



By ERIC ANDERSEN

Take me to the night I'm tipping topsy-turvy turning upside down  
Hold me tight and whisper what you wish for there is no one here around  
You may sing-song me sweet smiles regardless of the city's careless frown  
Come watch the no-colors fade blazing into petal sprays of violets of dawn.  
In mlindful wonderments enchantment you can lift my wings softly to flight  
Your eyes are like swift fingers reaching out into the pockets of my night  
Whirling twirling puppy-warm before the flashing cloaks of darkness gone  
Come see the no-colors fade blazing into petal sprays of violets of dawn.  
A prince charming I'll be on two white steeds to give you dappled diamond crowns  
And climb your towers sleeping beauty 'for you ever know I've left the ground  
You can wear a Cinderella Snow-White Alice Wonderlanded gown  
Come watch the no-colors fade blazing into petal sprays of violets of dawn.  
But if I seems to wander off in dreamlike looks please let me settle slowly  
It's only me just staring out at you a seeming stranger speaking holy  
I don't mean to wake you up it's only loneliness just coming on  
So let the no-colors fade blazing into petal sprays of violets of dawn.  
Like shadows bursting into mist behind the echoes of this nonsense song  
It's just the chasing whispering trails of secret steps oh see them laughing on  
There's magic in the sleepiness of waking to a childish-sounding yawn  
Com watch the no-colors fade blazing into petal sprays of violets of dawn.

1965 by DEEP FORK MUSIC BMI

**FRED NEIL:** One of the most influential underground singer-composers is Fred Neil. His Elektra album, "Bleeker & Macdougall" is a classic, containing twelve of his songs and the best interpretation of the classic "The Water Is Wide" I have heard. Two of the songs, "The Other Side of This Life" and "Candy Man" have been done by quite a few other people. Neil, with bassist Felix Pappalardi, guitarist Pete Childs, and ex-Lovin' Spoonful chief John Sebastian on harp, swings very hard over Neil's train-rhythm n songs — all of which depict an authentic, country blues tradition made very contemporary in a modern city setting without the use of electric guitars. He also has a great voice. Songs like "Blues on the Ceiling", and "A Little Bit of Rain" manage to be marvellously evocative but compact.

Another outstanding Neil album is "Sessions" on Capitol records. It was recorded more or less spontaneously in a series of early-morning jam sessions in Capital studios with friends, including guitarists par excellence Bruce Langhorns and Peter Child, and bassist Jim Bond. It is uneven, full of bits of conversations, and some cuts go on too long, but four cuts of the seven are great, and the other three are not far behind. Outstanding are "Roll on Rosie", "Fools Are a Long Time Coming", "Felicity", and "Send Me Somebody to Love".

**TOM PAXTON** — Tom Paxton, who the folkies know best as composer of "The Last Thing in Thy Mind", and "Ramblin' Boy", is a singer and writer who has an astounding breadth and range, from why talking blues ("Talking Vietnam Pot Luck Blues") to beautifully complex ballads ("Morning Again"). He was one of the Village gang and part of the New Left, and his first three Elektra albums dealt, thankfully decreasing measure, with topical folk themes. His forth, "Morning Again", is a stylistic and aesthetic masterpiece. His leftist tendencies are indicated by his liner notes, but do not get in the way of any of his songs; indeed, one "A Thousand Years" pokes fun at the middle-aged revolutionary. This album is extremely tastefully arranged. "Jennifer's Rabbit" is sung without any instrumental accompaniment; "Mr. Blue" is gentle satire with a folk-rock beat; one of the triumphs of the album, "Victoria Dines Alone", uses a string section to great effect, and "Morning Again" is somewhat reminiscent of Cohen. The final song, "Now That I've Taken My Life", is somewhat undercut by a short reprise of "Jennifer's Rabbit." Paxton is a fine guitarist and singer, and with the assistance of Paul Harris and several other musicians, has created an excellent and stimulating listening experience, which I recommend highly.

**LEONARD COHEN** — Long known as a minor Canadian poet (is there any other kind?), Cohen became a superstar and ultra hip with the release of his Columbia album "The Songs of Leonard Cohen". Backed by a multi-talented ethnic rock group, the Kaleidoscope, Cohen intones ten songs based on poems he had written over a period of several years (many of which are in his "Parasites of Heaven"). The songs mostly deal with love and sex as in the "Master Song": (You met him at some night club where they take your clothes at the door/He was just a numberless man in a chair/who had just come back from the war/You wrap up his tired face in your hair/and his hands you the apple core/and he touches your lips now so suddenly bare /of all the kisses we put on sometime before. Cohen's plain chording and gentle but murky voice are mediocre in themselves, but with songs like "The Stranger Song", "Master Song", "Suzanne", and "Hey, That's No Way To Say Good-bye", they are easy to overlook. Cohen uses images that fit where lesser men attempt cuteness with strains of esoteric, artsy and uncontrolled images. Leonard Cohen is in control of what he wants to say and says it precisely and economically.

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