

Elephant's Memory Elephant's Memory

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Apple

SMAS-3389

Apple label with "MFD. BY APPLE" on the full side.



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The saying that "an elephant never forgets" likely comes from an early Greek proverb about camels remembering when they are injured. From camel, they went to elephant, and having an elephant's memory came to mean never forgetting.

The Penny Magazine gives a pretty instance of the elephant's memory. "A friend of mine, who had long resided at Ceylon, went to the London Zoological Gardens. There was at that time an elephant, a native of Ceylon, in the Gardens; he at first took no particular notice of my friend, showing him no more attention than he did to any of his other visitors; but when the poor animal heard himself addressed in the Cingalese tongue, he exhibited the most unequivocal signs of joy and pleasure, turning his trunk about, and caressing his new friend with all the delight of one who, in a strange land, welcomes the arrival of a countryman."

The band named (The) Elephant's Memory nearly defied description. As they started, they were an eight-piece band that focused on jazz-based music with a rock beat. They gained fame locally around New York by performing (02/29/1968) with the American Symphony: a fusion of classical and hard rock.

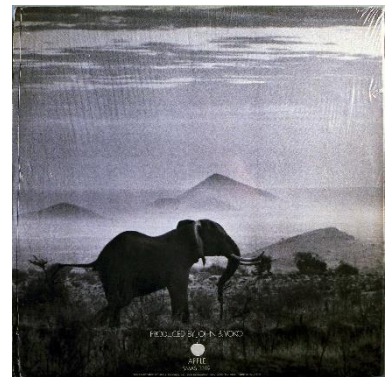
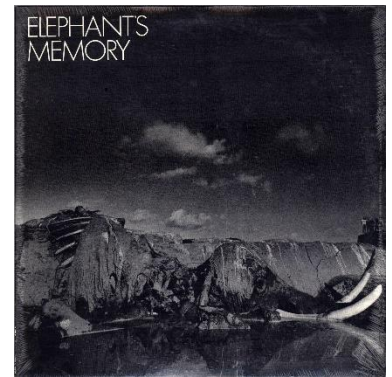
Rock, Classical Combining In Concerts for Teen-Agers

NEW YORK — The Elephant's Memory, a rock group, will appear with the American Symphony on Thursday (29) in the first two of 12 free teenage concerts for high school students. The concerts will be conducted by the orchestra's associate conductor, Joseph Eger, who discovered the group.

The Elephant's Memory will appear with the orchestra in "Brahms With a Beat," which will counterpose the first movement of Brahms' "Symphony No.

4" and "Secret Saucy Thoughts of Suzy," a rock number developed from that symphony's main theme.

Members of the group also will perform in the second movement of Ives' "Symphony No. 4" and excerpts from Mussorgsky's "Pictures at an Exhibition." Lighting and dance effects also are slated. The concerts, sponsored by the Samuel Rubin Foundation, will be repeated at the same hours on Friday (1), Tuesday (5), 12, 15 and 19.



"ELEPHANT'S MEMORY." Five man group has rocked hard for several years, but their association with John and Yoko, who produced this disc, should now bring them all the recognition they deserve. Great saxwork by Stan Bronstein, Apple SMAS 3389.



ELEPHANT'S MEMORY—Apple SMAS 3389
John Lennon & Yoko Ono have befriended this New York hard rock group and it should be quite a relationship to watch. They were first heard as Apple artists on the pair's "Sometime in New York" LP, and now John & Yoko lend their support to the group's first solo effort since their last outing for Metro-media. Much of the music is reminiscent of Steppenwolf, although a few novelty ditties are thrown in for variety. This album will be testing grounds for their live excitement translating itself into record sales.



ELEPHANT'S MEMORY—Apple SMAS 3389
Long a fixture on the New York rock scene, the group attracted national exposure last year through their association with John Lennon. Now, on their initial Apple release, they prove just as strong on their own with a selection of good, strong unpretentious rock. Highlights include "Chuck 'N Bo," "Cryin' Blacksheep Blues" and "Gypsy Wolf."

This led their ever-changing lineup to a brief association with Buddah records, where they recorded their first album (BDS-5033). The album attracted attention to them further, and two of their songs wound up in (the movie) *Midnight Cowboy* alongside Nilsson's version of "Everybody's Talkin'." They released an album of *Songs from Midnight Cowboy* and moved on to Metromedia Records for 1970's *Take it To the Streets* (MD-1035). Still morphing and finding their own identity, they encountered John and Yoko. After playing with them as part of Plastic Ono Elephants Memory (POEM), they released this Apple album and its associated single.




After Apple and Allen Klein diverged, the five-man Elephant's Memory moved over to RCA Victor, where they recorded their 1974 album, *Angels Forever* (APL1-0569). They were in all the right places – had Carly Simon as a member, played concerts with the Who, backed up Chuck Berry, had contracts with major labels – but perhaps they were never there at the right time. Lennon saw something special in them; may this LP be released soon on CD.

John said Elephant's Memory will have to be on Apple to avoid problems. The band is working on their own album in a small 16 track studio in the Village that John rented for them. In the past Stan and Rick usually collaborated on songs with Rick writing the lyrics but now everyone in the band is writing. "We're giving John the songs," Rick said, "and he's going to tell us what he wants us to do in terms of an album. He wants to produce the album and do the re-mixing and appear on some of the cuts that he feels like playing on."

Elephant Bash



Apple hosted a bash recently honoring Elephant's Memory and their first album release for the label. Shown left to right: group members Adam Ippolito and Rick Frank; Yoko and John Lennon, Gary Van Seyoc (Elephant), Al Steckler, Apple A&R; Wayne "Tex" Gabriel and Stan Bronstein (Elephants), and Toby Mamiis, Apple publicity. Not shown: Lennon, a six month old baby elephant, who also attended the party at the Mercer Arts Center.



ELEPHANT'S MEMORY

"The working class heroes we've all been waiting for..."

Since the days when they cavorted on stage with an inflatable plastic jungle, Elephant's Memory has meant many different things to many different people. At this point in their career, Elephant's Memory means one thing to almost everybody: dynamic, get-up-and-dance rock and roll music.

When the group started in 1967, their sound was described as brassy jazz flavored rock with hints of Latin and soul. Over the past five years, the group's sound has evolved into some of the funkiest, most down-to-earth rock and roll to be heard anywhere. It's "get down" music that has never failed to bring audiences all around the country (whether they're gathered for a rockfest, a movement benefit, or a debutante ball) up on their feet, clapping and shouting. They've shared the stage, and played for hours, with rock legends Chuck Berry and Bo Diddley on several occasions, and, if that isn't every rock and rollers ultimate dream, well, they also back up John Lennon and Yoko Ono. That's the sound of Elephant's Memory you hear on the Lennon/Ono LP *Some Time in New York City*.

This relationship began when, through a mutual friend, John and Yoko heard a live Elephant's Memory tape, and were so knocked out by their high energy music that they not only used them for their own appearances and recording, but also decided to sign them to Apple Records, and produce the group's album.

Why Elephant's Memory? Who are Elephant's Memory?

Elephant's Memory consists of Rick Frank on drums; Stan Bronstein on sax and lead vocals; Gary Van Seyoc on bass and vocals; Adam Ippolito on the keyboards; and Wayne (Tex) Gabriel on guitars and vocals. Rick and Stan, who write most of the group's material, are the only original band members. Gary and Adam came from the now-defunct Pig Iron, and Wayne hails from Detroit – both the city and the group of the same name. Mitch Ryder's group. This group, in this membership, has been together since August, 1971, but musically, Elephant's Memory has been rocking hard since their hit single of 1970, "Mongoose".

Elephant's Memory in concert is always an experience unto itself. They come out swinging on the first song and keep cooking through more than an hour of energy that just keeps rising. The excitement of their performances has been compared by many people (including critics, promoters and John Lennon) to the exuberance of an early Rolling Stones performance, or a show by Bo Diddley, Chuck Berry, or Jerry Lee Lewis. In their sets, they try to include the crowd favorites, like "Mongoose," "Liberation Special," and "Power Boogie," and also at least one song each by Tex, Adam and Gary.

With Rick's solid-as-a-rock drumming and Gary's "bottom" heavy bass providing the rhythm section that keeps the Elephants thundering along, and Adam pounding away relentlessly at the 88's, it is Tex and Stan who are the focal points of the live show. Stan, as he sings, shouts, howls and bounces out in front, leading the group with his voice and horn, either of which he plays with equal versatility – they can sound one minute like sweet whisperings and the next, like dangerous growling. Tex, as he picks hot piercing solos or churns out raw rhythmic accompaniment (sometimes both at the same time!) Neither one sounds like any other soloist on their heroes, Stan from King Curtis and John Coltrane (to whom he wrote a song when the former joined the latter in death last year), and Tex from Chuck Berry, B.B. King and Bo Diddley.

This heavy sound, which Roy Hollingworth described in *Melody Maker* as being "as tight as wet jeans," is conveyed accurately on their new Apple album. It is the first album by the group that they've been involved with at every level of production, and they are much happier having some sort of say over the musical destiny, whereas before they had none.

John and Yoko and the Plastic Ono Band with Elephant's Memory or John and Yoko and the Plastic Ono Elephant's Memory Band (which Yoko prefers because the initials spell POEM), or whatever it ends up being named has already brought Elephant's Memory to their point of greatest accomplishment.

Their time has come; they will soon be known far & wide as America's best & hardest rocking band.

