatles and Rolling Stones are among the groups already booked to appear on The Music Scene, a show to debut on ABC-TV Sept. 22. It will run 45 minutes on Monday nights. Other groups booked to date include Janis Joplin, Blood, Sweat & Tears, Roger Miller, Johnny Cash, Buffy Sainte-Marie, Merle Haggard, Charley Pride, Pat Paulsen. Watch for the Bee Gees on the Johnny Carson show, Red Skelton Show. The Music Scene and the Glen Campbell Show will guest on Julie Andrews' NBC-TV special Nov. 9. NBC has several other pop music specials planned, including a sequel to Motown's "TCB" of last year. Watch for Cher on the Glen Campbell show early in the new season. Brooklyn Bridge will appear on the Merv Griffin Show Sept. 11, the Ed Sullivan Show Sept. 28 and Hollywood Palace Oct. 19. B. B. King will be on the Dick Cavett Show Aug. 29. Tommy Sands is getting together his own TV special for fall airing. The new Andy Williams Show, commencing Sept. 20, will regularly feature youth-oriented acts. Creedence Clearwater Revival, Blood, Sweat & Tears, Aretha Franklin, Ray Charles, Donovan, Johnny Cash, Ray Stevens, Bobby Goldsboro, Buck Owens and Roger Miller are already set. Oh yes, Frank has another special set for fall, too.

SCENE STEALERS: Tonight, Red Coat Soul Review from Princeton at the Checkmate. Tomorrow night, King Sound Interpreters at Checkmate and half-price beverages at the Fraternity House. Monday, open house at the Checkmate with the Barons. Aug. 27, Sounds of Defiance, Dukes and Immen at Police Community Youth Center benefit at Civic Center. Aug. 29, Esquires at S. Charleston Recreation Center. Labor Day Weekend, Super Band from Louisville returns to Checkmate. Sept. 19 and 20, Mind Garage at the Fraternity House.

THREE DOG NIGHT fans read T-T-T. Do you?

would overburden the town's ability to deal with sanitation, traffic and security.

The good burghers of Woodstock and Wallkill can scarcely be blamed this week for saying "I told you so" to the citizens of Bethel, N. Y., who welcomed the fair with some enthusiasm at the last minute. Bethel, 98 miles from New York City, has about 2,500 population. The town board approved a license for the festival and a site was found in a large alfalfa field on Max Yasgur's dairy farm. The only local protest took the form of downtown sign urging: "Stop Max's Hippie Music Festival. No 150,000 hippies here. Buy no milk." Even opposition crowd estimates proved conservative.

The promoters announced that 300 off-duty New York cops would be on hand to handle traffic, and that they'd taken out a \$3 million insurance policy to cover contingencies.

CONCERNED ABOUT violence at other festivals, the Woodstock group called a meeting of the underground press and pop music leaders late in June to discuss the problem. Said Woodstock vice president Artie Kornfeld, "We are here to curtail incidents between kids and police. If we want to stop violence and tension from becoming the norm on the fair grounds, we've got to set new tones for the festival and redefine its meaning. Our concept is three days of peace and music."

The festival planners also promised a "mathematically computed" number of

Record reviews

The king on the road back

ROGER MILLER (*Smash SRS 67123*)

Dang me if it isn't Roger Miller—whose following among the under-30s was once as big or bigger than Glenn Campbell's—back again with a record album.

Most heartening about this new Miller album is the fact that it includes three new Miller songs, the first of his own he's recorded in quite a spell. Roger ran dry as a 10-gallon cistern after writing and recording an unprecedented succession of hit songs and then tackling his own TV show. The rigorous recording pace sapped him and television—in its predictable manner—zapped him.

NOW, HAPPILY, he's regained the wit, spit and spirit that produced "Dang Me," "Chug-A-Lug," King of the Road," Engine, Engine No. 9," "You Can't Roller Skate in A Buffalo Herd" and a dozen other songs that comprise a unique genre in pop music.

The revitalized Miller is demonstrated best in this album with the song "Boeing Boeing 707," a gem of a witty ditty with the characteristic Miller rhythms and rhyme schemes that are rarely imitated successfully. Other examples of the restored Miller muse are "I'm Gonna Teach

My Heart to Bend (Instead of Break)" and "Shame Bird," which rank with "Hard Headed Me" among Miller's best homespun philosophical samplers.

The country trends in pop music considered, the time is ideal for a Roger Miller resurgence at the top of the charts. While this album doesn't contain another "Dang Me" or "King of the Road," I'm betting Miller's ready to scratch another big one on the back of the legendary envelope.

RANDY BOONE COUNTRY (*Gregar GG 70001*)

This fellow Randy Boone, who starred in television's "Cimarron Strip" and "The Virginian," is a self-conscious imitator of the Roger Miller singing and song-writing styles. The results—particularly his writing—are embarrassingly poor.

Two of the songs in this album, "Rippy Dang Dog House" and "Frog Dog Pollywog Song" are crude efforts at duplicating the deftness of Miller's "Do Wacka Do" or "Can't Roller Skate in A Buffalo Herd."

The only imaginable role for mediocrity such as Boone's is to provide the dull background against which artists like Miller appear in bass relief.

(RB)

Dear T-T-T:

Our readers are engaged in lively debate over the desirability of covering youth problems in the T-T-T Page. Here are some more representative letters.

I do agree with Sandy Kelly. T-T-T should not be filled with stories about young people's problems.

Pamela Ramsey
Charleston

I'm all for Sandy Kelly. I think we shouldn't have to read Thirteen-To-Thirty to find out about other people's problems. I want to have the fashions and fads, as Sandy says.

Becky Wilson
Charleston

In reference to Sandy Kelly's letter, I think she's entirely wrong. This page is the best place for news about young black and white problems. If teens don't concern themselves about these problems now, then they aren't old enough to drive a car, buy beer or vote.

Teens are always protesting that they want to be treated like adults, but they're going to have to interest themselves in this world around us and try to help the situation before they receive any additional privileges.

Surely our generation can do better than past generations.

Debbie Beane
Charleston

Want to get in your rap on the sub-

ject? Write T-T-T; Charleston Gazette; 1001 Virginia St. E.; Charleston, W. Va. 25330.

"What's Happenin'?"



Jack Cook Galperin Music Co. Callin' all future Miss Kanawha Valley Majorettes! Want to know What's Happenin' in the baton world? Like, dig: It's the new Conn Star Baton with the Mini-Shaft, that's leadin' the field! With hand-hammered indentations that sparkle like stars

and perfect balance throughout, these batons are topped off with a warranty that won't quit. Man, we got 'em from 18 to 30 inches, so come on in and give 'em a twirl!

DIG: Galperin's big 50th Anniversary Sale is really swingin' now. Baby, with axes and amps being toted out the double doors by lo'sa smilin' cats who just saved lo'sa bread. And the deals aren't in Lower Slobovia models either; these are Gibsons and Fenders and Standaels and Guilds we're unwrappin' on ya. And here's a real switch, Charlie: Buy anything in the store that's over \$170 on our birthday, and we'll give you a gift!

Welcome back to the "Fashions" from the beach and Peabody's Wavehouse; Virginia Beach, that is. Like, Shaw and McHoul: I hope you had a ball and a fine eye.

Just got in something guaranteed to blow your mind—a Pre-Amp by Electro-Harmonix that boosts the power of your present amp to outer limits! Come hear a demo—it lists at only 15 bills!

Sick joke: "Did you know I had my voice insured for \$25,000?"

"Oh Yea? What did you do with the money?"

Like, keep cool, come scope the scene, and dig ya later! (Adv.)

Tune In

This is the year for Tommy James and the Shondells. The quintet have sold more records in the last six months than in the entire three previous years of their career. "Crystal Blue Persuasion" is

their fifteenth consecutive hit to land in the top twenty five on the major record charts. They've sold a total of twelve million discs and none of their singles has ever sold less than 500 thousand

Crystal Blue Persuasion

copies.

The big turning point came with "Crimson and Clover". After that smash the group decided that they would write, produce and arrange all their own material. If you ask Tommy about the group he answers "There's really no Tommy James and the Shondells—we're all one. We don't exist apart from each other. We ARE each other."

We think this indicates a fine and delicate understanding about what a good group is all about.

This week's tune was requested by Bobby Pauley of Camellion, Karen Shifflett of Cedar Grove and Reda and Shirley of Elmira. Request your favorite tune by writing T-T-T; Charleston Gazette; 1001 Virginia St. E.; Charleston, W. Va. 25330.

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Words and Music by TOMMY JAMES, MIKE VALE and ED GRAY				Key of A major			
Tempo	Musical Notation	Lyrics	Musical Notation	Lyrics	Musical Notation	Lyrics	Musical Notation
Moderately Slow	Amaj7 Bm7	What do you see?	Amaj7 Bm7	The sun is tis - in',	Amaj7 Bm7		
Look o - ver you - der,	Amaj7 Bm7	A new day's com - in',	Amaj7 Bm7	Peo - ple are chang - in',	Amaj7 Bm7		
most def - i - nite - ly.	Amaj7 Bm7		Amaj7 Bm7 D		Amaj7		
Ain't it beau - ti - ful?	Amaj7 Bm7	Crys - tal Blue Per - sua - sion.	Amaj7 Bm7 D	Get - ter get red - y.	Amaj7		
Gon - na see the light.	Amaj7 Bm7	Love, love is the an - swer,	Amaj7 Bm7	That's all right.	Amaj7		
So don't you give	Amaj7 Bm7	now.	Amaj7 Bm7	Just look at your	Amaj7		
soul.	Amaj7 Bm7	O - pen your mind.	Amaj7 Bm7 D Amaj7		Amaj7		
It's a new vi - bra - tion,	Amaj7 Bm7	Crys - tal Blue Per - sua - sion	Amaj7 Bm7	Crys - tal Blue	Amaj7		
Per - sua - sion.	Amaj7 Bm7	Nay - be to - mor - row.	Amaj7 Bm7	When he looks down	Amaj7 Bm7		
green field	Amaj7 Bm7	and ev - e - ry town,	Amaj7 Bm7	All of his chil - dren	Amaj7 Bm7		
tion	Amaj7 Bm7	There'll be peace and good,	Amaj7 Bm7	broth - er - hood,	Amaj7 Bm7		
Per - sua - sion, Yeah!	Amaj7 Bm7	Crys - tal Blue Per - sua - sion, uh huh.	Amaj7 Bm7		Amaj7 Bm7		

