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DAILY PLANET  
*Miami Rock Festival*  
supplement

25c



100,000 LONG-HAIRED FREAKS COME TO MIAMI





## TONY JOE WHITE

To know TONY JOE WHITE is to listen to his music. To write that he was born twenty-six years ago in Oak Grove, Louisiana, the youngest of seven children - that all the family played musical instruments - can only sketch the vaguest outline that may equally fit many people. To tell of the car he drives, his house, his schooling, his wardrobe and the amount of money he earns would be superfluous. For those who need to know these things it may be assumed that they will be told in time.

TONY JOE WHITE spent seven years working in southern clubs before he felt it necessary to part from his band and write his own kind of "country soul" music, and to develop his own very individual sound. His music and compositions reflect a world perhaps forgotten, certainly subdued. In his songs you will find and perhaps remember the pathos, truth, humor, and warmth that life and living can give. They exceed all the boundaries of sophistication and yet accurately reflect the legend of yesterday and the promise of tomorrow. His style is neither passive nor aggressive. He relates so much with an innocent philosophy and humor that accentuates all the good things in life.

Described as, "a rangy coper with a perpetual grin," TONY JOE WHITE now lives in Corpus Christi, Texas, with his wife and two children, aged four and six. He owns a mare (which has recently given birth to a foal) and a dog. Being very much a creature of the outdoors he spends a lot of his time hunting, fishing and swimming.

His music and compositions reflect a world perhaps forgotten, certainly subdued. In his songs you will find and perhaps remember the pathos, truth, humor, and warmth that life and living can give. They exceed all the boundaries of sophistication and yet accurately reflect the legend of yesterday and the promise of tomorrow. His style is neither passive nor aggressive. He relates so much with an innocent philosophy and humor that accentuates all the good things in life.

His appearances on T.V. and in night clubs have all met with rave reviews and enthusiastic applause. TONY JOE is an inspiration to all who need him and to those who take pleasure in listening to his music.

TONY JOE WHITE is now, vibrant and new.

## TONY JOE WHITE — PERSONAL STATISTICS

Name: Tony Joe White, Age: 26 years, Place of Birth: Oak Grove, Louisiana, Date of Birth: July 23, 1943, Height: 6'7", Color of Hair: Black, Color of Eyes: Brown, Build: Rangy, Complexion: Rusty

## BIOGRAPHY Released Through Monument Records

Georgia Pines, Ten Miles Miles in Louisiana, Watching the Trains Go By, I'm Proud, Old Man Willie, Soul San Francisco, Folk Island Annie, and Sweetest and I'm Lee

## LONG PLAYING RECORDS

Black and White and Tony Joe White Continued

# DR. HIP

Dr. Hippocrates  
JUDITH SCHENFELD, M.D., 1969

A student from Lagos, Nigeria asked recently whether marijuana could "render the children." I replied in this column that "On the contrary, the drug stimulates sexual excitement if the individuals are so inclined."

Shortly after the column appeared I received the following note from Dr. Joshua Lederberg, Nobel-prize winning geneticist and fellow columnist:

"Memo from:  
J. Lederberg  
Genetics Department  
Stanford University  
Stanford, California

One of our best columns



## GRATEFUL DEAD

The Grateful Dead is sometimes the best band you ever heard and sometimes it is the worst band you ever hear but you got to remember that a lot of time they don't sound like but the worst and not so good at all and if they sound bad today a lot of folks hear them some other times think woooo that band its too much. Sometime they play stuff so long you go look around and find girl think they play too long and you and her go off for a while come back later and they still playing but this time it not too long and too much they play and you want them play more but its all over and you tell them to play some more and sometimes they play somemore and sometimes they look like they don't like to play for you which is only because they got old lady give them bad time and some other time they play for you right but you don't know when.

To: Dr. Schoenfeld:

Unless this is really a hard fact (which I strongly doubt), it strikes me as a rather irresponsible incitement.

At most, it is not the most plausible statement that cannabis may relieve unconscious inhibitions (not unlike alcohol?)

My answer to Dr. Lederberg was that I do not think marijuana is an aphrodisiac, i.e., it doesn't cause sexual excitement. But patients, acquaintances and friends have invariably reported that marijuana increases sexual enjoyment if they are already turned on. If a couple is turned off to each other, marijuana seems to increase the turn off.

I also told Dr. Lederberg that I did not believe marijuana and alcohol affect sex in the same way. Alcohol (being) has been employed in seduction ("alcohol dissolves the superego") but few people would claim this drug increases physical sensitivity. Large amounts of alcohol, in fact, commonly cause impotence.

A scientific study of this question will be difficult to structure. Dr. Andrew Weil's Boston marijuana study and current research at San Francisco's Langley Porter Neuropsychiatric Institute indicate experienced marijuana users invariably distinguish pot from placebo.

Perhaps readers could suggest ways of presenting the hard facts desired by Dr. Lederberg. A Harvard Englishman recommended sending him a Stanford med and a joint.

From the A.M.A. News:

American medical school deans at their annual meeting adopted the following resolution urging President Nixon to end the Vietnam War:

"A sense of urgency to end the war in Vietnam is felt by members attending the 80th annual meeting of the Association of American Medical Colleges. The indiscriminate destruction, suffering, and loss of life caused by war are contrary to the stated ideals of the medical profession.

"THEREFORE, the AAMC, concerned with the health of our society and the preservation of our system of government, conveys this sense of increasing urgency to the President of the United States in the hopes that the pace of his actions to withdraw our troops from Vietnam will mirror this urgency, and that priorities can be re-ordered to deal more efficiently with the pressing social and health needs of our society."

The deans also voted to study ways of establishing a national health service. They suggested that young physicians might serve in the national health service in lieu of military service.

From Medical World News:

Sweden's pharmacies will be nationalized on January 1, 1970. On that date, a state-controlled company will buy all privately owned pharmacies in the country as well as two drug manufacturing firms owned by the pharmaceutical association.

The goal of this move is to reduce drug prices and reduce the number of products with identical uses.

Unwanted pregnancies accounted for about 40% of births in the United States between 1965-68. Charles Westoff, Ph.D. of the Princeton University office of population research reported his surprising findings to Planned Parenthood's annual meeting in New York City.

DEAR DR. HIP POCRATES is a collection of letters and answers published by Grove Press. \$5 at your favorite bookstore.

Dr. Schoenfeld welcomes your letters. Write him c/o P.O. Box 680 Tiburon, California 94920

# Turtles

## THE TURTLES

Enough biographies have been written about the Turtles. "It Ain't Me Babe," "You Babe," "Happy Together" are only a few of the hits that conjure up memories of that effervescent pop group that sang, played, bounced and smiled to their clamoring teenybopper audiences. That was before--and the Turtles have grown musically, spiritually, esthetically, whatever you want to call it. They don't jump up and down anymore. They play music they want to play (usually written by their own members) sing lyrics they want to sing, lyrics and music that mean something. Their music is an extension of the interaction of musical growth and personalities of five musicians. The Turtles play POP music, a little blues, a little folk, a little rock, a little cheer, but GOOD POP. There is a need for that today.



Now let the members speak for themselves

## AL NICHOL

Al Nichol, who has a musical background that includes five years study of classical piano, who also plays the guitar, sings and writes a great deal of the material for the group says: "I believe music is the most artistic form of communication. When I write music I would rather express the music from my standpoint, than create the music from the listeners standpoint, although to be successful commercially, you must be prepared to do a little of both." "I initiated the forming of the group with Howard Kaylan as sophomore in a Los Angeles high school on my birthday in 1962. I try to make sure that, when it is needed, I can add music, harmony, drive, inspiration, ideas, understanding, and arbitration to whatever the existing environmental situations of the group may be." "Today the 'Artist' is king, not the 'performer'....People usually express surprise after hearing up perform live. We have gained respect as performers, using pop music as it was introduced in the beginning, as the roots of our music. The Turtles are at their best when we perform our art live, and successfully entertain people." "Sex...Sex is a three or four letter word, depending on how it is shared or used." "Love is the only word that has no real defined meaning. Everyone must plug in his own meaning. It probably causes as much frustration as it does happiness."

FACTS: Birthdate: March 21, 1946...Hair: Brown...Eyes: Brown Height: 5' 10"... Weight: 150 pounds

## Howard Kaylan

Howard Kaylan, one of the founders of the group, lives in and loves Southern California. Howard's musical career began in his high school choir where he met Al Nichol and Mark Volman. He is thoughtful and articulate. Here are some of his thoughts: "Most of the progressive music of the late sixties has been confined to either extensions of the blues mainstreams or the folk influences. Somewhere, in the late fifties, pop music, as such, just seemed to stop growing (with the notable exceptions of the Beatles, Kinks, etc.) I think one of the Turtles mainstays is the desire to do 'pop' and to try to extend the limits of the contemporary pop idiom and grow with it." "There is no place I would rather be than sitting in my big, black living room chair, color TV on but with the sound off, stereo cooking, nibbling out-of-it, with something very important to do, sometime later." "Everyone should break away from the womb by the time they're sixteen or so (though that's really a hard thing to do) and go out--work, play, make friends, have good times, have bad times, then, someone should ask if you want to go to school again. Some of the answers would be wonderful." "Some of my favorite people...Neil Young, Mae West, Patrick McGowan, Ad-Klon, Henry Diltz, Charles Laughton, John Kennedy, Just MITCHELL, Duane Hofbauer and Melitta and Emily."

FACTS: Birthdate: June 22, 1947...Hair: Brown...Eyes: Brown Height: 5'10"...Weight: 180 pounds

## MARK VOLMAN

Mark Volman began his career in a junior high school talent show, imitating Soupy Sales. He was fifteen when the group began. Mark joined first as the equipment manager and then as a sax player. and has now come into his own as a singer and performer. About the Turtles and other things Mark says: "I've grown up both musically and personally with the group." "As a kid I always wanted to make a name for myself in sports. I played baseball until high school when I became interested in the clarinet (second chair) and the choir." "Everytime I step on stage I still get nervous. I'm not sure why, but after one song I don't even care." "I feel that the Turtles will stay together forever. We would like to always remain sincere in the eyes of the public." "Some things I like --seeing happy people, music justice, responsible freedom."

FACTS: Birthdate: April 19, 1947...Hair: Brown...Eyes: Brown Height: 6"... Weight: 220 pounds

## JIM PONS

Jim Pons, bass player for the Turtles, began his professional career at the "Mouse House" in Southern California with a group of college friends. Jim joined the Turtles in 1967 and has been responsible for much of the group's creative arranging and writing. Jim says: "I joined the Turtles when I was in my third year of college. In retrospect I can see I was protecting myself with the label 'college student', and didn't know from relating to anything as Jim Pons." "The education I've received since has been much more important and valuable." "I'm usually happy." "The Turtles is what I'm doing now and I'm enjoying it, but the thing I do has yet to be done."

FACTS: Birthdate: March 14, 1943...Hair: Brown...Eyes: Blue Height: 6"...Weight: 175 pounds

## JOHN SEITER

John Seiter joined the Turtles as a drummer in 1969 after he left Sparks and Our Gang. His musical education began in his home town St. Louis, at the St. Louis Music Institute. Music is John's life, he plays it, writes it and loves it. To quote: "There is fantastic interaction in our group, we have good feelings about our music and we have been told that it shows in our performances." "Turtle music is pop we plan to extend that form." "Another important thing is Top 40 radio--I think it's a shame, it's much too narrow." "I know all this is for a bit, but it's really too early because I'm still living it."

FACTS: Birthdate: August 17, 1944...Hair: Brown...Eyes: Hazel Height: 5'10"... Weight: 175 pounds





THE AMBOY DUKES

It was three years ago, somewhere in the wilderness outside Detroit when Ted first stuck his guitar behind his back and started playing. A week later, it was with his teeth, and another week, with his tongue.

Ted still does all of that today, but for the most part, only in private. "Sure I did it three years ago," he'll explain, "but Jimi Hendrix became so identified with guitar stunts that it just wouldn't look right for anyone else to come on stage and do it--like it's not an essential part of the music, it's just a groovy trick. There's no reason for anyone else to carry it on. I stopped when Jimi started."

As intelligent and articulate offstage as he is on, Ted feels that music is the best medium for him to communicate, and the most exacting. "Music says a great deal more than words can; music can create and recreate moods. Instantly. That's something it takes many words to do." In his own use of music Ted is carrying on a love affair that is delicate, sincere and about fifteen years old. Ted's friends see him as intense, a bit savage, aggressive, demanding and self-assured.....someone who turns out to be the leader in nearly every situation. He prefers the outdoors to the plastic inside, and the woods to the city. He'd rather be with a chick who's sweet, soft and real than be without one. Prefers long hair to nearly anything else he can touch or be tied to.

Ted started the AMBOY DUKES in Chicago during mid 1967. Today he's the acknowledged leader. With the notice he's been getting, tomorrow might well find him acknowledged as one of the country's most creative guitarists.

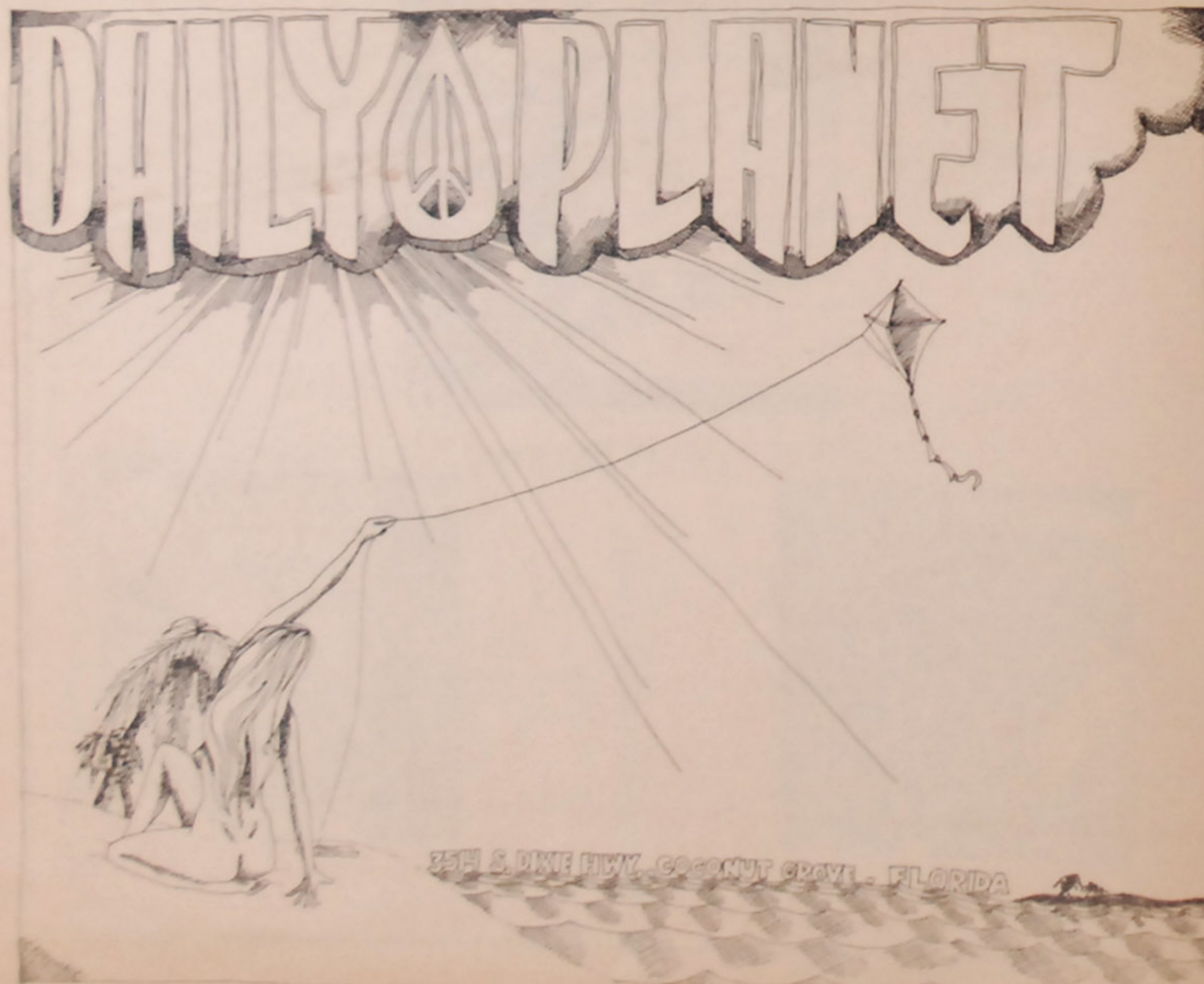


SMITH.

**Smiths**  
Smiths.  
A county fair in a western city-town, and Smith is there to headline as entertainment for the local kids who will come to see them because their first Dunhill single, "Daily, It's You", is the number one local record on both local Top 40 stations.

The hall is a huge, domed rotunda made out of solid concrete except for the steel girders, and one look at it tells you the sound of rock 'n' roll played here will be akin to hearing a steel mixing spoon inside a tin pot. And of course the p.a. system was designed for lectures, and is as suitable for a rock concert as the promoter, a nice guy who is a member of the local Jaycees and has been recruited for the job of putting on a rock concert because he was in radio for the Army out in Hollywood during the war.

The members of Smith, having just arrived from the airport for a routine mid-afternoon sound rehearsal, shrug. It's a familiar scene. You tell the sound-men not to worry, to go get a cup of coffee or something, and then you get together with the members of the other bands, and continuing equipment---a couple of amps from each group---get together a p.a. system that is fine, and with a little balancing, almost makes the sound possible in an impossible place.



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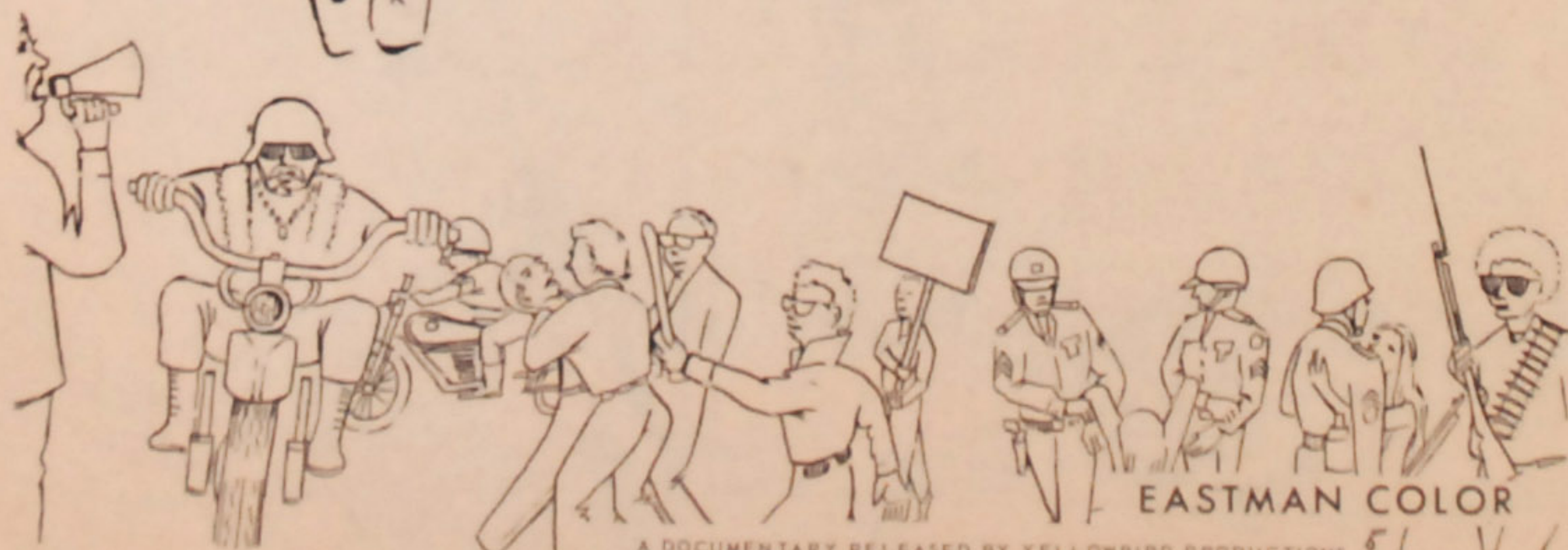
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