
ASPECT

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ASPECT PROGRESS REPORT

Nov. 28—ASPECT is again beginning to expand. New writers are in various stages of work for the magazine. ASPECT has obtained a listing in TRACE, a publication which includes a directory of smaller magazines and their needs for material.

With this issue, ASPECT is going on the newsstand (a news store in Harvard Square, Cambridge) for the first time.

This statement of purpose, taken from the posters put up at several Boston area colleges and universities, is a message both for new readers and prospective subscribers, and current subscribers as well.

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This magazine is for the age-group whose importance and influence is now growing—the Woodstock generation (a catch-phrase, true—but a very symbolic one: you don't need to be a head or a tripper to sympathize with the symbol): it is by and for all those from creative high school students through college grads and beyond. It seeks not only to be an expression of our views, but through the presentation of fresh and varying ideas to mold and challenge our views. POLITICALLY, it is only radical to those who refuse to believe facts (such as the true facts behind our involvement in Vietnam) and only dull to those who have a narrow view of life and of knowledge; it is only conservative to those who are so radical that they are harmful to their brothers and destructive to all our futures.

This does not mean that any political view is censored from ASPECT; it means that the only editorial constant we employ is the idea of brotherhood. Anyone whose written opinions on closer examination threaten it will not be censored—we leave it to our readers to do this for themselves. Letters are always welcome. Thus the only qualifications for material appearing in ASPECT are interest, quality of work, and minimum standards of decent language.

ASPECT covers the whole spectrum of interest, and the diversification of the spectrum depends entirely on the variety of material we receive: as can be seen below, almost any type of written material or art is actively sought. Even without a large readership, ASPECT has been able, in its ten-month existence, to provide considerable diversification in its offerings. But now is the time to expand. The possibilities are limited only by the calibre, interest, and spirit of its readers: this is an invitation to you.

Increased contributions of work for prospective publication will increase sales through the added variety available therein, and increased sales will enable the magazine to lower its price, increase the number of pages, and otherwise improve it (ASPECT is now, has been, and will be into the foreseeable months, a strictly non-profit effort.).

Your support is important.

VOLUME II

NUMBER 10

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MUSIC THEORY/Edward J. Hogan, with John Fraser and Jack Murphy

THE BEATLES: TWO LATTER-DAY LEGENDS

1 PAUL'S "DEATH"

THE RUMORS became strong in the middle of October that Paul McCartney had been dead since 1966, by first accounts when an Aston Martin ran him over. Later those who were close to the scene diagnosed it as a "spiritual" death. Perhaps from the example of George or John, he left his old spirit behind, or his old beliefs, and thus considered himself reborn. To be reborn, it seems logical that he would have to "die" first. At the same time, however, Paul has been denying any news about any kind of death. At any rate, it seems likely that only the spiritual death hypothesis takes into consideration all the certain conditions surrounding the matter. The primary condition among these is that it would be impossible to hide the fact of a physical death from the hundreds of friends and associates who have seen and talked with the Beatles, separately or together, in the last 3 years. Thus, the following tabulation is presented in connection with the spiritual death theory. This is our listing of the clues, as complete as we could make them. They are all in connection with the Beatles' last four LPs (all post-1966 records).

SGT. PEPPER—1-Paul's back is turned on us on the back panel of the record jacket.

MAGICAL MYSTERY TOUR—1-In the picture inside of Paul in the army recruiting office, there is a placard in front of him which reads "I was." 2-Paul is pictured as the Fool on the Hill in the cartoon book on p. 9, but above this picture it is observed that the magic is beginning to work (the changing of Paul's spirit?). 3-On the same page, John says "I am the walrus." But Nicola

says "No, you're not!" (see below). 4-In the second-last picture in the booklet, Paul is wearing a black rose while the other three are wearing red ones. 5-At the very end of the closing recorded-backward track on "Strawberry Fields Forever," one can distinctly hear the words "I buried Paul."

THE BEATLES—1-In the song "Glass Onion," John sings, "The walrus was Paul." It is said that the pronunciation of "walrus" is an approximation of some word in Greek meaning "death." 2-Hundreds of people will vouch for the fact that when "Revolution Number 9" is played backward, one hears the words "Turn me on, dead man."

ABBEY ROAD—1-On the cover, each of the Beatles is supposed to represent different members of a funeral procession: John (in white) symbolizing God, Ringo (black suit and shoes) the undertaker, Paul (in suit and bare feet) in the traditional Italian dress for burial, and George (dressed in dungarees) as the gravedigger. The four are leaving a cemetery (note the long tree-shaded wall). 2-In addition, the manner in which ROAD is split on the backside of the jacket is thought to have a certain obscure significance. 3-One of 4 stereo tracks of "I Want You (she's so heavy)", when rechanneled and played in reverse, is claimed to contain "a voice eerily like Paul McCartney's saying, 'The reports of my death have been greatly exaggerated; actually, I died while still a child. Our album successfully promoted. The joke's on you. The bill too.'" (from a letter to LIFE in response to that publication's article on the same subject) Although this may seem rather far-fetched, it is possible that it is true.

Of course the Beatles are famous for their own special brand of unorthodox humor. However, all these facts seem to support quite suffi-

ently the spiritual death thesis. The same accumulation of facts seems to support some truth (or at least confirm the existence of some sort of deliberate action in this direction by those concerned) as residing in this second story as well. Also, the fact that both of these matters seem to have been hinted at over a sustained period of time has got to add more weight to the rumors.

② THE ISLAND PARADISE

AGAIN THE CLUES reside on and in albums. Basically, the story goes like this. The Beatles, the Rolling Stones, Frank Zappa, and Bob Dylan have, rumor has it, set up an island paradise, a place for the alienated and the disaffected, a wonderful land to which they can retire, copping out on the rest of the world. This dreamland is supposed to be located in the Bermuda-West Indies area of the Atlantic Ocean. You can go there, word has it, if you call the right London phone number at the right time. But if you find out enough about it so that you could be regarded as having inside information and then don't go there (you must remain there the rest of your life), then it is thought that you may meet an abrupt end. Sharon Tate, who had been teaching Paul about witchcraft, and Brian Jones, who had left the Stones after their BEGGAR'S BANQUET album, both died recently, Jones by drowning in his own swimming pool. It is more than plausible to assume that both of these, especially Jones, knew about this island, if indeed it does exist. When Brian dissociated himself from the group, he would have become an outsider with inside information.

Here are some of the album clues:

Dylan's JOHN WESLEY HARDING—If you flip the jacket upside down on the backside, you should see four tiny pictures of the Beatles. Also, Bob mentions Frank (Zappa) in one of

the songs.

The Rolling Stones' BEGGAR'S BANQUET—The only bright, colorful article pictured in the open-out inside liner is a bright green apple, symbolic of Apple Records.

The Beatles seem to be the most important in the scheme, since their LPs contain the most clues.

SGT. PEPPER—1-Bob Dylan is included in the collage of personalities on the front cover of the record, as is a doll with a "Welcome the Rolling Stones" shirt on. 2-One of the phone numbers, which may be the correct one, is contained in its most clear form in the red "BEATLES" on the jacket cover; read backwards, and upside down as well on all but the 4 and perhaps the first number (depending on what number you think it is), BEATLES comes out 2(5?)37-1438. 3-George Harrison, on the backside of the jacket, is pointing at this line from "She's Leaving Home": "Wednesday morning at five o'clock as the day begins." This would be 12 midnight Eastern Standard Time. The Billy Shears cited in the Sgt. Pepper theme song is the one for whom one is supposed to ask for when he calls. There is one verified instance where someone called and got the reply, "He's not taking calls right now." It was not midnight here. Also, lines like "We'd like to take you home with us" (from Sgt. Pepper's theme song) are suggestive. 5-The second number is supposed to be concealed in the drum design on the album front.

MAGICAL MYSTERY TOUR—1-The word "BEATLES" is also done here, on the front cover, in such a way that it looks a lot like the same numbers in the first phone number mentioned above. 2-The Magical Mystery Tour is supposed to be bound for the island paradise.

ABBEY ROAD—1-The license number on the police wagon on the front cov-

er is said to be the third disguised number. 2-The way "BEATLES" is broken up on the back of the LP is supposed to hide a message as well. It reads BE-AT-LES.

There are no facts or theories to confirm or rebut this story, for the only way to do either is to follow up the phone numbers—and if there is any doubt, anyone enquiring had better be prepared to go.

part two:
12 trends for the decade
a reprint from PACE

THIS IS THE CONCLUDING part of a reprint from PACE Magazine, the present and future-oriented monthly that brings the reader into contact with new ideas and fresh viewpoints and stimulates him to think.

SUMMARY OF THE FIRST 6 TRENDS

(1) OPENING UP OF COMMUNIST SOCIETY. Continued decentralization of the Communist Party's power internationally and Communist governments which are more people-oriented. (2) REVITALIZATION OF CAPITALIST SOCIETY. "In terms of society as a whole, the trend will be towards fulfillment of many of the ideals and objectives of the young generation." (3) DECLINE OF THE COLD WAR. The overwhelming danger involved in nuclear confrontation will pull all nations closer together in the direction of friendly cooperation. (4) WILL AMERICA "LOSE" LATIN AMERICA? Latin America will evolve closer to international relations on the basis of mutual economic benefit, and farther from Western Hemisphere bloc alliance. (5) YOUTH WILL MOVE TO THE TOP. The old international leaders have either died or will soon be gone from the political scene and younger ones will replace them. Voting and public office requirements will be low-

ered. (6) THE QUEST FOR NATIONAL FULFILLMENT. "Scores of nations old and new will never learn to live peacefully with their neighbors until they find" their "national fulfillment."

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7 CRESTING OF THE COLOR REVOLUTION

During the '70s the trend towards "black power" in the U.S. will be paralleled by a trend toward "colored power" in the world. *The entire group of 70 new states which since World War II have emerged from the former colonial empires is composed of nonwhite peoples newly released from white domination. *The Sino-Soviet and Sino-American feuds today are in great part a furious revolt by the world's largest colored nation against the centuries-old fact of white overlordship. *"It is still not easy," writes Professor Harold R. Isaacs of MIT, "for Americans to understand that we are now simply getting our own thrown back at us, whether from China or Japan, or from Africa, in whose darkest experience of human enslavement we played such a prominent role." *In the decade ahead the trend will be for the Afro-Asian bloc in the United Nations to combine with a Latin-American bloc newly independent from the U.S. to dominate the General Assembly and, with the admission of Red China, to speak with equal voice in the security council as well.

8 FOR THE MIDDLE EAST— RECONCILIATION

Superficially all signs from the Middle East point to a mounting tornado of hate, fear, violence and ultimate disaster. *But a deeper examination reveals a trend, nurtured

by the very desperation of the situation, towards understanding and reconciliation between Arabs and Israelis, whom the British authority Desmond Stewart describes as "these two kindred races with a common historical wound." *When the Israeli war hero, Defense Minister General Moshe Dayan, was recently asked what was Israel's greatest problem, he instantly replied: "To understand the Arabs, not so as to know my enemy, but so as to know my neighbors. I never stop thinking about it. We can fight them, but in the final analysis we will have to live with them—like equal human beings, each working with the other." Interviewed about the same time, President Nasser of Egypt stressed the racial kinship of Jews and Arabs and their past centuries of peaceful coexistence. With Russians and Americans now cooperating on a Middle East settlement and the penalties for failure so awesome, the trend for the decade ahead is towards General Dayan's goal of reconciliation and common tasks.

9 RISE OF THE NEW EUROPEAN

The decade will see a strong trend toward a confederated Europe, lightly linked with America but fiercely independent. *Britain will join an expanded Common Market increasingly dominated by German industrial power, and political association will develop in the general direction of Churchill's wartime offer to France of common citizenship. *Europe's burgeoning prosperity will encourage the extending of aid to its former colonies: French to French-speaking Africa and Southeast Asia; Britain to India, Pakistan, Burma, Malaysia, Singapore; Germany and Italy to the African nations with which they have special ties. *The new Europeans possess a rich variety of economic forms and philosophies—from Tito's liberal Communism to Britain's parliamentary socialism

to Franco's corporative state to Gaullism's distinctive mix of authority and liberty. *This economic and social diversity has already exercised a potent influence on the new developing nations; the next decade will see it serve also as a guide in mankind's search for a society combining to the maximum collective responsibility with personal freedom.

10 JAPAN AND THE PACIFIC AGE

Since Japan's defeat in the war, this proud and gifted people has existed in a kind of seminationhood, accepting their treaty status as a security ward of the United States, and content to drown the past in a sea of affluence. *The current controversy over Okinawa is a warning that this mood has undergone an explosive change. *Already the world's third industrial power, Japan, in the '70s will be under full sail toward Asian geopolitical leadership, and by the year 2000, Herman Kahn predicts, she will be in a position to dominate the 21st century. *"As events are moving," observes former Ambassador Edwin O. Reischauer, "Japan will soon be the senior and we the junior partner in the Pacific." *The trend for the decade will be toward Japan's emergence as a major world power and for the Pacific, her meeting place with her giant neighbors America, China, and Russia, to become the principal focus of world events, like the Mediterranean and Atlantic in centuries past.

11 CHINA WILL REJOIN THE HUMAN RACE

An entire generation of Chinese (who will number one billion by 1980) have known no system but Communism, have never seen a white man nor felt anything but hatred for America. *For twenty years the U.S. has sought to cripple the Peking regime

by isolation, and whatever might have been said for the policy originally, few today will claim it has been a success. *Since 1966, opinion polls have shown a substantial majority of American leaders (though not necessarily of the public) in favor of a change, and President Nixon has stated that a new relationship must be found. * "Our aim in the next ten years," says China expert A. Doak Barnett, "should be to reverse the trend of the last 20. The President should undertake immediately a series of unilateral initiatives: loosen up our trade embargo; invite their newsmen to come here right now; actively seek a U.N. formula for seating both Chinas." *The trend is clear: during the '70s the U.S. will follow Canada, Italy, France, and Britain in terminating the boycott and moving resolutely to bring Red China into the mainstream of international life.

12 INTERNATIONAL RELATIONS— A NEW BALL GAME

As the world's ecclesiastical and educational establishments are being progressively outdated by events, so the prevailing diplomatic establishment and current diplomatic practice will undergo a revolutionary overhaul in the decade ahead. *The extra-diplomatic arm—from foreign aid, the Peace Corps and the tourist boom to international trade, student exchanges, films, Telstar and the Eurodollar—is already a principal voice of the U.S. *But many now sense that something is missing—that our policies abroad, like our politics at home, no longer fully represent the national will. *Secretary of State George C. Marshall, whose plan for economic recovery saved postwar Europe, used to admonish his aides: "Don't fight the problem, gentlemen; solve it!" *The trend for the decade will be towards fulfillment of the Marshall dictum, with the insis-

tence of the rising generation on a new solution-oriented dimension in world affairs finally coming into its own.

FOR CHRISTMAS/Edward J. Hogan

LOVE

Two milleniums, centuries ago,
An event occurred among us below.
A man was born whose every thought
Was in the direction we all must go.

Trusting in him or in any other,
We all descend from the same great
Father.

Believe this or not, to be a true man
We surely must call our fellow men
brother.

◀ Smile At Me, John ▶

by Noelle Wright

John Lennon hung in the corner and smiled at me, and the smile was so infectious that I smiled in return. And as I smiled at him (and he at me), I glanced out of the corner of my eye and saw the moon. And John Lennon saw it, and we both saw the man and the lady of the moon kiss, and I blushed to be spying. But John Lennon twinkled his eyes at me and I knew that I could look at the kissing moon and laugh. Because the whole world is made of laughter and love, and when these finally triumph (oh smiling John, smiling at me, can laughter and love vanquish tears and hate?) there will be a new era and the people of the world shall inherit the world, to have and to hold, to honor and to cherish. And when we can laugh and love, my lover and your son will no longer go off to war to leave the world in anguish and pain.

.....
Then 4 chapters 2 apples and 3 candy bars later, I looked up from

my stereo garbage disposal system that was featuring lemons and limes in real living color, and glared at John Lennon-lemon-lime. Sourly, oh how sourly, I scowled at him. Well, John(smile at me, oh lemon), you know the answer to everything—love. But oh, John, no John, where John does love come from? The stores were all out of the instant powder kind last time I looked in the cake mix department. Clever John(don't laugh at my problems; seeking love is serious business), is it available in a pill, a liquid, or a lotion to rub on your toes? Smug, smirking John, if you have the answer, tell me. The world needs to know and I will write about it in my next book and it will make a bestseller. John! Don't smile that smile of knowledge of humanity. I'm only human. I have to live and eat, so what if I make a fortune out of the secret of tranquillity and happiness? That's what a good businessman does. After all, I have as much right as anybody...

Please smile, John; love's out there somewhere.

EDITORIAL/Edward J. Hogan

VIETNAM: THE BEST EXIT

To many, the moratorium movement has appeared, in spite of its grassroots support, to be a mass display of public ignorance: don't the protesters realize that an immediate pullout would be a U.S. humiliation and a crippling blow to the South Vietnamese military? But the critics passed over the real purpose of many in the movement in their own ignorance. What is almost certainly a majority of those involved in the observance sought by demanding immediate withdrawal(a demand which obviously was not about to be met) to force a thorough review and alteration of Vietnam pol-

icy: America needs to take a new direction in Vietnam, and there is indeed another course of action open.

It is time that pressure was brought to bear on Thieu and his government. (Although it is illegitimate in terms of the Geneva Agreements it must be dealt with because it is here.) (1) The corruption must be attacked now(although it could take a long time to eradicate it). (2) Political freedom must become a reality. Thieu still imprisons even the democratic opposition which doesn't follow his dictates(especially if it begins to show any strength); thus all South Vietnam is at the moment is a disguised dictatorship which is capable of performing little public service because it is so strangled by the lice of profiteering and apathy. The conciliation and political open-mindedness in Thieu's speeches must be separated from the lurking threat of reprisal which has always been included in such pronouncements to keep anyone from taking his words at face value. If Thieu by now still fears running against even democratic opposition, he is hardly going to allow NLF participation in any election ever of his own volition.

The time has come for Mr. Nixon to exert political push—a dose of what could be labelled political blackmail(respond or lose U.S. military support) is surely preferable to continued death and misery at the hands of a frustrating war which no one can win on the battlefield anyway(one which would never have begun had Ngo Dinh Diem observed the general Vietnamese election stipulations of the 1954 Geneva Agreements).

If the Communists come away as the ballot-box victors in an internationally-supervised general election(one which could well be, in effect, a plebiscite determining the form of government the people

desire), so be it. Hanoi has always maintained, from the early 50s to the present (the NLF's 10 Points) that a post-war Vietnam would have trade and cultural relations with all countries, including America, on the basis of "mutual benefit." In an era when the United States finally feels it can associate with Communist nations, a non-belligerent, nationalist Communist state should be acceptable. If Hanoi can still offer friendly postwar relations after we have been partners in causing all of Vietnam such grief for 15 years (it seems strange for the U.S. to get self-righteous about its presence in Vietnam when it is the only foreign power involved in an indigenous civil war), then we should certainly be able to muster the determination to vigorously promote unencumbered elections, if necessary by overthrowing Thieu's seedy regime. We have certainly done similarly often enough in the past for less commendable reasons, in our hapless Latin American "sphere of influence."

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Footnote: Gen. Duong Van Minh, mastermind of the 1963 coup that unseated Ngo Dinh Diem, is beginning a "third force" campaign as a political alternative to Thieu's National Social Democratic Front. He is so popular and well-known that Thieu cannot very well put the damper on him. Van Minh speaks of creating a neutralist South Vietnam. It is possible that he would offer a popular democratic alternative to the people in a general election. Perhaps he will also give America both a reasonable future alternative and also another source of leverage as regards the Thieu regime.

*BOOKMARK ✓

THE ROCK REVOLUTION by Arnold Shaw
(1969)

- 1967: The appearance of the first hip, literate, and readable rock music journal, ROLLING STONE (still leader by far in the field; 80,000 readers).
1968: The publishing of the first serious, well-informed, and well-written volume on a specific group, THE BEATLES by Hunter Davies.
1969: The Big Boom.

The year 3 in the annals of rock literature has seen a proliferation of books on rock music (Lillian Roxon has even assembled and written a 611-page rock encyclopedia. See NEWSWEEK, Nov. 10, '69). Everyone from intrigued college professors to zealous heads have plunged into the task of telling where the music's at, where it's been, and how it started. Many have tried, but when all factors are considered: background, influences, musical technique, specific artists, today's scene, and the future, probably no one succeeds as well as Arnold Shaw: writer, publisher, composer, and lecturer in the pop music field. His book, THE ROCK REVOLUTION (Crowell-Collier Press, \$4.95) is a complementary synthesis of encyclopedic knowledge and concise, easy prose.

A complete account is rendered of all that is important in rock. The author documents the origins of the music at some length—he goes all the way back to the early 1900s to tell us about the earliest modern developments in blues music which affected contemporary forms. The reader is shown how the stage was set for the combination of country and western and rhythm-and-blues into the earliest rock tunes, and how the music then developed from early rock n' roll (parents-school-rule protest) to folk-rock (social and political protest), mod rock, acid rock (musical, and, in live performances, visual simulation of the effects of hallucinogenic drugs), and finally, the amalgam of Indian, pop, classical,

jazz, blues, and other influences which is called progressive rock. Soul music, the wedding of rhythm-and-blues and rock, is covered as well.

From the first chapter to the last (195 pages), Mr. Shaw provides brilliant capsule biographies of just about every singer, band, or group that was or is now important to the rock scene. Over 100 artists are thus covered, analyzed in terms of originality, style, impact, influence, and so forth.

In addition to the text, a 3-part appendix includes a glossary of rock which is compact yet valuable, a discography of significant LPs contributing to the growth and development of the music, and an index. While ROLLING STONE provides an excellent method of keeping up with what's going on from week to week in the rock/soul/blues bag, THE ROCK REVOLUTION supplies the background essential to the understanding of the current scene, a background that most rock journalists assume.

Edward J. Hogan

READERS ARE INVITED TO SEND IN THEIR
REVIEWS OF BOOKS OF GENERAL INTEREST

SKETCH/Jeanette Hogan

A young mother sat tiredly on the worn sofa. It had surely been a hectic morning! Wisps of auburn hair strayed from her bun. The shabby but homey parlor afforded her a moment's rest. Her soiled yellow dress hung loosely from slim shoulders. Surveying the disarray of the room, the magazines strewn on the coffee table, the curtains torn where the cat's claws had caught hold, she sighed.

The room was flooded with sunlight, exposing the worn spots on the cheap carpet. Two unmatched floor lamps stood flanking the television. In the far corner of the

room stood a massive grandfather's clock, an inheritance, ticking monotonously.

The young woman gazed at the two chairs opposite her. Olive green in color, their cushions sagged from long and constant use. A dejected-looking mop rested against the doorway to the parlor, where the young woman had left it. With another sigh, she stood up, took the mop in her hands, and resumed her work.

POETRY/Noelle Wright

PAIN

pain, I say.

pain, they laugh.

my girl you

don't know the

true meaning of

the word.

pain is

when the stock market

goes d_ow_n

or you lose an important

business deal.

i cry softly for them.

will they ever understand?

Readers'
are

album
quicks

Reviews
welcome.

SANTANA (Columbia CS 9781)

Santana is a group of African-West Indian-Caucasian descent, both in musical style and personnel: Carlos Santana—guitar and vocals; Mike Carabello—conga and percussion; Dave Brown—bass; José Chepito Areas—timbales, conga, and percussion; Mike Shrieve—drums; and Gregg Rolie—piano, organ, and vocals. The group, which has been together for some time, had not been able to release an LP until its national ex-

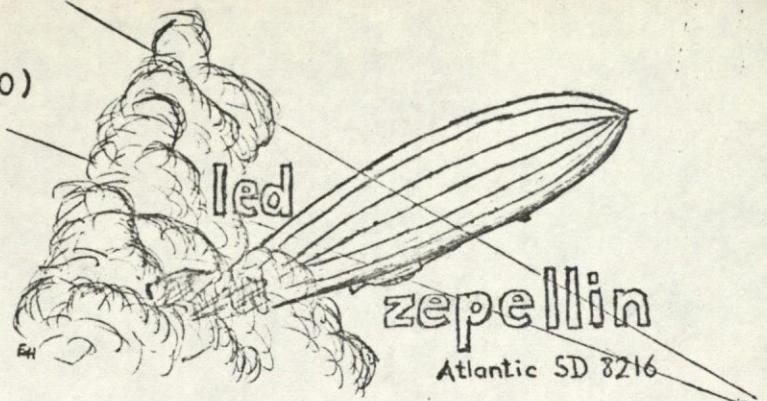
posure at Woodstock had created a nation-wide market for such an album.

They should not have had to wait so long, for this LP is quite a show. In the past few years we have seen rock come closer to mass acceptance as not an "evil" art, but as a different and vital kind of music, a testing ground for all sorts of new musical techniques. The original prompting for this acceptance may, however, be attributable less to the music's experimentalism and more to the fact that rock has become an art as well as an experiment because it has become more virtuosic, more refined, while leading its followers through countless musical influences, foreign and domestic, old and new, taking on many of their characteristics.

Santana is an example of this process. The group has a clearly West Indian-African sound, but one which is set into a loose rock-pop mold because it is electrified with guitar and organ, and because these and other Western instruments play a subtle role in broadening the final product's appeal. In fact, it might be truthfully said that this music has its roots in older-generation exotic music tastes. The only reason, then, that the rock mold shapes Santana's music is that the personnel are young and thus influenced by their musical peers. The resulting savory amalgam is a music that is cool and smooth, yet vital, which makes an appeal to all musical tastes except those of the determined classicist. "Waiting," "Evil Ways," "Jingo," "You Just Don't Care," and "Soul Sacrifice" are the highlights of the album, but there are really no lapses of skill or appeal on any of the cuts.

One bit of advice. The volume at which one partakes of Santana generally ought to become more moderate with the age of the listener. Older listeners will definitely garner more enjoyment from the record if they give it all the bass they can on their machines.

Edward J. Hogan



"Been dazed and confused for so long it's not true/One little woman never bargained for you/Lots of people talking; few of them know/Soul of a woman was created below."

Led Zeppelin are virtuosos of another kind. John Bonham (drums), Robert Plant (lead vocal, harmonica), Jimmy Page (guitars), and John Paul Jones (bass, organ) play hard or acid blues rock, producing a sound so powerful that it provides us with a '69 version of the Righteous Brothers' wall-of-sound technique. But whereas the Righteous Brothers enunciated their blues dramatically, almost poetically, Led Zeppelin lays it right on the table: the harshness of steel and electric guitar, harmonica, and Robert Plant's high-pitched, agonized vocal express anguish, pain, misery, revenge, remorse, futurity—all the emotions of blues—in a greatly magnified and biting manner. Plant's vocal is so sharp that it would probably have carried for miles had Led Zeppelin performed at Woodstock. The group is the apotheosis of the latest stage of hard rock's development.

Recently, the groups which have received the most exposure have been the ones pioneering progressive rock (Beatles, BS & T, Cream, CS & N). The reason is simple: by and large, the groups playing hard rock were not exceptional. Led Zeppelin (along with the Who, Creedence Clearwater, and others) is now tearing into hard rock in such a way that it has again become popular.

Jimmy Page (who has written most of the songs on Led Zeppelin's 2nd LP) is superb on guitar on the group's 1st LP ("Good Times Bad Times," "Babe I'm Gonna Leave You," "Dazed and Confused," etc.). "Your Time Is Gonna Come" begins with a crystalline organ solo which sounds like a musical representation of the stark beauty of interplanetary space. Led Zeppelin, the prototype of acid blues rock today, gets through.

Edward J. Hogan