

circular

**All-Star
English
Issue**



**Made in
Great Britain**

The Roots of *Bare Trees*

Bare Trees is the latest stage in Fleetwood Mac's often turbulent evolution. And considering the number of changes the band has gone through over the past five years, it's amazing that Fleetwood Mac have come up with such a strong album. Somehow—thankfully for record buyers—Fleetwood Mac's fairly regular permutations have borne out the best in the group's creative energies.

A Godsend

The new album owes a large debt to the band's newest addition, guitarist/vocalist Bob Welch, who joined Fleetwood Mac last year after the sudden religious defection of Jeremy Spencer (who is still with the Children of God). Bob, introduced to the group through a mutual friend, has been a godsend ever since. A veteran sideman with James Brown, Aretha Franklin and Fontella Bass, Bob quickly put Fleetwood Mac on a new musical course by prescribing more original, less derivative material. The 12-bar blues orientation of the original band has disappeared in favor of the more subtle blues undercurrent found on *Bare Trees*.

Two of Welch's compositions, "The Ghost" and "Sentimental Lady," appear on the album, offering fine examples of where the group has been heading the last year. "Sentimental Lady" is a breezy poem of love and joy set to music:

*Sentimental gentle wind
Blowing through my life again
Sentimental lady—gentle one*

It's a love song without the schmaltz. The arrangement features effective harmonies by Danny Kirwan and Christine McVie, who give the slightly jazzy number just the right punctuation to compliment Bob's tender lead singing.

The closely-woven harmonies of the "new" Fleetwood Mac are their most immediately noticeable characteristic. The harmonies on *Bare Trees* give a feel to the tunes that has seldom been matched by a rock group. Possibly only the Beach Boys or the Mamas and Papas have so developed. Never overblown, Mac's harmonies are closely integrated with their respective melodies, and they are never inserted for "harmony's sake."

Danny Kirwan, Fleetwood Mac's main rocker, who composed five of the LP's nine songs, has progressed into a major song-writing talent. When the band was still under the direction of Peter Green (who, in 1970, became disillusioned with the rock scene), Danny didn't have the opportunity that exists today to express his musical abilities. His composition, "Child of Mine," the first cut on the new album, reflects many influences supported by a constant beat. The song starts out as pounding rock and roll, then moves on to a countryish chorus, where it soon becomes a rhythmic conga interlude—only to dissolve into an Indian-influenced middle section. Kirwan's lyrics pay homage to the song's many roots:

*Heavy country blues keep
a-rockin'
Ke-ke-ke keep that soul beat
a-sockin'*

One of *Bare Trees*' best performances is by Christine McVie, wife of Mac's bassist, John McVie. Christine, who joined shortly after Peter Green left, was a vocalist in an English group called Chicken Shack before she came into Fleetwood Mac's power structure. On "Homeward Bound," her own song, Christine pulls the throttle out and sings full power. She has a mellow voice that always sounds feminine, no matter how hard she's belting. The song itself is a tall glass of good 'ole rock and roll with a twist of hyper electricity to make it tangy. And Christine's vibrant electric key-



boards keep the arrangement right on target.

The music that Fleetwood Mac plays today is much changed from their previous work. During the early reign of Peter Green, they focused on being "true to the blues," much under the sway of Elmore James. Green was an exciting blues guitarist who played in a precise, rapid style that gained him a large following.

After several Fleetwood Mac albums (on Blue Horizon in England



Fleetwood Mac I

and Epic in the U.S.), Peter started emphasizing more melodic material on FM's Reprise debut, *Then Play On* (although "Albatross," an early hit, anticipated the change). His departure marked the end of the reign of the blazing lead guitar over the group.

Jeremy Spencer took over the position of chief creator on Mac's first "concept album," *Kiln House*. That LP was an energetic and faithful tribute to Buddy Holly, Gene Vincent and other early rock stars.



Fleetwood Mac II



Fleetwood Mac III

Fifties-type rock numbers like Jeremy's "This Is the Rock" and "Blood on the Floor" were well received by critics because Fleetwood Mac didn't mimic the early stuff, but captured the spirit in which early rock was born. After *Kiln House*, Jeremy left the group, to be replaced by the talented Bob Welch, spoken of earlier.

Bare Trees is the second album from Fleetwood Mac's current personnel. *Future Games*, last year's release, presented the group in a transitional phase which suggested wider musical undertakings. They had increased their versatility with the addition of Welch and McVie and their sound was, resultantly, quite distinctive.

The harvest of those changes is the sound of *Bare Trees*, which has picked up extensive airplay and is in the process of giving birth to a single, "Sentimental Lady," which could become FM's first American hit. *Bare Trees* bears fruit.

— Mike Harris

Inspirational Verse

Why does the morning put
sand in my eyes?

— Ron Elliott

"The Candlestick Maker"

John Baldry's Varied Fare

John Baldry led off his first Warner Bros. album with a tune called "Don't Try to Lay No Boogie Woogie on the King of Rock and Roll." A good record, the single made John's reputation in the United States. Which might have confused some of Long John's long-time admirers; if he was known in Britain as King of anything, it was as King of Blues. Along with Alexis Korner and Cyril Davis, Baldry was one of the prime movers in the British blues scene.

Now, with the release of *Everything Stops for Tea*, Baldry's fans, both long-time and new-found, are due for a further surprise. His tastes, it seems, are as varied as his body is tall.

Range of Material

Like his first Warners album, *Everything Stops for Tea* is produced by two former members of Baldry bands, Elton John and Rod Stewart. Each handled one side of the album, again as before. What makes *Everything Stops for Tea* different from its predecessor, or from either of the two other, older, Baldry albums released in this country, is the disparity of material presented. There are three blues, a folk standard, a music hall tune, a theater number, a couple of gospel tunes and a couple of rockers. That they all work within the Baldry-John-Stewart context is tribute indeed to the assorted talents of the three men involved, not to mention of the large crew of supporting musicians.

Side One consists of "Come Back Again," written by Daddy Cool's Ross Wilson, Willie Dixon's "Seventh Son," "Wild Mountain Thyme," the New Orleans party song "Iko Iko" and John Kongos' "Jubilee Cloud." All feature Davey Johnstone on guitar, Nigel Olsson on drums

and Klaus Voorman on bass. The first number is a medium-tempo rocker, the kind of thing a performer might open a show with. Baldry performs it in a Shel Silverstein-like voice, with lots of growling. "Seventh Son" and "Jubilee Cloud" are

closer to the kind of material and presentation featured on *It Ain't Easy*, Baldry's first Warners album. "Wild Mountain Thyme," with the assistance of viola player Stefan Delft and Elton John's backing vocal, gets close to what you might hear at your local near closing time, were the pub occupied by pop stars aglow with equal portions of reminiscence and Guinness. "Iko Iko" is taken with a bit more bounce than Dr. John's current version, a bit closer to the Dixie Cups' (is this taking away from one of Dr. Demento's famous quizzes? Sorry, Doc).

Miniature Drama

Side Two begins with a little playlet that might be described as a "special treat," and is definitely something that is better listened to than represented in print. So let it just be said that the skit leads up to the album's title song, a nifty piece of memorabilia from the British musical theater. It's a lot closer to Noel Coward than to Willie Dixon,

but somehow fits. The "supah" orchestra is conducted by Jimmy Horowitz. It might help if you realize that Baldry is chummy with Lionel Bart and much of the rest of the London show crowd. Again, it may not.

Willie Dixon, the prolific Chicago bassist-songwriter, reappears on Side Two as composer of "Seventh Son." The number is helped tremendously by some nifty guitar play between James Litherland and Robert Weston, and the piano work of Ian Armit. Toward the end, there's a personalized chorus involving Stewart, John and Baldry's manager, Billy Gaff.

Second Duet

"Mother Ain't Dead" is a music hall tune featuring Stewart his very self on banjo and vocal with Baldry playing guitar and singing lead. It's the second time the two have sung together on record; the first was captured on Baldry's first English single, back in 1964, and can now be heard on "Long John's Blues," a United Artists repackage of early material.

"Hambone" is a compilation, credited to guitarist Sam Mitchell, of several traditional American blues. Especially notable about the

piece, in addition to Baldry's menacing vocal, is an approximation of New Orleans second-line drumming by Terry Stannard.

"Lord Remember Me," the second gospel-type number on the album, begins at a nice, spiritually respectable pace, and then shifts dramatically into slam-bang double time. Litherland and Weston are again featured, as is pianist Armit.

Keyboard King

Baldry's regular pianist off and on since the '64 sessions, Ian is the man responsible for the "boogie woogie" in "King of Rock and Roll." For the present album, he gets an entire quasi-ragtime solo to himself—"Armit's Trousers," which closes Side Two as pleasantly as one could desire.

Everything Stops for Tea seems to have been planned not only to reflect the varied and wide tastes of its creators, but to provide something for everybody as well. While the types of music are quite different from one another, there's enough in common—taste, musicianship and good fun, to name but three—that anybody who enjoys one track on *Everything Stops for Tea* will most likely enjoy the rest as well.



Fast Spins



King Kong
The Kinks
REP 1094

*I'm King Kong,
Got a hydrogen bomb . . .*

This singular Ray Davies conception now attains its natural destiny as, what else, a single, having made its first appearance in the States on Reprise's amazing two-album anthology, *The Kink Kronikles*. John Mendelsohn's notes for the latter (quite possibly the most elaborate historical program ever lavished on an album of contemporary rock) call attention to "the band's sizzling playing" on "King Kong," and to "the hilarity of usually mild-mannered R. Davies posing as the mythical brute." This side is respectfully dedicated to all of you who thought you had Ray Davies all figured out after "Apeman" and "Lola." The flip side gives you another chance to pick up on "Waterloo Sunset," which you hadn't ought to have let slip by ya the first time.

You Need a Mess of Help to Stand Alone / Cuddle Up

The Beach Boys
REP 1091

This double-scoop treat is a preview of the imminent Beach Boys double album, *Pet Sounds/Carl and the Passions—So Tough*. Both tunes are from the *So Tough* portion, which means they're the very newest from the group that has forgotten how to get old. "Mess of Help," a message of comfort and care, is enlivened by some state-of-the-art engineering; The Beach Boys produced it themselves. Brother Dennis and Darryl Dragon wrote "Cuddle Up," a languid lullaby which makes as good a case for cuddling as peppermint did for twisting.

Country Air

Joyce Everson
WB 7594

If Old Man Sunshine could sing he might well choose this selection for his repertoire. But it's doubtful Old Sol's rendition would have the gentle modulations or dulcet tonalities of the Everson original, a pastoral prize from Joyce's new WB album, *Crazy Lady*. Joyce recorded it in England, but that doesn't mean she's English; if the truth be known, she's from Minnesota, in which state Ronnie Lane and Rod Stewart of the Faces heard her, and promptly did what had to be done. Jimmy Horowitz arranged and produced, and Lesley Duncan sings background vocals.

Lazy

Deep Purple
WB 7595

This 2:40 of flashes, riffs and rushes is the concentrated form of that 7:19 extravaganza of belted blues and flying fingers with which Deep Purple crowns its latest LP, *Machine Head*. "Lazy" is anything but; the title follows in an honored tradition of modesty such favorites as "A Quick One While He's Away" and "One Inch Rock." It was recorded in Montreux, Switzerland, by the Roll-

ing Stones' Mobile Unit. As a special bonus to you believers in 45 rpm, included at no extra cost (on the flip side) is something called "When a Blind Man Cries," which you can't get on 33 for love nor money.

Thank You, Honey Chile

Oscar Toney, Jr.
Capricorn CPR 0005

New to the fold, via Macon, Ga., is this singer of sweet soul, best known perhaps for his revival of "For Your Precious Love" a few years back. Oscar's Capricorn calling card is likewise a ballad, churchy and choice, and R&B all the way. Jerry Williams, Jr. co-wrote, arranged and produced it with economy and excellence, proving that two Jrs. are even better than one.

Whispering Thunder

Jeffrey Cain
WB 7593

*This is the story of Jonathan
Jackson,
A son of the red, white and blue . . .*

Jonathan Jackson, younger brother of George Jackson, died along with two black convicts and a judge in the Marin Civic Center shoot-out of August 17, 1970. Jeffrey Cain tells the story with passion, but without rhetoric. He does not mention Angela Davis, currently on trial in San Jose for alleged complicity in these unfortunate events. Neither does Jeffrey belabor the implications, save one:

*This is the story of the whispering
thunder
That comes before the rain.*

This record should quickly end Jeffrey Cain's status as one of WB's lesser-known artists. He's done something about the world—so can you. Register to vote!



The Low-Down on Alexis

There's an old saying that a teacher can best be judged by looking at his students. There's a saying among old teachers that if, in their careers, they can come up with just one student who really amounts to something, their job will have been done well.

Consider, then, Alexis Korner.

Since the early 1950's, Alexis has been part of, or led, bands including such performers as (and then you can name virtually every English pop musician you have ever heard of and not be too far off, but start with Chris Barber and Lonnie Donegan in 1952, pass Davy Graham and Long John Baldry in the mid-decade, and then the list gets too formidable, but remember most of the Rolling Stones and Cream if that will keep you interested until the name-dropping continues).

6 Alexis Koerner (he later simplified the spelling) was born in Paris on April 19, 1928. His father was an officer in the Austrian army, and his mother was of Greek-Turkish descent. As a youth, he lived, at various times, in Switzerland, North Africa, France and England.

Jack of Several Trades

After a brief apprenticeship with the family shipping firm in London, Alexis dropped out to a variety of employments including writing for a jazz journal, joining a record company as an A&R man, working as a publicist and being a studio manager for the BBC. After work, he would occasionally sing in clubs. There, he met his wife, Bobbie.

In 1948, Alexis joined Chris Barber's Galleon Jazz Band—it was his first professional engagement. He stayed with Barber for two years, and then went for two more on his own. In 1952, Alexis joined the Ken Colyer Skiffle Group—the other members were Colyer, Barber and

Lonnie Donegan—for two years.

During his time with Colyer's band, Alexis met Cyril Davies. The two, Korner playing guitar and singing, and Davies' 12-string guitar and Chicago-style harmonica alternating with his vocals, were mainstays at the Roundhouse, a club on Brewer Street in Soho which became a meeting place for London's small clique of blues cognoscenti.

In 1962, Korner and Davies formed Alexis Korner's Blues Incorporated, which both he and fellow-member Long John Baldry remember as being the first white



electric blues band in the world—patterned after Muddy Waters' group of roughly the same period. The initial reaction in London approximated what happened in this country several years later when Bob Dylan debuted his electric band: shock, followed by hysteria, followed by an almost fanatic acceptance. Within a short while, they were offered the Thursday night spot at the Marquee, a club on Oxford Street. Thursday was a traditionally slow night at the club; before long, it was the most crowded night of the week. Small wonder: at various times, Blues Incorporated included (hold your breath, please) Mick Jagger, Charlie Watts, Brian Jones, Keith Richard, Eric Burdon, Ginger Baker, Jack Bruce, Graham Bond, Dick Heckstall-Smith, Zoot Money, Art Theman, Hughie Flint, Terry Cox and Danny Thompson, Ray Warleigh, Alan Skidmore and, as they say, far more than can be

included here; those named are merely the better-known alumni.

For a short time after Blues Incorporated dissolved in 1967, Alexis led a group called Free at Last comprised of himself, Hughie Flint, Victor Brox, Marsha Hunt, Cliff Barton, Gerry Conway and Binky MacKenzie. Later that year, Korner and Brox toured as a duo. Brox joined Aynsley Dunbar's band and was replaced by a then-unknown club singer, Robert Plant.

Alexis' next band was New Church, formed in 1969. Among the many members of that group were Alexis' daughter, Sappho, Annette Brox, Lol Coxhill, Roy Babbington, Dudu Phukwana and the leader of the Beefeaters, Denmark's premier blues group, Peter Thorup.

New Church lasted into 1970. Fortunately, they recorded; joining them for some of the sessions were a horn section and Andy Fraser and Paul Rodgers of the group Free.

A Band Supreme

In 1970, record producer Mickie Most came up with an idea for a concept album of sorts—a jazz-rock band composed of England's top session musicians, playing hits of the day and assorted originals under the direction of arranger John Cameron, who had earlier successfully collaborated with Most on several Donovan records.

The band was lined up, studded with names you might recognize: Alan Parker, Herbie Flowers, Barry Morgan (the nucleus of Blue Mink), Harold McNair, Ray Warleigh, Tony Carr, Derek Watkins, Chris Spedding, Harold Beckett, Henry Lowther and so on. And someone to do the vocals. Someone strong, to stand up above all the instrumental power. Someone identifiable. Someone as fluent in the idiom of jazz as that of rock. Well, who else?

C.C.S. (The Cosmic Consciousness Society; don't ask foolish questions) debuted with a stunning

version of Led Zeppelin's "Whole Lotta Love." A smash hit in England, the single also made an impression on American charts.

Alexis' new album on Warner Bros. Records, *Bootleg Him!*, is a double album collection—one half contains vintage tapes and the other half consists of brand new material.

May Merriment

Poles and mothers aren't the only ones celebrating in May.

So're Warner, Reprise and associated labels, who have a spate of what is called "new product" lined up at the entryway to the Burbank chutes, ready to heat up the late-spring-early-summer days and nights.

May 12 is the official release date for all this new stuff, which has been slightly preceded by the just-released *Thick as a Brick* album from Jethro Tull.

The up-to-datest rundown now forecasts the following audio events for that soon-to-be-memorable day:

- *Discover America*—Van Dyke Parks
- *Out of the Nest*—Swallow
- *Whispering Thunder*—Jeffrey Cain
- *Bump City*—Tower of Power
- *Crossings*—Herbie Hancock
- *Ace*—Bob Weir
- *Hobo's Lullabye*—Arlo Guthrie
- *Sail Away*—Randy Newman
- *Cabbage Alley*—The Meters
- *Peter Gallway*
- *Pet Sounds*—Carl and The Passions/*So Tough*—The Beach Boys
- *Teenage Heaven*—Daddy Cool
- *Frank Sinatra's Greatest Hits, Vol. II*
- *Foghat*
- *Maxayn*
- *Drinking Man's Friend*—Eric Quincy Tate

Artist Itineraries

(Special Two-Week Version)*

Arizona

John Stewart
5/12, Travelodge Theatre, Phoenix

Arkansas

Tony Joe White
5/13, Barton Coliseum, Little Rock

California

Doobie Brothers
5/12, Bakersfield Civic Auditorium, Bakersfield

Cold Blood
5/12-13, Winterland, San Francisco

Fleetwood Mac
5/14, Community Concourse, San Diego
5/15, Fox Theatre, Long Beach
5/16-17, Fox Theatre, Sacramento

Randy Newman/Jennifer
5/16-21, Troubadour, Los Angeles

Stovall Sisters
5/18-21, Circle Star Theatre, San Francisco

Seals & Crofts
5/21, San Diego Community Theatre, San Diego

Colorado

Van Morrison
5/12-13, Univ. of Colorado, Boulder

Tony Joe White
5/21, Coliseum, Denver

Florida

Peter Yarrow
5/13, Civic Auditorium, Jacksonville
5/16, Temple Auditorium, Pensacola

Georgia

John Baldry/Joyce Everson
5/10-13, Music Connection, Atlanta

Peter Yarrow
5/14, Symphony Hall, Atlanta

Idaho

Fleetwood Mac
5/19, Exposition Hall, Boise

Illinois

Daddy Cool
5/8-9, Arie Crown Theatre, Chicago

Cold Blood
5/17-20, Brown Shoe, Chicago

Fleetwood Mac
5/18, The Barn, Peoria

Crazy Horse
5/19, Univ. of Illinois, Chicago

Peter Yarrow
5/19, Chicago

Indiana

The First Edition
5/12, Indianapolis

Crazy Horse
5/13, Purdue Univ., Westville

Iowa

Tony Joe White
5/9, Veterans Memorial Auditorium, Des Moines

Kansas

Tony Joe White
5/12, Municipal Auditorium, Kansas City

Peter Yarrow
5/21, Cow Town Ballroom, Kansas City

Kentucky

Herbie Hancock
5/14, Convention Center, Louisville

Malo
5/14, Convention Center, Louisville

Louisiana

Peter Yarrow
5/12, St. Bernard Civic Center, New Orleans

Fanny
5/13, Baton Rouge

Maine

Swallow
5/7, Univ. of Maine, Gorham
5/9, Farmington State College, Farmington

Massachusetts

Fleetwood Mac
5/11, Holy Cross Univ., Worcester

Malo
5/11, Worcester Polytechnic Institute, Worcester

Jethro Tull/Wild Turkey
5/12, Boston Gardens, Boston

Labelle
5/15-21, The Sugar Shack, Boston

Swallow
5/15-20, Club Zircon, Somerville

Jim Kweskin
5/16-20, Passin, Cambridge

Van Morrison
5/19, Orpheum Theatre, Boston

Michigan

Jethro Tull/Wild Turkey
5/8, Cobo Hall, Detroit

Minnesota

Seals & Crofts
5/14, Winona State College, Winona

Daddy Cool
5/16, Municipal Auditorium, Minneapolis

Missouri

Stovall Sisters
5/9-13, American Theatre, St. Louis

Peter Yarrow
5/18, Kiel Auditorium, St. Louis
5/20, Shrine Auditorium, Springfield

Montana

Cold Blood
5/10, Montana State Univ., Bozeman (afternoon)
5/10, Carroll College, Helena (evening)

Nebraska

Tony Joe White
5/10, Pershing Municipal Auditorium, Lincoln

Nevada

Dionne Warwick
5/3-23, Riviera Hotel, Las Vegas

*Since the Space Age is late in coming to *Circular's* delivery system, Itineraries will, beginning this issue, be printed for the week after *Circ's* edition date rather than the week of that date. Inasmuch as an arbitrary leap a week ahead would leave May 8 through 14 unaccounted for, this one time finds two whole weeks' worth of Itineraries reeling forth in preparation for the jump next week. The perils of such forecasting entail a warning that bookings can change over a two week period, so use these dates as guides, not as absolutes.

New York

John Baldry

5/8, Philharmonic Hall, New York City

Joyce Everson

5/8, Philharmonic Hall, New York City

Fleetwood Mac

5/8, Philharmonic Hall, New York City

Todd Rundgren

5/8, Radio City Music Hall, New York City

5/9-10, My Father's Place, Long Island

5/21, Kleinhans Auditorium, Buffalo

Crazy Horse

5/11, Ellenville High School, Ellenville

5/12, Franklin County Fairgrounds, Molene

5/14, Manhattanville College, Purchase

Allman Brothers Band

5/12, Buffalo

5/13, Rochester

Jethro Tull/Wild Turkey

5/13, Nassau Coliseum, Hempstead

The First Edition

5/15-27, Plaza Hotel, New York City

Tom Rapp/Pearls Before Swine

5/17-21, Max's Kansas City, New York City

Van Morrison

5/18, Carnegie Hall, New York City

North Carolina

Alice Cooper

5/13, Greensboro Coliseum, Greensboro

5/20, Cumberland County Auditorium, Fayetteville

Ohio

Jethro Tull/Wild Turkey

5/9, Cincinnati Gardens, Cincinnati

Arlo Guthrie

5/13, Ohio Univ., Athens

Herbie Hancock

5/13, Akron Civic Theatre, Akron

Malo

5/13, Akron Civic Theatre, Akron

Seals & Crofts

5/13, Ohio Univ., Athens

Allman Brothers Band

5/19, Cleveland

Crazy Horse

5/20, Ohio State Univ., Columbus

Oklahoma

Peter Yarrow

5/10, Tulsa

5/11, Oklahoma City

Oregon

Fleetwood Mac

5/20, Memorial Coliseum, Portland

Pennsylvania

Jethro Tull/Wild Turkey

5/10, Hershey Park Arena, Hershey

5/11, Spectrum, Philadelphia

Seals & Crofts

5/12, Robert Morris College, Coraopolis

Arlo Guthrie

5/14, Heinz Hall, Pittsburgh

Todd Rundgren

5/15, Spectrum, Philadelphia

Van Morrison

5/21, Academy of Music, Philadelphia

Rhode Island

Herbie Hancock

5/12, Bryant College, Smithfield

Malo

5/13, Bryant College, Smithfield

Swallow

5/12, Bryant College, Smithfield

Van Morrison

5/20, Lowe's Theatre, Providence

Tennessee

Alice Cooper

5/12, Knoxville Coliseum, Knoxville

5/19, Mid South Coliseum, Memphis

Texas

Peter Yarrow

5/8, Theatre of Performing Arts, Austin

5/9, Waco Civic Center, Waco

Tony Joe White

5/15, Sam Houston Coliseum, Houston

5/16, Memorial Auditorium, Dallas

5/18, County Coliseum, El Paso

Utah

Tony Joe White

5/20, Salt Palace, Salt Lake City

Vermont

Jim Kweskin

5/10-13, Middle Earth, Burlington

Virginia

Alice Cooper

5/21, Hampton

Washington, D.C.

Van Morrison

5/16, Constitution Hall

Canada

Fleetwood Mac

5/12, London Gardens, London, Ontario

5/21, Calgary Corral, Calgary, Alberta

Seals & Crofts

5/19, Massey Hall, Toronto, Ontario

Dr. Demento

The ex-members of the Rising Sons, whose identity was last week's question, in addition to co-lead-vocalist Taj Mahal and lead-guitarist-and-occasional-vocalist Ry Cooder, included: rhythm-guitarist-and-co-lead-vocalist Jesse Lee Kincaid, who later recorded "Baby You Come Rolling 'Cross My Mind" as a solo for Capitol (it was covered by the Peppermint Rainbow); bassist Gary Marker (later bassist and leader of Atco recording group Fusion); and two drummers, consecutively. First came Ed Cassidy, whose bald head later became Spirit's visual trademark as he sparked that group's rhythm section. One day "Cass" broke his hand while playing Taj's showpiece "Statesboro Blues," and was promptly replaced by Kevin Kelley, who later flew for awhile with the Byrds and also played on John Fahey's *Yellow Princess*.



Question for Next Week

The subject now is early milestones (some might say millstones) for Warner Bros. and Reprise Records. We're not talking now about the Nortones or the Link Eddy Combo or even the Mary Kaye Trio. Each of the four records whose identity we challenge you to uncover was enough of a hit to make the Billboard Top 100; in fact, two

of 'em made the Top Five, yet! You gotta be first to guess 'em all, title & artist, to win the WB/Reprise catalog album of your choice.

- 1) The theme from a once-popular series, whose title was a non-existent street address.
- 2) A tune originally named after another TV series, whose title had to be slightly altered for legal reasons in the very middle of its run on the charts.
- 3) An Italian dialect number concerning a rodent.
- 4) The follow-up to #3.

The winner of Dr. Demento's two-weeks-ago question (Q: What two groups released the hit single "So Tough" in early 1958? A: The Casuals and the Kuf-Linx) is Bud Buschardt of Dallas, who requested *Malo*.

Honorable mention, but no album, to Val Shively of Philadelphia.

Each week the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, Calif. 91505) wins any single Warner/Reprise catalog album (please specify choice). Answers will be geographically pro-rated on the basis of two days per time zone, ties will be judged on the basis of penmanship, wit and lucidity.

EXTRA EDITION

JETHRO TULL
FEATURE ON PAGE 7

THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPUS

THE SOCIETY FOR LITERARY ADVANCEMENT AND GESTATION, (SLAG), announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.

A hastily reconvened panel of Judges accepted the decision by four leading child psychiatrists that the boy's mind was seriously unbalanced and that his work was a product of an "extremely unwholesome attitude towards life, his God and Country". Bostock was recommended for psychiatric treatment following examination "without delay". The first prize will now be presented to runner up Mary Whiteyard (aged 12) for her essay on Christian ethics entitled, "He died to save the little Children".

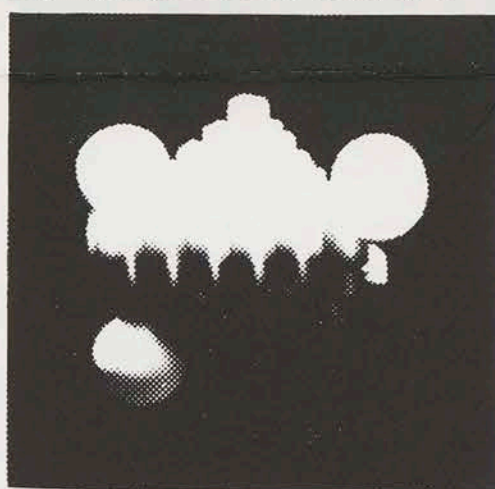
The Literary Competition, which was for children aged from 7 to 16 years of age, was sponsored by leading national newspapers and received thousands of entries from schools all over Britain. Mr. Humphrey Martin, the Headmaster of Moordale Primary School said Gerald, nicknamed "Little Milton" by his English master because of his poetic ability, was mentally advanced for his age, although inclined on occasions to obscure and verbose assertions which led him to being somewhat unpopular with his schoolmates. He went on to say that without doubt the child had a great future academically and that his progress was unsurpassed in the history of Moordale Primary. Gerald and his parents moved to St. Cleve four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife

Daphne is well known to the Congregation of St. Cleve Parish Church for her activities in social work and her wonderful buffet luncheon at the fete last Saturday. Well done, Daphne! Mr. Bostock said this morning of "Little Milton's" disqualification, "We are heartbroken at the way the Judges changed their minds, and the loss of the prize money and scholarship means we shall find difficulty in paying the instalments on Gerald's Encyclopaedia Britannica. I shall have to do Dr. Munson's roses next week after all." When he heard of the decision against him, Gerald went to his room and locked the door, "Mrs. Bostock and I are sorely vexed at the way this has turned out", said Mr. Bostock of No. 6 Pollitt Close, St. Cleve.

Many local residents are also annoyed and hurt by the news and as some consolation to Gerald and his parents the St. Cleve Chronicle prints the full text of the disqualified

"noises" the "Phenomenon" flew away at an "Amazing speed" in the direction of the public library.

Hasty Snap
Fortunately I was able to make a photographic testimonial of the "Ship in the sky" (Reproduced above).



The Grimpace object over the library. The "photograph" and P.C. Grimpace are being "forwarded to East Anglia Divisional Headquarters" for "further enquiries".



Flashback to last week's presentation dinner held in Gerald's honour by the Committee of the St. Cleve District Art and Literary Society at the Parrit Rooms. Left to right: Lord Clive 'Polly' Parritt, Mr. and Mrs. Bostock, Gerald Bostock, Lady Parritt, Julia, Gerald's chum with whom he writes poems.

poem this week on page 7.

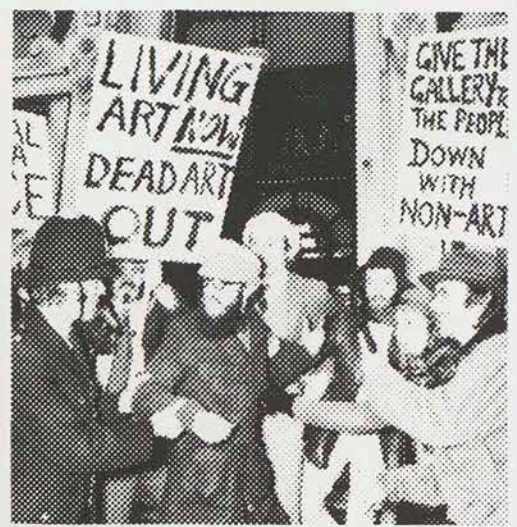
G — — r
Many of the viewers who heard Gerald read his work on the "Young Arts" programme on B.B.C. 2 felt that it was not one poem but a series of separate poems put together merely

to appear impressive. Many of the viewers' complaints were centred around "Little Milton's" use of a four-letter word during the interview which followed his reading. The Producer of "Young Arts" Michael Fenwick said later,

"We have come to expect that sort of language from adults on television these days, but to hear it from a child of eight is particularly depressing. When I was his age I did not even know what the word g — — r meant."

ART DEMO FORCES CLOSURE

THREE poets and five painters were arrested yesterday afternoon outside Lady Parrit House after repeatedly causing disturbance and harassing members of the public visiting the museum and gallery throughout the day. They were demonstrating against gallery policy of showing only resident exhibition works, and resident exhibition works, and led by heavily bearded Ahab Gross demanded that the Gal-



Ugly scenes as Constable Grimpace tries to calm the protesters.

lery showed the "work of the people" and gave more attention to new and unknown local artists. Mr. Gross allegedly squirted a tube of Cadmium Yellow oil paint at a police constable and signed his name on the policeman's helmet. Aided by other scruffy members of the action group, Gross tied up the policeman and attempted to auction off the "work of art" to passers by. Said the unfortunate Constable Grimpace later, "I was absolutely disgusted. No one even made even made an offer to help me".

Following the release of the policeman by a number of construction workers who were close at hand, the demonstration moved inside the Gallery where several works were damaged and obscene appendages were drawn on some fine old paintings of racehorses. The arrests took place following a scuffle involving the artists and a group of Womens Lib supporters from Burnley on a three-day outing. Several of the ladies were badly bruised and unfortunately their match with Chelsea F.C. tomorrow has had to be cancelled.

U.F.O. SIGHTING SENSATION

A statement has been issued following last Tuesday's night alleged spotting of an unidentified flying "Object".

The following was related to staff reporter, Nigel Turpin, by policy constable Grimpace of the local constabulary.

"I was proceeding towards the junction of Tremlett Avenue and High Street, St. Cleve at approximately two minutes past eleven on Tuesday evening when my attention was called to a strange noise."

"Subsequent investigation revealed this to be a brightly lit object low in the southern sky over Linwell. After a few bad

LITTLE MILTON IN SCHOOL - GIRL PREGNANCY ROW

A fourteen-year old schoolgirl this week blamed her pregnancy on Gerald Bostock, the eight-year old poet at the centre of this week's major St. Cleve controversy.

The girl, 14-year old Julia Fealey, a junior member of the St. Cleve District Art and Literary Society and a poet in her own right, is known to have been friendly with Gerald for some time and has often written poems with him.

The accusation was outrageous, said her family doctor, and there was no question of Gerald Bostock being called upon for a medical test, since the girl was obviously lying to protect the real father, but in her state of anxiety showed no sign of changing her story.

Mrs. Daphne Bostock, Gerald's mother already much upset over the events of this

DIRECTOR ACCUSED

John Bowden, 35, managing director of Tremlett Avenue, St. Cleve, was remanded on bail until December 19 at the Assizes accused of dishonestly handling two blouses at the High Street, St. Cleve between October 13th and October 15th. Bowden was bailed in his own recognisance of £50.

Mongrel dog soils actor's foot

The cameras were rolling film actor Robert E. Levi was addressing his men in the making of his new film "Biggles and the snake-women" when a mongrel dog soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

HEAD INJURY

Fifty-two year old Sarah Pickles of the High Street, St. Cleve, cut her head when she tripped over while walking in the High Street, St. Cleve.

ON SALE NOW!