

circular

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rich music! The
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presents

**"THE
NOVEMBER
RELEASE"**

featuring a cast of
something like
20 albums
brimming with
**the sounds of
tomorrow.**



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LOWE



BRADLEY
PAGE



OSCAR



ALICE
COOPER



DASH
CROFTS



MO
OSTIN



DONALD
DILLAWAY



CONSTANCE
CUMMINGS

Further Revelations Anent the November Release

The Warner/Reprise Class of 11/71 numbers some 20 albums, a figure *Circular* finds so staggering that it has spread its exclusive on-the-spot coverage of the November release across two issues, this being the second of those. Last week's readers were introduced to WB newcomers, with the promise of a visit to more familiar faces this time round. Herewith that visit.

Curved Air

Five. English. *Second Album*. Electric violin. High rising Sonja Kristina. British charts. Under-discovered here. Florian (yes!) Pilkington-Miksa. Vivaldi. Darryl Way. Francis Monkman. Jefferson Airplane in a parallel universe. Ian Eyre. No categories. Energy. Beauty. See-through instruments. Hear-through music. Make it this time. "Curved Air are a perfect example of what the overused term *progressive* is supposed to mean," said Howard Fielding in *Sounds*.

Earth, Wind and Fire

Seeded in Chicago, Earth, Wind and Fire came to fruition in Los Angeles, where the varied professional studio talents who comprise this tale of nine cats found each other. First came *Earth, Wind and Fire*, an auspicious, as they say, debut. Comes now *The Need of Love*, a collection of glossy workouts flavored with the gospel, jazz, blues and rock seasoning of Maurice White and a crew including Wade Flemons and Donald Whitehead. Earth, Wind and Fire is a modern-day big band with a section of singers to enrich its total sound. Joe Wissert, who's also worked with Gordon Lightfoot, produced.

The Youngbloods

It's been a long time—more than two years, in fact—since the Youngbloods whipped up a studio recording. The wait is over with *Good and Dusty*. A mixed but delightful collection of rock and roll classics (among them "Let the Good Times Roll" and "Stagger Lee") and new Youngbloods material, *Good and Dusty* is a tasty helping of the magic of this group. The Northern California empire of living room and front parlor music, Raccoon Records, has been operating around the clock in preparation for November, which finds this album and *Crab Tunes/Noggins* added to its vinyl treasury.

Faces

A Nod Is as Good as a Wink . . . to a Blind Horse is its title and dynamite is its content. Glyn Johns, a genius producer-engineer whose history encompasses the Rolling Stones, the Who and the original Small Faces, has helped the group translate its explosive live sound into the slow-spinning grooves of an LP, and does it ever work. This is a studio recording which sounds ever so live, but rewardingly detailed. "Stay with Me" and "Memphis" excel in this album of high points. The cast is, of course, Ronnie Lane, Ronnie Wood, Kenny Jones, Ian McLagan and the indefatigable Rod Stewart. The LP, which is this moment rushing toward record stores, even includes a poster.

Lamb

A joyful showcase for the chameleon voice of Barbara Mauritz, *Bring Out the Sun* is a much different Lamb than was introduced with *Cross Between*, the group's first album for WB. This time the focus is on Barbara, and the songs that she and Bob Swanson have written allow her to reveal a strength and versatility so amazing that it is hard to believe the voices are all housed in one throat.

The liner notes put it this way: "Lamb has grown out of two people, Bob Swanson and Barbara Mauritz, who for the last three years in San Francisco have composed, arranged and performed music of a wide range. In the last year, Lamb became a band that backed up Barbara Mauritz and the compositions of both Bob and Barbara. Since the nature of the band changes with the changing material, Bob and Barbara wish to keep the name Lamb to identify the kind of music they write and perform: music of no continuous identity that ranges from country to jazz and classical and gospel and rock and into voicings that are a mixture of all the above."

Alice Cooper

Killer, the newest from Alice Cooper, follows hot on the heels of *Love It to Death*, the album that vaulted this group into the charts and made it a dreaded household word. As one young fan wrote in:

Dear Alice,

I love you and your group. Everytime I play your album in the house my mother gets mad at me. When you were playing in Chicago at the Opera House in April, my parents forbid me to go, and my sister and I had to sneak out of the house so my parents wouldn't know where we were.

My mother doesn't like me listening to your records. I am fifteen and should be able to listen if I want.

Can you send me some posters? I wrote to Warner Bros. and they sent some pictures of you. My mother found the pictures and threw them out. She says that you're disgraceful. When are you coming back to Chicago?

If *Love It to Death* elicited all of the above, wait till mom gets a load of *Killer*, for this time Alice and the band have laid down an especially mean brand of electrified music topped darkly by an even meaner





Earth, Wind and Fire

The Youngbloods

Lamb

Curved Air

Alice Cooper

Faces



Jim Kweskin

Sweetwater

Pearls Before Swine

4

breed of electrifying vocals. This theater in the round, engraved in vinyl, comes packaged in a jacket with a full-color closeup of a snake on the cover, and several unfolds later a 1972 calendar, detachable, showing Alice himself dangling in a hangman's noose. Once mom gets rid of these, she can go to work on the blood-red T-shirts, buttons and posters that are letting the world at large know that *Killer* is loose and hack away at the radio from which Alice's new single, "Under My Wheels," is pulsating.

Jim Kweskin

In *Jim Kweskin's America*, the man who until now was most notorious for his Jug Band music looks back in history, to those moments when prominent figures spoke out through their songs in an effort to revitalize the spirit of the country. The result is some memorable resurrections of classic folk Americana, with Jim picking, singing and foot stomping through the likes of

"Back in the Saddle," "Sugar Babe," "Old Rugged Cross," "Ramblin' Round Your City" and "Old Black Joe." Co-starring are Mel Lyman and the Lyman Family.

Dion

Sanctuary, his third warm Warner Bros. album, is reviewed elsewhere in this issue.

Tom Rapp/Pearls Before Swine

Tom Rapp's genius is that of an evocateur, able to capture and transmit musically a fragment of experience with overpowering delicacy. *Beautiful lies you could live in* is a compelling collection of ten new Tom Rapp originals, performed by the writer and his musician friends who comprise Pearls Before Swine, plus Leonard Cohen's "Bird on a Wire" and an adaptation of an A. E. Houseman poem, "Epitaph." The latter was done by Tom's wife, Elizabeth, who also makes an eloquent contribution to the album's vocals.

Sweetwater

Melon is new refreshment from the noted Southern California group that transforms a combination of flute, congas, standard drums, cello, assorted keyboards, bass and four-part vocals into infectious latin and jazz flavored rock. The material is all home grown, and on this third Reprise album the lead vocal for each song is taken by its writer.

Even though Nansi Nevins has not toured with Sweetwater for over a year, due to an auto accident, she contributes vocals and an original tune to *Melon*. Of special note is Ricky Fataar, of the group Flame on the Beach Boys' Brother Records, who drummed on most of the tracks.

Stoneground

A two-record set of rather live performances, *Family Album* gets its own review a page or two away from here.

Stoneground Takes the Stage Again

Stoneground

Family Album

(Warner Bros. 22S 1956, \$5.98)

"Get Rhythm," "Passion Flower," "Corina," "Big River," "Won't Be Long," "Super Clown," "Richland Woman," "Queen Sweet Dreams," "Precious Lord," "It Takes a Lot to Laugh (It Takes a Train to Cry)," "I Can't Help It," "No Doreen," "It's Not Easy," "If You Gotta Go," "Total Destruction to Your Mind," "You Must Be One of Us," "All My Life," "Where Will I Find Love," "Gonna Have a Good Time" and "Jam It."

"Here's a group that you're bound to have boogied with at one time or another. How 'bout a welcome for my children. Stoneground!" With Tom Donahue's introduction amid an expectant roar from the gathered crowd, Stoneground takes to the stage again.

Originally the house band for the Great Medicine Ball Caravan which toured the States, England and the Continent two summers ago, and

was featured in the movie of the same name, Stoneground's second Warner Bros. release, *Family Album*, fulfills the promise inherent in their first album, *Stoneground*.

It's asking a lot of a thin vinyl record to capture *en bloc* a group that has the likes of Sal Valentino (former Beau Brummel), Lynne Hughes (with voice enough to have merited her own album a while back), Annie Sampson and Lydia Moreno (both from the raved about San Francisco production of *Hair*), Deirdre LaPorte (*the femme fatale*), not to mention the boys behind them, who supply enough high energy support to keep all of Kansas rocking in the aisles forever. No mean feat.

Two-Album Set

Family Album, however, does just that. It's a double album that captures the near legendary stagework and excitement of a group that, word has had it, had to be seen to be believed. That statement is no longer true.

The first three-quarters of the album were taken from an incredible series of broadcasts originating from Pacific High Recording

Studios last August and broadcast over KSAN in San Francisco. On this session, and these three sides, the pandemonium Stoneground is known to generate is all there. Especially fine is Sal's country rock rendition of the Johnny Cash classic, "Get Rhythm." Annie's plaintive gospel charmer, "Precious Lord," is another *don't miss* that raises the church each time she does it, as is Lynne's high spirited "Passion Flower."

No Let-up

The hits just keep on coming. Check out Sal again on the laid-back soft and sultry "Corina," augmented nicely by the tasty bottleneck of Tim Barnes (and here it should be noted that Tim Barnes' guitar work throughout is impeccable in taste and style, no easy trick considering the breadth of vocal styles he has to play behind).

Stoneground never lets up. They drive on through from beginning to end with morsel after morsel of special goodies to keep anybody with a Sears Silvertone hi fi coming back. They're that kind of band, the kind that, as Donahue suggests, you should be lucky enough to boogie to at one time or another. Now everybody has that chance.



Stoneground

Dion Celebrates

Dion

Sanctuary

(Warner Bros. WS 1945, \$4.98)

"Sunshine Lady," "Sanctuary," "Willigo," "Harmony Sound," "Gotta Get Up," "Please Be My Friend/Take a Little Time," "The Wanderer," "Abraham, Martin and John," "Almond Joy," "Ruby Baby" and "Brand New Morning."

For a man with as big a past in the music world as Dion DiMucci, a man who has seen the highs, the lows and the forever in-betweens, it isn't too difficult to understand why his own particular vision of the world never strays too far from the perspective of where he is at the moment of reflection. In a time of catastrophic confusion, his sense of well being is pretty nice, because Dion's place is a pretty damned good place. His latest Warner Bros. album, *Sanctuary*, gives the listener a bright peek at his vision.

"There's a state of love in this world that does exist. It's for us to find it." Love is Dion's sanctuary, and it's about this sanctuary that he sings. He has gathered some of the finest New York musicians behind him, and with a genuinely shy smile has favored the rest of us with his own love and sunshine and sunshine music.

The weary traveler has come home, and as the title track, and his latest single, suggest it's a joy to come back to "his charming Mary, his sanctuary, on Telegraph Avenue." At least half the songs on the album follow out this same theme. "Harmony Sound" speaks of singing "in all kinds of places to too many places . . . but there's a song in my heart just for you." His sense of coming home touches all bases for all people, but the personal touches he adds to each song let them become everyone's personal songs.

He even redoes his raveup rocker from 1962, "The Wanderer," except that this time around he has slowed it down to a folksy blues number, added a soulful sax and in the process intensified it far beyond the driving beat of the original. On "Please Be My Friend," there's a touch of Hank Williams in Dion's use of a simple melody and upfront plaintive lyrics (with a certain catch in his voice at times), and David Bromberg on lead guitar also proves why he is one of the most sought after session men in the business.



Dion

Side two features Dion live at the Bitter End, where he sounds like an early daytime Lenny Bruce taking the audience and moving them gently through "Abraham, Martin and John," the Eric Von Schmidt folk ditty, "Almond Joy," and finishing the live set with a rousing version of his big hit, "Ruby Baby." He finally caps the album with another of his most recent numbers, "Brand New Morning," a song which calls for love and for a better day for all.

It's a brand new morning and it's coming soon
It's on its way and it won't be long
Brand new morning and it's coming soon
Come on, people, won't you come along

After one listening, it's hard to resist him.

Items

Rock Critic in Hospital

★ El Cajon, California—A prominent rock critic was today admitted to El Cajon Community Receiving Hospital for treatment of a hernia. The injury was incurred while lifting a box containing the Warner/Reprise/Pentagram Records November release.

Attending physicians itemized the contents of the parcel as: 1 33 $\frac{1}{3}$ 7-inch promotion record, 1 plastic boomerang, 1 Curved Air button, 1 Alice Cooper button, 5 press kit folders, 15 8x10 glossy photos, 1 8x10 double-weight matte photo, 2 posters, 3 sheets of reviews, 9 bios of varying length, and 20 12-inch albums (including two two-record sets and one album containing a 22-page book, a page of stickers and a page of punch-out cardboard street signs).

The critic, a minor whose parents refused to identify by name, is the latest in a series of 47 reported similar casualties dating from the Warner Bros. November release.

Birthday Brouhaha

★ This week's celebrations include the following musical notables: Hoagy Carmichael (Nov. 22) and Berry Gordy, Jr. (Nov. 28).

Thank God It's History

★ In September of 1958 Warner Bros. made its bid for the popular market with the following albums: *Ira Ironstrings Plays Music for People with \$3.98* by Ira Ironstrings, *The King and I* by Warren Barker, *Invitation* by The Guitars, Inc. and *Sousa in HiFi* by the Warner Bros. Military Band.

Inspirational Verse

I'm like a one-eyed cat
Peepin' in a seafood store

—Joe Turner, "Shake,
Rattle and Roll"

Reticular Registration

★ When Alice Cooper and entourage, including one Mr. Boa Constrictor, approached the registration desk of the Amsterdam Hilton during their recent European tour, one and all were asked to register, including the snake. The one problem was that the Hilton's pet registration card was definitely slanted toward canines, and Mr. Constrictor subsequently had to suffer the embarrassment of agreeing to keep out of public areas and remain on a leash while traveling to and from his master's room.

Mr. Constrictor was registered in 414, and in case you doubt *Circular's* word a copy of the registration card is shown.

PET REGISTRATION CARD

AMSTERDAM HILTON

NAME Mr. Cooper and Mr. Smith room 414

SPECIES snake

I hereby agree to be good and obey my master at all times during my stay at the AMSTERDAM HILTON. I promise I will do no damage to any Hilton property, to stay out of all public rooms, and to remain on my leash, when travelling to and from my master's room.

If I behave badly and do damage or cause other guests to complain, I hereby authorize my master to pay all damages and to banish me to _____ immediately.

as witnessed and agreed to by _____

Shep Jordan
Masters Signature

Room	Date	Departure
414	28/10/71	30/10/71

Turkey Break

★ The staff of *Circular* is not immune to holidays and since the staff's writing hand will be working out with forks and knives on Thanksgiving day, there will be no publication next week.

Top Ten

Week of November 22-28

1. Van Morrison/*Tupelo Honey* (WS 1950)
2. Fleetwood Mac/*Future Games* (RS 6465)
3. The Beach Boys/*Surf's Up* (RS 6453)
4. *Grateful Dead* (2WS 1935)
5. Jimi Hendrix/*Rainbow Bridge* (MS 2040)
6. Black Sabbath/*Master of Reality* (BS 2562)
7. *Summer of '42* (WS 1925)
8. James Taylor/*Mud Slide Slim* (BS 2561)
9. T. Rex/*Electric Warrior* (RS 6466)
10. Jethro Tull/*Aqualung* (MS 2035)

New Singles

Sands of Time

Fleetwood Mac
REP 1057

This track from the quintet's fresh *Future Games* album features the rich harmonic vocal sound of the current line-up—Danny Kirwan (who wrote "Sands of Time"), Mick Fleetwood, Christine McVie, John McVie and Bob Welch. The album is nothing less than a resounding hit on FM, which has evinced particular enthusiasm for this number. Its cross-over to AM seems and sounds duly warranted. Three solid minutes of buoyant music, edited down from the 7-minute 35-second album cut.

Iron Man

Black Sabbath
WB 7530

This is the latest instalment in Warner Bros. search for a Black Sabbath hit single, a search which sees the company reaching back an album, to *Paranoid*, for an apt cut. The chording is large and dark and heavy, as is the slowly syncopated vocal, as is, not unexpectedly, the lyric content. Who knows what evil lurks in the hearts of albums? Black Sabbath does. Fortunately for programmers and the hit single searchers, this message is not harmfully inimical.

Surf's Up

The Beach Boys
REP 1058

Unbounded enthusiasm. If it's slightly less than a sure shot, it's so much more than just about anything else anyone's put on a 45 this year that it merits the gamble. Van Dyke Parks' brilliant lyrics and Brian Wilson's luminous music are bonded by a subtly devastating vocal. The song is, of course, the high point and title tune of the Beach Boys' most recent Reprise album, a record which has prompted a lot of people to declare the Beach Boys the living kingpins of American rock.

Looking Through

Lazarus
BSV 0002

A gentle acoustic outing from this Texas trio, produced by Phil Ramone and Peter Yarrow. It seems a pleasant extension of the music Peter, Paul and Mary made so well together and continue to make so well apart, soft and melodic, compelling in its quiet appeal. Lazarus migrated from Abilene, Texas, to Woodstock to make their *Lazarus* debut album from which this song hails, an album which is fully 50% of Bearsville's initial release through Warner Brothers' distributional facilities.

October Overviews

Constant Reader is by now well aware what the ominous list below must mean: the latest instalment of *Circular's* monthly Report Card Time for Warner/Reprise's catalog. Stretched somewhat shy of infinity they lie there, the hopes and fears of all the years.

The previous month's Top Twenty are shown in parentheses, where applicable. The previous month, by majority vote of the *Circular* staff, was September, 1971. This month the list has gone expando to Top Thirty.

Toad Thumpers

1. Jethro Tull *Aqualung* (2)
2. James Taylor *Mud Slide Slim* (1)
3. Black Sabbath *Master of Reality* (—)

4. Black Sabbath *Paranoid* (5)
5. Jimi Hendrix *Rainbow Bridge* (—)
6. Neil Young *After the Gold Rush* (6)
7. Paul Stookey *Paul And* (4)
8. Original Sound Track *Summer of '42* (12)
9. Joni Mitchell *Blue* (7)
10. Neil Young *Everybody Knows This Is Nowhere* (8)

Chart Chompers

11. Black Sabbath *Black Sabbath* (9)
12. Deep Purple *Fireball* (—)
13. James Taylor *Sweet Baby James* (3)
14. Alice Cooper *Love It to Death* (13)
15. Original Sound Track *Billy Jack* (18)
16. Peter, Paul & Mary *The Best of Peter, Paul & Mary* (14)

17. Jethro Tull *Benefit* (16)
18. Jethro Tull *Stand Up* (—)
19. Neil Young *Neil Young* (17)
20. Jimi Hendrix *Smash Hits* (19)

Big Boppers

21. Grateful Dead *American Beauty* (—)
22. The Association *The Association's Greatest Hits* (—)
23. Dean Martin *The Dean Martin Christmas Album* (—)
24. Jimi Hendrix *The Cry of Love* (—)
25. Kenny Rogers and the First Edition *The First Edition Greatest Hits* (15)
26. Jimi Hendrix *Are You Experienced?* (—)
27. Mary Travers *Mary* (10)
28. Joni Mitchell *Ladies of the Canyon* (—)
29. John Baldry *It Ain't Easy* (11)
30. Frank Sinatra *My Way* (—)

Artist Itineraries

NOVEMBER 22-28, 1971

California

Fleetwood Mac

11/22-23, Whisky A Go Go, Los Angeles

Grateful Dead

11/24, Winterland, San Francisco

Kindred

11/24-28, Under the Ice House, Glendale

Curved Air

11/26, Palladium, Hollywood
11/28-29, Whisky A Go Go, Los Angeles

Faces

11/28, Sports Arena, San Diego

Colorado

Seals & Crofts

11/24-27, Tulagi Club, Boulder

Georgia

Curved Air

11/23, University of Georgia, Athens

Illinois

Donovan

11/24, McCormick Place, Chicago

Earth, Wind & Fire

11/24-30, Oriental Theatre, Chicago

Little Richard

11/24-30, Oriental Theatre, Chicago

John Hartford

11/27, Elgin Auditorium, Elgin

Massachusetts

John Hartford

11/22, Passim, Cambridge

Bonnie Raitt

11/26-28, Stonehenge, Ipswich

Michigan

Crazy Horse

11/25-27, Cinderella Club, Detroit

Minnesota

John Hartford

11/28, St. Paul Civic Center Theatre, St. Paul

Pentangle

11/28, O'Shaughnessy Auditorium, St. Paul

Missouri

Faces

11/23, Kiel Auditorium, St. Louis

Curved Air

11/24, New Beaulois Theatre, Springfield

Pentangle

11/26, Kiel Auditorium, St. Louis

New York

Crazy Horse

11/22-23, Gaslight Cafe, New York City

John Hartford

11/23, David Frost Show, New York City

Faces

11/26, Madison Square Garden, New York City

Ohio

Faces

11/24, Memorial Auditorium, Canton

Oklahoma

Donovan

11/28, Fairgrounds Arena, Oklahoma City

Oregon

Fleetwood Mac

11/24, Paramount Theatre, Portland

Texas

The Association

11/24, Texas A&M, College Station

Donovan

11/26, Hemisphere Arena, San Antonio
11/27, Texas Christian University, Ft. Worth

Fleetwood Mac

11/26, Music Hall, Houston
11/27, City Auditorium, Lubbock

Virginia

Dionne Warwick

11/26, Richmond
11/27, Norfolk

Wisconsin

Beach Boys

11/22, Performing Arts Center, Milwaukee

John Hartford

11/26, Milwaukee Symphony Orchestra, Milwaukee

Canada

The First Edition

11/26, Palace Theatre, Hamilton, Ontario