

# Zepplin tops bootleg albums

By STEVEN DAVEY  
Steven Stills, Steven Stills  
(Atlantic)

What should have been a magnificent album, turns out to be a collection of Crosby, Stills, Nash, and Young rejects. Few of the songs memorable, this L.P. should never have been released. The Jimi Hendrix "jam" is pretty vapid. Best of the lot are "Love the One You're With" and "We Are Not Helpless" (an answer to Neil Young?). It's really a shame because Stills can do a lot better than this.

Part One: Lola vs. Powerman and the Money-go-round, the Kinks, (Pye)

Due to the unexpected success of "Lola", the Kinks have released the first part of an extended piece on the subject of the "BIZ". The story is a little difficult to follow since only half of it is given.

A simple country lad decides to be a rock and roll star and writes some songs. The music publishers hate him, but love the money he makes. Along the way he meets a mysterious "lady":

"I know what I am and I'm glad I'm a man and so's Lola."

He has a hit record, is interviewed to death, and cheated of more money. Next, the hero rejects society and goes off to live with the apes.

This is the Kinks' tenth and best L.P. Everything — the instrumentation, production, arrangements — is perfect. Particularly strong are Ray Davies' high powered lyrics, as in "Lola" and "Powerman":

"People tried to conquer the world Napoleon and Ghengis Khan Hitler tried and Mussolini too Powerman don't need to fight Powerman don't need no guns Powerman got money on his side."

Your should buy this album on principle alone — the Kinks were the second best (next to the Beatles) writing and performing band to emerge from Britain in the sixties and this just might be the decade they take North America. The Kinks are in no hurry. They'll wait for you.

Sunflower the Beach Boys, (Reprise)

Although no one will admit it, everyone has a Beach Boy album hidden behind their Chicago albums. The Beach Boys have sung about cars, surfing, drugs, and religion, but they were always their best at just straight pop — car radio songs.

Sunflower is beautifully deceptive.

If you can accept this album for what it is — an unpretentious and masterfully produced and performed recording — then there's hope for you yet.

Remember, Chicago used to be the Buckingham.

Zepplin by Led Zeppelin

Over the last two years, there has been an increasing flood of bootleg albums by everyone from Bob Dylan to Jimi Hendrix to the Rolling Stones. Most are pretty dry stuff — either poorly recorded, or a poor performance. However, the appearance of an illicit album of an August Led Zeppelin concert in Los Angeles changes all this. This

crude recording is far superior to the three Zepplin albums. It shows them at their best — as a dynamic, live group of showmen.

The sound quality on this double set is atrocious. At times the sound disappears completely! Yet, this is of little importance compared to the Zep's performance.

Most of the songs are from #1 and #2 and a few from #3 (Added are Fats Domino's "Blueberry Hill" and the Buffalo Springfield's "For What Its Worth").

Robert Plant struts and squawks and screams at the crowd, often parodying himself. He definitely leads the show, bouncing his voice off Page's searing guitar. The phantom taper, knowingly or not, has placed Page's guitar right on top where it belongs. His style crosses Zegovia and King and Hendrix, and moulds a highly exciting, musical style. Page at his best, cannot be touched by any other rock guitarist. John Paul Jones and John Bonham both have extended, competent solos, but play mainly a secondary role to Plant and Page.

"Dazed and Confused" features Jimmy Page's acclaimed violin tricks. It builds and falls and builds again to an incredible climax and crashes to an abrupt and frenzied finale.

"Bring It On Home" opens with Plant requesting "assistance". Page is at his zenith, and literally tears into the song as the band shuffles along.

Like most bootleg albums, you'll have to scrounge for it as few get over the border, but it will be well worth the search. This is heavy rock and roll at its peak.

# Monterey reveals best

By STEVE GELLER

Recorded live at the Monterey Pop Festival back in 1967, this recent release is a qualitative account of why Redding and Hendrix were the very best their field of music had to offer.

Monterey was the first of the large open air festivals. It was also the first time Jimi Hendrix had performed with his group (Mitch Mitchell on drums and Noel Redding on bass) in North America. From the recorded performance it is easy to see that Hendrix knew exactly where he wanted to take his psychedelic, blues-based style. He was superb and his group was tight. Feeling through Like A Rolling Stone, Rock Me Baby, and Wild Thing, The Jimi Hendrix Experience comes on strongest when doing Can You See Me, a song written early in the top short career of Hendrix.

The Monterey festival was a significant milestone in the career of Otis Redding also. Big Otis had been performing and recording since 1962 but was still only popular with black rhythm and blues enthusiasts. Monterey opened the eyes of the music public and they responded accordingly when Mr. Soul Belted out Shake, Respect, I've Been Loving You Too Long, Satisfaction, and Try a Little Tenderness.

Production techniques have captured the sound with all the good vibes intact with no distortion, complimenting the fine efforts of the performers even further and making this Monterey Pop album a respectable tribute to the late Jimi Hendrix and the late Otis Redding.

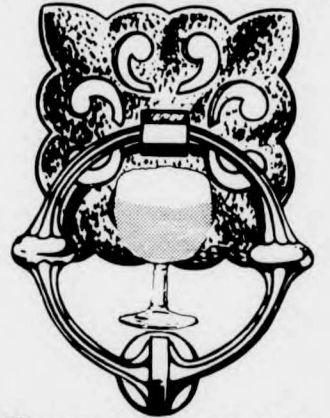
This live recording from the Monterey Pop Festival is available at the York University Book Store.

### Concert Notes

Martin Onrot has signed Neil Young for another show at 6:30 pm on January 19.

Dave Mason and Cass Elliot are coming to Massey Hall on January 25.

Maple Leaf Gardens will host Chicago on February 1.



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# Sci-fi goes modern

By ROB ROWLAND

Science fiction has both been a leader and a follower, always projecting social issues of the future but adapting if one not foreseen crops up.

Though Robert Heinlein back in the forties called the sixties "The Crazy Years" and others said that the sixties and seventies would be times of social change, no one foresaw the rise of youth culture.

With this culture has come the new interest in Atlantis — which is a perennial science fiction favourite — astrology, and the occult. Within the last year astrology and the occult both entered into science fiction. Both are an anathema to the straight men of science but astrology and the occult both bring questions about the universe never asked before into the realms of science fiction.

The late sixties also brought sexuality to science fiction. Kingsley Amis, in his 1960 New Maps of Hell, noted that there was little or no sex in science fiction, that it was hidden. Even as late as 1968 there was hardly any mention of sex in any work of science fiction.

Three books have come out within the last year which are more notable among the ones I have read that combine the future

of science and technology with the occult and astrology.

The newest, and the best is Piers Anthony's *Macroscope* (Avon \$1.25). The basic theme, of a supergalactic race has been a constant one and was seen most recently in 2001: A Space Odyssey. *Macroscope* takes place in the early 1980's when much of the world is becoming an American ghetto. The two most major faults in the book are Anthony's projection of current U.S. problems onto the world scene and a regression to the overdescription of gadgetry and astrological theorems.

The reader finds the first chapter tough going and the characters do not emerge until the middle of the book when they reach the planet Neptune. The central character is Ivo, man who is summoned to a space station to help solve a problem with a macroscope.

Anthony uses the idea from astrology of the microcosm and the macrocosm and invents the macroscope using gravitational waves as a medium for a super telescope.

The book resembles both Arthur Clark's 2001 and Ivan Yefemov's great Russian S-F novel, *Andromenda*. But Anthony's use of

the character of Ivo and the idea that Astrology is universal and not just affected by our local stars adds new depth to old themes.

Anthony is the first, I believe, to bring sex into a S-F novel with any amount of thought behind it. He handles the characters as capably as any mainstream novelist and his description of alien sexual mores is the best yet.

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