

circular

New Faces of '71



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It's almost like a new school year nowadays at Warner/Reprise, what with a flotilla of new artists jostling along the WB corridors in search of their freshly-assigned Artist Lockers. A few have been mentioned in recent issues of *Circular*, but a gang have not. Hence this aesthetic round-up, for the benefit of WB's intrepid Guard Department, for the Promotion Man who wants to identify who he's smiling at and for any Mere Consumers into whose hands this publication might fall.

Familiars and Fledglings

This catalog consists entirely of what should be familiar names. Not that Warner/Reprise never signs anyone brand new, but there's rarely much to say about a fledgling act (aside from hype, geography and statistics) prior to its first record.

Immigrants have long been a staple of the company's roster, and often have made good after their migration. Frank Sinatra immediately comes to mind. He founded Reprise to render his departure from Capitol dramatic and was shortly joined in the venture by Dean Martin and Sammy Davis, Jr.

Other relatively early cross-overs were The Everly Brothers, and skipping down a few years, The Association, The Beau Brummels, The Fugs, Rod McKuen, Van Morrison and Glenn Yarbrough, all of whom were, to varying degrees, known by the time they hit Burbank.

Another leap in time brings the catalog to the broad era encompassing The Beach Boys, Capt. Beefheart and His Magic Band, Tim Buckley, Deep Purple, Dion, Faces, Ella Fitzgerald, Fleetwood Mac, Herbie Hancock, Doug Kershaw, the Jim Kweskin Jug Band, Gordon Lightfoot, the Mothers of Invention, Pearls Before Swine, John Sebastian, James Taylor, Tony Joe White and The Youngbloods, to cover a few high points. Each of these acts had a prior label association before entering the Warner/Reprise fold.

This Year's Crop

This year already has seen a host of pre-famous additions to the labels, among them John Baldry,

Labelle, Jackie Lomax, John D. Loudermilk, Memphis Slim, Moby Grape, Mother Earth, Tom Paxton, Redeye, T. Rex, Big Mama Thornton and Zephyr.

Whew.

Even newer, though well recognizable, are the rush of fresh people who prompted this article in the first place, the "New Faces of '71" about whom and from whom everyone has yet heard little, at least from the direction of *Circular*. All are now dealt with in totally unfair capsule form, but each is promised elaboration on the release of his/her/theirs/its album.

Colosseum, whose three Dunhill LPs were chart climbers in this country, have switched over to Warner Bros. for the duration. John Mayall veterans Jon Hiseman and Dick Heckstall-Smith are joined in this British jazz-borderline group by powerhouse singer Chris Farlowe, in addition to Mark Clarke, Dave Greenslade and Dave Clemson. A 2-LP live album comes Oct. 1.



Daddy Cool

Colosseum

Daddy Cool, the gents mentioned in *Circular's* "New Singles" column recently, the quartet which is Australia's absolute favorite eternal group, the old/new music combo whose "Eagle Rock" single deserves golden immortality, will have an album on Reprise, scheduled for November release.

Dionne Warwick, a songstress whose accomplishments beggar description ("Do You Know the Way to San Jose," "Anyone Who Had a Heart," "Alfie," "I Say a Little Prayer," "Promises, Promises," "Walk on By" and more), has signed with Warner Bros. Records (her former label was Scepter), where she will continue to work with the song writing team of Burt Bacharach and Hal David.

Jennifer, a lady best known for her performance in *Hair* and her two albums on Parrot and her appearances on *The Smothers Brothers Comedy Hour*, has joined Reprise and is working on an album.



Jennifer

John Stewart, the well-loved singer/writer/performer whose two Capitol albums gained a lot of retroactive respect for the Kingston Trio, of which he was once a third, is in the Warner Bros. fold with an album, *The Lonesome Picker Rides Again*, due Oct. 1.

Donovan, the subject of an announcement a couple of *Circulars* ago, is currently at work on his Warner Bros. debut (the stuff that made history was on Epic and Hickory).

Continued



John Stewart



Dionne Warwick

Labelle



Donovan

Goldie Hawn, about whom you have probably not previously heard, has enlisted with Reprise for her maiden voyage as a songbird. You remember *Laugh In* and *There's a Girl in My Soup*. Warner Staff producers Lenny Waronker and Andy Wickham are helping Miss Hawn translate herself into a record.

John Hartford, whose multiple RCA albums and authorship of "Gentle on My Mind" have removed any hint of unfamiliarity from his name, has inked with Warner Bros., which is releasing an album titled *Aereo-Plain* Oct. 1.



John Hartford

Arthur Alexander, the very same Arthur Alexander whose poignant vocal style made "You Better Move On" a huge hit back when, is back in action on Warner Bros. which is looking forward to his debut LP.

John Fahey, guitarist supreme, whose Vanguard and Takoma albums grace any self-respecting folkie's collection, has been signed by Reprise, which plans a fall album after his current month-long national tour. Fahey plans to include orchestral arrangements accompanying his folk/classical/blues/description-defying guitaristry.



Goldie Hawn

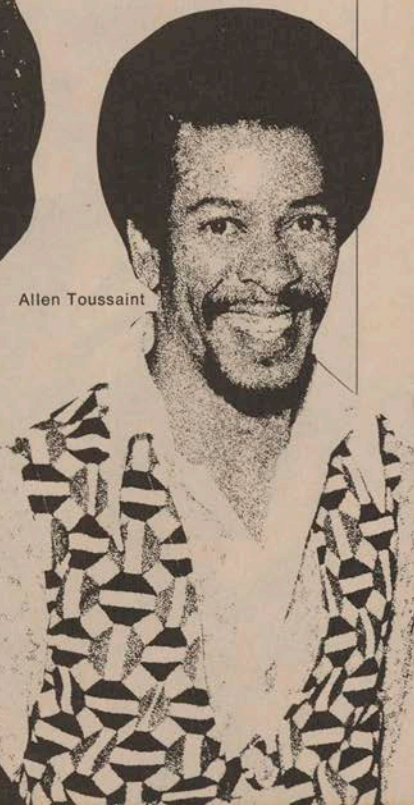
Allen Toussaint, the legendary New Orleans composer-producer ("Mother in Law," "Working in the Coal Mine," "Java," "Whipped Cream") who turned artist quite successfully on Scepter this year, recently joined Reprise, which is looking forward to his debut album with relish and gumbo.

Mary Wells, the lady who was Motown's first big star ("Two Lovers," "My Guy," "The One Who Really Loves You" and an albumful more), has surfaced on Reprise with a single, "I Found What I Wanted" (REP 1031), which is making respectable waves on the sea of radio. An album should result from this association.

So there they are, the new faces brightening the latter part of 1971 for Warner/Reprise, the latest in a procession of acquaintances destined to become good friends.



Mary Wells



Allen Toussaint

Moby Grape



Items

Gold on Gold

★ James Taylor's *Mudslide Slim and the Blue Horizon* long ago got a Gold Album, surprising nobody. Last week, though, it dramatically bettered that million-dollar sales requirement by selling its millionth copy (not even counting its tape sales). Coincident with this milestone, James' current hit, "You've Got a Friend," also received bullion certification. It all runs together after awhile, though, since James' *Sweet Baby James* LP and "Fire and Rain" single had the same things happen to them not too too long ago.

Studios Astir

★ Currently at work on future history are the following studio-ensconced performers:

The Faces, taping in England under the producing aegis of Glyn Johns

Terry Melcher, himself renowned as a producer, who is turning artist-producer in celebrity-packed Hollywood sessions

Alice Cooper, working in Detroit with *Love It to Death* producer Bob Ezrin

Little Feat, recording in Los Angeles with producer Ted Templeman (who reports three cuts completed: "Teen-age Nervous Breakdown," "Texas Rose Cafe" and "Cat Fever")

Zero Potential

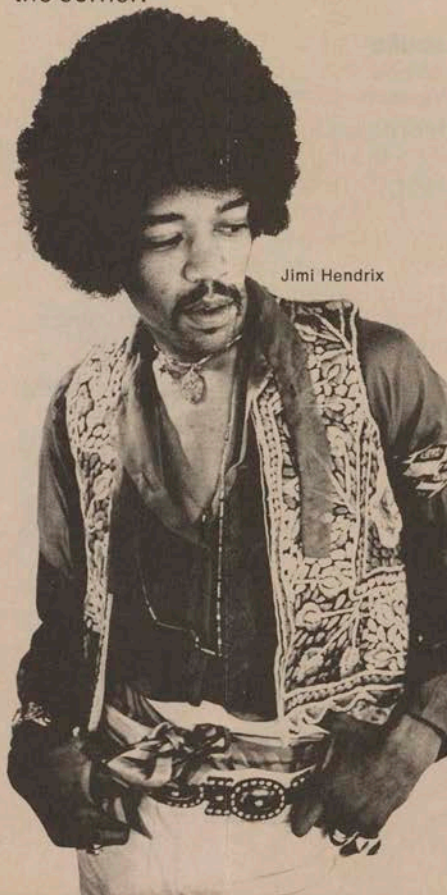
★ David Walley is writing a book about Frank Zappa and the Mothers of Invention. Title: *No Commercial Potential*. Publisher: Outerbridge & Deinsfrey, a Fusion book. Mr. Walley sure would like to hear from anyone who has Mothers' lore or tapes or whatever. His address is Box 629, Block Island, Rhode Island.

Dubious Deduction

★ The Internal Revenue Service has ruled that Cameo-Parkway Records cannot claim Chubby Checker as a deduction in its 1962 and 1963 returns. *Circular* wishes there was less government interference with the record industry.

"Rainbow Bridge"

★ Reprise is rush-releasing the sound track to a movie titled "Rainbow Bridge," scored by Jimi Hendrix, who also conceived the film. Hendrix worked on the project in Hawaii, where some of the live recording — including a set in the mouth of a volcano — was done. The album also features a number of studio tracks designed to accompany the film. *Circular* has no idea how or when the movie will emerge, but the sound track is just around the corner.



The AMA and Alice Cooper

★ The American Medical Assn. *Journal* devoted an article to Alice Cooper's "I'm Eighteen" (a single and a track from Alice's current *Love It to Death* LP) and its pertinence to mid-teen alienation. Meanwhile, two Michigan University students toured with Alice for 10 concert dates, gathering data for their Master's theses on crowd hysteria. Not to be caught short, both *Look* and *Newsweek* are preparing feature stories on Alice and his merry band.

Foreign Charts

★ Those of you holding your breaths for Subsequent Developments on *Circular's* recent report on the English and Japanese record charts may let them out now. Warner/Pioneer's own Rumiko Koyanagi still holds the Number One position in Japan's record rankings with his rendition of "Watashi No Jookamachi." T. Rex has dropped from the Number One slot in England to a still-respectable Number Three with "Get It On." And, lest you forget, Elvis is still advancing up the British Hit Parade with (it's more than a memory) "Heartbreak Hotel" — Number 12 this week, up from Number 16.

Newman and Ork

★ Randy Newman is scheduled for a one man show at UCLA's Royce Hall Oct. 23, accompanied by an 18-piece orchestra. Randy is currently wowing audiences at Los Angeles' Troubadour, a prelude to his forthcoming nation-straddling tour. Meanwhile, *Randy Newman/Live* is selling hotly and arousing critical raves from such as *The New York Times* and the *Los Angeles Times*. Ah, fame.

Birthday Bonanza

★ This week's birthdays include the following musical notables: Jimmie Rodgers (Sept. 8), Dee Dee Sharp (Sept. 9), Inez Foxx (Sept. 9) and Maurice Chevalier (Sept. 11).

New Albums

Thirty Days Out

Thirty Days Out

(Reprise, RS 6450, \$4.98)

"Everybody's Looking for Someone," "Mama Come See Me Tonight," "Home on the Road," "Living Like One," "Holy Hannah!," "Survival," "Taking the Chance," "Forever" and "Doing the Best That I Can."

A song called "Survival," by group members John Micallef and Jack Malken, interested veteran Larry Marks enough to sign Thirty Days Out to a production deal and steer them through their first album and Reprise debut. Although "Survival" runs 4:54 on the album, it was last week pared down to AM size for release as a single — and hopefully will work the same magic on greater America that it did on Larry Marks.

By way of introduction, the four rock and rollers who comprise Thirty Days Out are (one) Jack Malken, lead guitar, once a back-up musician for Van Morrison and ace studio engineer; (two) John Micallef, lead vocals and guitar, from Michigan where he began as a folk singer; (three) Phil Lowe, drums and percussion, a native of North Carolina where he enhanced a trio called the Good, the Bad and the Ugly and (four) Monte Melnick, bass, a "Queens (N.Y.) rhythm boy" and veteran of more than a few local bands.

The songs on *Thirty Days Out* are all home-grown — home currently being a Victorian manse in Greenfield, Massachusetts — with Jack and John providing all music and lyrics. Everyone sings.

In the works are two major tours for Thirty Days Out, one on the West Coast as supporting act for Lee Michaels, the other in all parts of the country with the Beach Boys.

Producer Marks currently has one album in the charts — Helen Reddy's *I Don't Know How to Love Him*. With the two major tours, good radio acceptance, reviews such as the one that appeared in the Sept. 4 *Billboard* ("many of the qualities of which supergroups are made . . .



meaningful lyrics, strong vocals and creative musical arrangements") and a strong single forthcoming, he could well have another winner here.

Labelle

Labelle

(Warner Bros., WS 1943, \$4.98)

"Morning Much Better," "You've Got a Friend," "Baby's Out of Sight," "Time & Love," "Too Many Days," "Running Out of Fools," "If You Gotta Make a Fool of Somebody," "Shades of Difference," "Heart Be Still," "Wild Horses," "Time" and "When the Sun Comes Shining Through (the Ladder)."

Initial acceptance for this sizzling gospel-R&B-soul collection comes from the East where Labelle, in their former incarnation as Patti LaBelle and the Bluebelles, won legions of loyal fans (in the wake of "I Sold My Heart to the Junk Man," the girls played the Apollo more than 20 times, earning the title "Sweethearts of the Apollo"). As of this writing the album is programmed at such as WHCN (Hartford), WWIN (Washington), WNEW and WPLJ (New York), while the single, the 10 Wheel Drive hit "Morning Much Better," last week joined the play list at influential R&B station WWRL (N.Y.).

Aggressive management in the person of co-producer Vicki Wickham of Track Records has Labelle working as much as possible — they opened many of the Who concerts, almost stole the evening from Tracy Nelson at the WB-sponsored Mother/Brothers show at Town Hall and will now be getting back to grass roots with a week's stint at the Apollo.

FM spots are supporting and following all appearances, our New York publicity staff (who admit to being madly in love with Patti) are working overtime for as much press as possible, the album is included in all group WB advertising, and a Labelle poster has been sent to press and radio as another reminder of the group's renaissance.

Recording at the Record Plant in New York, producers Kit Lambert and Wickham gathered a superb group of musicians (listen to the Thunderclap Newman-like piano of Kenny Ascher on "Shades of Difference") to support the vocal gymnastics of Patti, Sarah Dash and Nona Hendryx. Tracks range from



originals such as "Shades of Difference" to Carole King's "You've Got a Friend," an early Aretha Franklin hit, "Running Out of Fools," Keith Richards and Mick Jagger's "Wild Horses" and "Time and Love" by Laura Nyro.

At press time it was announced that Warner Bros. promotion man Hop Johnson has been assigned Labelle on a national basis and will be working the record exclusively for the next few weeks.

The Big Youth Trend of 1971

"This time the Big Trend is No Trend. For every scrap of valid evidence showing that all the cats are grey on our campuses, there's equally good evidence showing that they are green, and further research often reveals that those grey things aren't even cats, but amorphous muddles of heterogeneous hair and other fibres. We sent three editors all over the country this spring, carrying copies of *Time's* cover story on the cooling of America. They came back and said that America was neither cool nor hot nor even lukewarm. What does the doctor do when the patient has no temperature at all? What *we're* doing is laying it on the line. We're telling you all the data around indicates absolutely nothing. Mind you, we don't mean nothing in the sense of *nothing*. We mean nothing in the sense of, oh, well, more or less a kind of positive Nothing, so to speak. There is No Trend, and that's the trend. Next year may be different."

— *Esquire*, September, 1971

Top Ten

Week of September 6-12

1. Black Sabbath/*Master of Reality* (BS 2562)
2. James Taylor/*Mudslide Slim and the Blue Horizon* (BS 2561)
3. Deep Purple/*Fireball* (BS 2564)
4. Paul Stookey/*Paul and* (WS 1912)
5. The Beach Boys/*Surf's Up* (RS 6453)
6. Jethro Tull/*Aqualung* (MS 2035)
7. James Taylor/*Sweet Baby James* (WS 1843)
8. Black Sabbath/*Paranoid* (WS 1887)
9. Mary Travers/*Mary* (WS 1907)
10. Mothers of Invention/*Live* (MS 2042)

New Singles

Crazy Arms, Crazy Eyes

Brave Belt
REP 1039

Brave Belt, as many will recall, consists of a couple of Guess Who renegades and a couple of their friends and relatives. This is single number two from the Reprise's fine *Brave Belt* album, which has yet to happen (in promotional parlance).



Brave Belt

When albums don't happen on their own accord, the wise record company starts bowling likable singles down the alleys of the nation, hoping for a home run. That's what's happening here. The record is nice indeed, underpinned by a recurring echoey guitar figure, overpinned by high vocal harmonies and cross-pinned by a delectable steel guitar. It's your standard "I can't get away from my woman" country lyric, which works well in this rock context.

Gypsy Wedding

Moby Grape
REP 1040

About the Moby Grape little need be said, other than to repeat that they're back together with a fine David Rubinson-produced Reprise album, *20 Granite Creek*. This is the LP's opening cut and the selection which has aroused no small number of AM-radio types. It bids fair to become the group's first (and long overdue) hit single. A harshly shouted vocal chant embeds itself into the darkly throbbing backdrop

of multiple blurred guitars (and if you haven't yet started twitching from an overdose of adjectives this test will continue), all boiling inexorably toward the massive Moby Grape chorus. Definitely noticeable.

Desiderata

Les Crane
WB 7520

This is based on an inscription found in Old Saint Paul's Church in Baltimore, dated 1692, which has become sort of a contemporary Declaration of Independence or Lord's Prayer or something like that. Musical scenery behind Mr. Crane's reading of this philosophical smorgasbord consists of a tinkling cyclical instrument composition which periodically erupts into a chorus of Vesuvian proportions. Les Crane is, of course, a radio and television personality whose roots stretch back to the very beginning of Top 40 radio, in 19 ought 51, and whose branches reach to such heights as *The Les Crane Show* on TV.



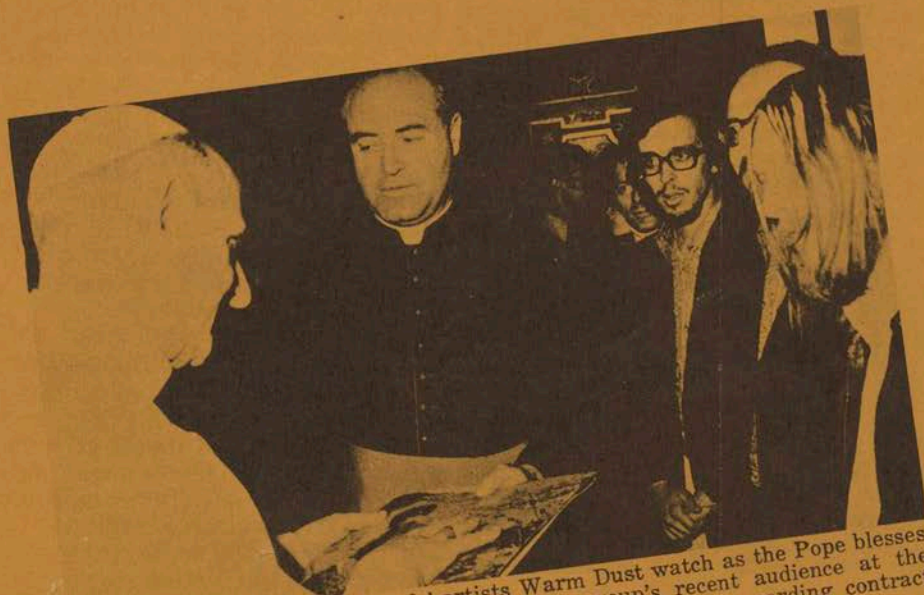
Van Morrison

Wild Night

Van Morrison
WB 7518

A new Van Morrison single nobody's ever heard before and it churns and that ain't all. An album to match coming forthwith, OoooooooooWooooooooo. Come out and dance.

The Record Biz



BLESSED ARE . . . Uni Records' artists Warm Dust watch as the Pope blesses their album "Peace For Our Time" at the group's recent audience at the Vatican. Warm Dust were recently signed to a long-term recording contract by Uni general manager, Russ Regan. Debut album was released this week.

Found in *Cash Box*, Sept. 4, 1971, page 62.

Artist Itineraries

SEPTEMBER 6-12, 1971

California

Randy Newman

9/7-12, Troubadour, Los Angeles

Kindred

9/8-12, Pappa Joe's, Redondo Beach

Jeffrey Cain

9/10-12, Friends & Relations Hall,
San Francisco

High Country

9/10-12, Friends & Relations Hall,
San Francisco

Youngbloods

9/10-12, Friends & Relations Hall,
San Francisco

Florida

Alice Cooper

9/12, Miami Convention Center, Miami

Georgia

Brave Belt

9/11, Municipal Auditorium, Atlanta

Alice Cooper

9/11, Municipal Auditorium, Atlanta

Illinois

Tom Paxton

9/8-12, Quiet Knight, Chicago

Massachusetts

Labelle

9/6-13, Paul's Mall, Boston

Bonnie Raitt

9/12, Tufts University, Medford

Missouri

Brave Belt

9/10, Kiel Auditorium, St. Louis

Alice Cooper

9/10, Kiel Auditorium, St. Louis

Nevada

Petula Clark

9/9-29, Caesar's Palace, Las Vegas

July's Grossingests

Gross buffs will thrill to this newest listing, which ranks with undeniable clarity the sales power of WB/R during that recent month: July, 1971. Warner/Reprise unflinchingly releases this Best Getter Chart in the belief that getting paid well for what you do well is not bad.

(Rankings for previous month follow artist's names, in parenthesis).

The Getters

1. James Taylor (3)
2. Jethro Tull (2)
3. Joni Mitchell (1)
4. Black Sabbath (4)
5. Neil Young (7)
6. Jimi Hendrix (6)
7. Mary Travers (9)
8. Frank Sinatra (-)
9. The Youngbloods (-)
10. Gordon Lightfoot (5)

Warner/Reprise artists not appearing on the list above are to be congratulated for their youthful vigor, and cautioned to, in the words of Benjamin Franklin, "Try, try again".

New York

John Fahey

9/6, Washington Square Church,
New York City

Bonnie Raitt

9/8, Manhattan Center, New York City

Jim Kweskin

9/8-12, Gaslight, New York City

North Carolina

Ides of March

9/10, Appalachian State University, Boone

Pennsylvania

John Baldry

9/11, Irvine Auditorium, Univ. of Pennsylvania, Philadelphia

Canada

Brownsville Station

9/9, Wonderland Gardens, London, Ontario