

festivals in Canada weren't very violent, except at Rock Hill last year, where a barn was burned by Chevy, convertible-driving, AM listening, fun-seeking youths; and in Quebec, last year, where they killed and ate a dog. It all came to an end at Altamont.

Mick Jagger was on a power trip; he thought he was a God, because that's what his millions of fans made him think he was, and so he needed his Hell's Angels to protect him from the screaming girls who were after his body.

In a Newsweek article (Jan. 4, 1971), Mick Jagger was described as "the paradigm of the rock superstar as Pied Piper, the tribal medicine man". It was said that the "visceral dynamism of Jagger's delivery had his audiences writhing and churning along with him". Jagger spoke about his experience at Altamont: "You can feel the adrenalin going through your body. It's sort of sexual. When an audience is really going... the energy is just pouring off them. Sometimes, when the audience isn't responding, I go at it harder."

Mick Jagger - God - like

Mick Jagger's diabolic dynamism gained for him his God-like status in the musical world. Jim Morrison was also an attraction, to the extent that he masturbated to the sexual pulsating music that the Doors created, on stage. Elvis Presley's swinging hips prompted screams from his female supporters, at every concert. Jimi Hendrix used to violently ball his guitar. Peter Townshend, of the Who, used to demolish his guitar on stage, by beating it against the amplifier, and thereby creating weird sounds. And the chicks loved the pulsating motions of these stars, on stage, and I wonder how many of them got turned on watching them go through the motions. And I wonder how many guys got turned on watching Janis Joplin and Tina Turner bounce their well-built bodies around.

Not only were the body motions of these stars responsible for the sexual fantasies of their audiences, but so was the music they created, responsible, more so than what the music of Bob Dylan, would have done for someone's sexual fantasies. In a conversation with the psychologist, Reverend Donald A. Gillies, in the Grapevine magazine, he said that "Elvis Presley's rock... was throbbing and ritualistic. There was one key, one tempo and one volume, similar to sexual fantasy which tends to repeat itself." The music of Mick Jagger, Jim Morrison, Janis Joplin, and Tina Turner was basically primitive rhythm & blues and rock music,



Little Richard is one of Rock's lyric inovators — he sang about balling before anyone knew what it was about.

similar to the structure of Elvis Presley's music, and whenever Peter Townshend and Jimi Hendrix went into their act, they always repeated the same chord or note on the guitar providing repetition of the sound, substantiating Gillies' theory.

The concerts of folk singers or blues and jazz musicians, always have more composed audiences. Their audiences don't writhe and churn in their seats. The latter's music is relaxing, unlike the former's throbbing, ritualistic music. The music of the psychedelic band inhibits the souls of its listeners, and its concert audiences are composed as well.

This may be a rash generalization, but it is usually the teeny-bopper who goes to the concert of the group whose music is throbbing, and his older peer is usually inhibited within himself, at a folk concert, searching for something, taking the direction of his folk messiah. Some teeny-boppers go to folk concerts too, but that may be because it's cool to appreciate a certain folk singer.

AM radio is very successful with the teeny-bopper, because it's music is basic and primitive and throbbing.

The drum has traditionally been the ritualistic instrument. The energy transmitted from the drum solo, causes people to move within themselves. At a Blind Faith concert two years ago, Ginger Baker gave the audience of 8000 at Varsity Stadium, a treat, with a drum solo, and there was not a sound from the audience, during the ritual. There

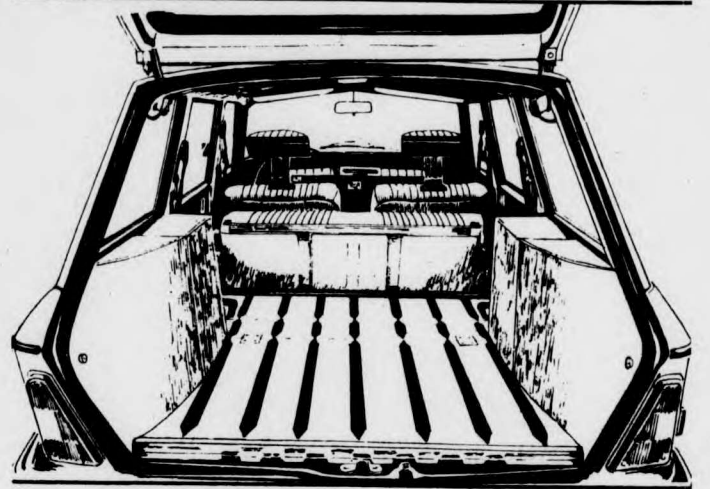
was also never a sound, when it came time for the drum solo, which had the effect of an African ritual ceremony, in the Iron Butterfly's In-A-Gadda-Da-Vida. Gene Krupa and Buddy Rich used to mesmerize their audiences with their drum solos.

Skip Prokop, of Lighthouse, in my opinion, is one of the great drummers today. But in the last two concerts that I have seen him, in the last five months, where he had treated the audience with a drum solo, there was excessive audience noise, so much so, that concentration on the drum ritual was impossible, in which case, he could not be fully appreciated.

Coincidentally, Lighthouse appeals to many teeny-boppers, who had flocked to those concerts. And, as well, Lighthouse is the only group that I know of that really emphasizes the fact that they're in it for the money, by blessing their record buyers, at the end of every concert, and by thanking Sam Sniderman, on stage, for pushing their records.

School dances, where the guys used to gather on one side of the hall, and the girls used to gather on the other side of the hall, and listen to the local band, is a thing of the past. And pop festivals are always being prohibited by court injunctions. We still have the coffee house and the discotheque, but their cover charges are usually high. Maple Leaf Gardens and gymnasiums have lousy acoustics. But our last worthy hold on the concert is Massey Hall, so let's not make them think we want to burn it down.

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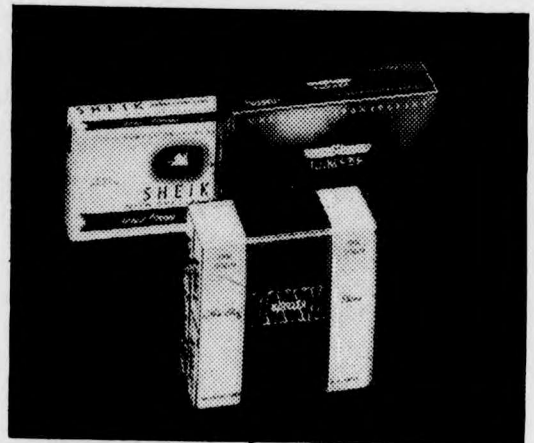
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