

THE BAY AREA

JANUARY, 1978

Phonograph

R E C O R D M A G A Z I N E

Elton John could be the tops in Pop all over in 1978!
But out of the closet now, will America be able to hack it
when The Bitch is back with his new racket?

**NEW
IMPROVED**

ELTON JOHN



Steve Martin

*Autobiographical Indepth
Analysis of 'Let's Get Small'*

By Steve Martin

Jackie DeShannon

*When Will She Be Loved,
Or Successful?*

By Martin Cerf

Free From
KOME
98.5

Phonograph

Phonograph Record Magazine

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ELTON ESCALATES
By Martin Cerf

Out of the closet alright, but Elton John ain't out of his mind. There's a definite method to his recent career madness. During 1978 Elton John has every intention of relocating his inspiration source and rock's heavyweight title in the process.

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77 COMMENTS ON ROCK '77
By Richard Meltzer

Richard Meltzer is the high priest of rock prophecy and leading authority on rock behavior according to the most respected '70s rock clinicians in the country. What does Dr. Meltzer have to say about the 77 most outstanding artists, events and trends of Rock '77?



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PHIL SPECTOR & LEONARD COHEN
By Harvey Kubernik

Just what did happen when the multi-track mix-master of overdub met the somber spirit of acoustic sensitivity and pain?



Elvis Costello 8 DeShannon 17 Elvis Costello 29



Elvis on stage in L.A.
by Bobby Abrams



Jackie cracks Buffalo
by Martin Cerf



Elvis on record in U.S.
by Lester Bangs

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High Inergy 49



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Product by Dave Kerkorian
Daredevils of rock & roll
extraganga from the
16-wheeled musical
hammer-to-the-floor
straight-ahead
A new

"Don't Look Down"
On A&M Records
& Tapes.

DAREDEVILS
MOUNTAIN
"Don't Look Down"

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The Expanding Photosession

Norman Seeff

This is the first in a regular series of articles describing the methods and experience of the Norman Seeff photosession.

GOING WITH THE FLOW

[Talking to Joni Mitchell, at the beginning of a photosession]

Norman: What do you want to do?

Joni: Just turn the camera on me, and let's go. [she giggles]

NS: What do you want, black and white or color?

JM: Black and White.

NS: [Amused] You're the first person who said black and white when I thought it should be color and the first person who said, "film" [the session] when I thought we shouldn't...

JM: [Laughing] Oh no... *this one*, I want to see myself!

We are playing music and she just takes off in front of the camera and begins to do her thing—rapping, dancing, singing... She has a sense of purpose, a centeredness and a total absorption with the moment.

What starts happening is that people in the audience (there is a large crowd at the session) come out and dance with her. When a partner picks her up and swings her around, she just goes right back into her thing; non-resisting, going with the flow and *always* with a sense of real enjoyment and purpose.

Joni has this beautiful paradoxical combination of keeping the goal in mind, while being completely into the experience of the present.

Although I have worked with her a number of times, not every session has been easy and neither does it mean that a good session will follow. It is the nature of the experientially-based, creative act that one cannot depend on what has gone before. It is a very present-centered act and every session is a process of being totally new to what happens. The idea is to let things flow—so we don't hold onto successes or failures. Every time, is the first time...

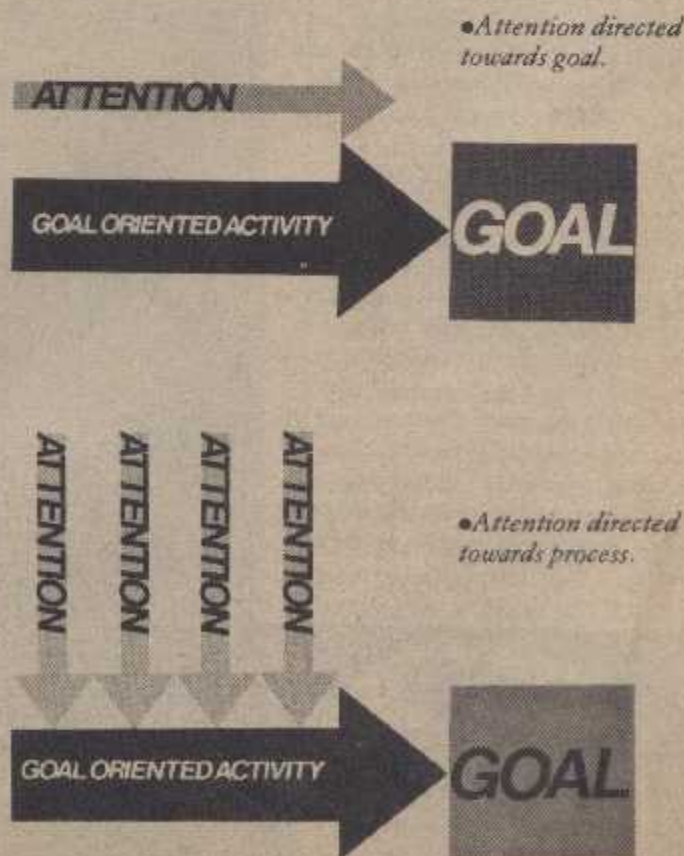
NON-CONCERN WITH RESULT

I'm very clear about my Goals when I do a session: I want to capture the essence of my subject, as I see and feel it; and I want to have the experience with that person fully, openly, spontaneously.


There is a Tantric-Yoga word, *Varagya*, meaning "non-concern-with-result," which sums up an important aspect of the way we work. What it means in a practical sense, is to be *less* concerned with the results of one's activity and *more* concerned with the process itself.

I have found that when I am fully in touch with what is going on in the now, the results take care of themselves anyway. So, I care less about the *photograph* and more about the *experience* of getting it. The photosession itself becomes the artform. This way of working and relating to life is experiential and I call what we do **Experiential Communication, Experiential Photography and Experiential Filmmaking.**

Goal-directed behavior gives me that irritating feeling of always striving after something I never attain. Experience-directed behavior feels more earthy and grounded in the now.





A black and white photograph of Joni Mitchell. She is shown from the chest up, looking slightly to the right of the camera with a thoughtful or amused expression. Her right hand is raised to her mouth, with her fingers partially covering it. She is wearing several rings on her fingers, including a large, ornate ring on her ring finger and a smaller one on her middle finger. Her hair is dark and pulled back. The background is a plain, light color. The overall tone of the image is candid and intimate.

*Joni In Black-face
—A Sense Of Humor
And A Surprise Entry*