

circle



The Evolution of Arlo

The time has come, four albums later, when it's possible to think of Arlo Guthrie without "Alice's Restaurant" coming immediately to mind. Now, that's a major step (as opposed to being a minor interval), one others might not appreciate as much as Arlo does.

Remember the early days of "underground radio?" Don't know what it was like where *you* lived, but in Los Angeles the new-found freedom brought with it a rush amongst disc jockeys for the long cut. Two-minute singles were suddenly passé.

Of the long cuts, three were most popular—the Chambers Brothers' "Time Has Come Today," Dylan's "Desolation Row" and Arlo's rambling tale about life with Alice, Ray and Officer Obie. Of the three, "Alice's Restaurant" was by far the easiest to listen to, as well as being the only one to be developed into a full-length feature film. Which is a distinction not to be passed by lightly.

Doubts Fly

Were there any doubts as to whether Woody's boy was a one-shot wonder, they were dispelled by the time of his second Reprise LP, *Arlo*. Subsequent albums have borne testimony to his developing skill as a singer, composer and philosopher, not to mention storyteller.

So now comes his fifth, "Hobo's Lullaby," released only three days ago. Of its 11 songs, only two were written by Arlo. And of those, one is an instrumental. Has Arlo, the composer, dried up?

Circular thinks not, or it wouldn't have posed the question. Take a listen to "Days Are Short" on Side Two and see what *you* think.

In the meantime, to give you something to read while you're waiting for the record store to open or the package to arrive, *Circular*

telephoned Arlo at home and asked him to talk about the album. At first he was reluctant, claiming that he's "not really good about talking about my own stuff." With slight pressure, though, he opened up for *Circ*:

We were originally going to do a live album. We taped a lot of live gigs and started working on it, and wound up with this somehow. We just kept keeping the best stuff and this is sort of what it ended up to be. Any change in the sound from earlier albums is just a matter of me changing.

Anytime (Herbert "Happy" Lawson). Rambling Jack Elliott used to do this one. He came up here to get married one day, and we sat around playing it. The song is fun to do, and I kind of dug it. Also, I knew that there wouldn't be many of my own songs on the album, and I wanted to include some that were at least influenced by some of my friends. So this one's for Jack.

The City of New Orleans (Steve Goodman). I heard this in Chicago, where I was doing a gig at the Quiet Knight. Steve Goodman came up to me and played it. I kind of liked the song; didn't really know what to think of it, though. We took it home and worked with it, changing a few of the musical lines and a few of the words so that it would be easier for me to sing. We did five different versions, because it was really difficult to do. We could have taken parts of each of the versions, but I don't like to do that sort of thing. I don't know what took so long, but it was really a hard song to get down. But I wanted to do it, because I like Steve. I had promised to give the song to Johnny Cash. But I haven't gotten around to seeing him, so we decided to do it here.

Lightning Bar (Hoyt Axton). We went up to Oregon to visit Hoyt Axton. We hung around for a couple of days, doing some work






on a movie that Hoyt's trying to put together for kids. Hoyt said, "You know, I'm getting a lot of airplay on 'Joy to the World' and 'Never Been to Spain.' Arlo, you should do some of my songs." Hoyt figured that if I'd do one of his songs, he'd make me a star. So we did this one.

Shackles and Chains (Jimmie Davis). I don't know how long we've been fooling with this one. It's been at least a year. I didn't really think that it should be on the album, but everybody else did. I still don't know if I like it too much. It's all right, though. It's a good tune. We had a cut of it live, but *none* of us liked that.

1913 Massacre (Woody Guthrie). I wanted to do one of my old man's things. We'd just finished doing the Hollywood Bowl tribute, and this seemed like the best tune to do. Woody wrote it when he met an old lady who had been at a copper miners' Christmas party in 1913. The company locked a lot of people into the building and told them that there was a fire. They all tried to get out, and a lot of them smothered to death, even though there wasn't any fire. It was the time when unions were a lot different than they are now, but some of the conditions and attitudes are the same today. It was important to me that people hear the song, because it's not too far away from being as powerful now as it was then. Jack Elliott does the song this way, too. So this is another one for Jack.

Somebody Turned on the Light (Hoyt Axton). We did "Lightning Bar" for Hoyt and then found this one, which we thought was an even better song. So, rather than choose between them, we decided to do both. I don't think that either one of them's going to make me a star, but they're both good album cuts. 

Ukulele Lady (Richard Whiting, Gus Kahn). I first heard this on a Jim Kweskin Jug Band album. I've always loved the tune. We got Fritz Richmond to come down and help us figure it out. We had guys come in and sing it with us. It was beautiful, and real easy. I wanted to do a tune like that because I like that kind of nice listening song.

When the Ship Comes In (Bob Dylan). I think this is the best song on the album. It's one of Dylan's tunes. I could listen to it over and over again, no matter who's singing it, I love it so much. We changed the chorus a little bit to make it easier for me to sing, and I think it worked out fine. It was one of those tunes that everybody could get into without a lot of discussion before. One of the first times we did it we got it. And I still love it.

Mapleview (20%) Rag (Arlo Guthrie). There's a bar up here in Washington, Massachussets, that I decided to name this after. They're always trying to get me to play there, but I don't like playing my home town too much except for playing pool or something like that. I like to do instrumentals. Doug Dillard plays banjo and Byron Berline plays a couple of fiddles on the cut. When we do it live, I'll probably play banjo.

Days Are Short (Arlo Guthrie). I don't know too much about this one, even though it's one of mine. I like it. It must have been a real early-in-the-morning tune. Some of my songs take years to write and some take hours. This one was really short.

Hobo's Lullaby (Goebel Reeves). This tune kind of caps the album off and brings the other songs together to show where I am. It's the last one we recorded.

This is a wierd kind of an album. It's not the kind of thing that you can just stack on the

changer and play while you're working on something in the kitchen—there are too many things on it. There are a couple of songs that, if you're just playing the album for background, you'll want to move the needle over. Which bothered me for a while. But the songs are so important and so valid that it might persuade you to not play the album at all, if that's the kind of mood you're in. I don't think that it's the kind of album that people will play a whole lot. But I think that when they do play it, it'll be important to them.

Arlo, *Circular* hastens to add, is merely being modest. Dylan could have said the same thing about "Desolation Row" being too heavy if you're in the wrong mood, after all. But that didn't stop people from playing and enjoying *Highway 61 Revisited* any more than you're going to avoid playing and enjoying *Hobo's Lullaby*. And, surely, you wouldn't buy *all* your albums to use as background music.

Would you?

Top 10

1. Jethro Tull/*Thick as a Brick* (MS 2072)
2. *America* (BS 2576)
3. *Malo* (BS 2584)
4. Deep Purple/*Machine Head* (BS 2607)
5. Alice Cooper/*Killer* (BS 2567)
6. Neil Young/*Harvest* (MS 2032)
7. Gordon Lightfoot/*Don Quixote* (MS 2056)
8. Todd Rundgren/*Something/Anything* (2BX 2066)
9. *A Clockwork Orange*/Sound Track (BS 2573)
10. Jimi Hendrix/*Hendrix in the West* (MS 2049)

Items

What Does It All Mean?

★ "That takes the cake," said Mary Travers on the phone, sputtering sweetly but indignantly about



Circular's April 24 review of her new "Morning Glory" single. "You expect to be misinterpreted, but not by your own record company." Seems *Circ's* reviewer heard the song as "a thoughtful, timely inquiry into the relevance of activism." Declared she, "I've been an activist too long to question activism. It's a simple song, actually, about looking for roots and finding yourself." The singles reviewer apparently was too busy reading *between* the lines to look at the actual lines, written by David Buskin.

Birthday Bonanza

★ This week's celebrations include the following musical notables: Trini Lopez (May 15), Eddy Arnold (May 15), Woody Herman (May 16), Perry Como (May 18), Joe Turner (May 18), Ezio Pinza (May 18), Cher Bono (May 20) and Ronald Isley (May 21). A belated greeting to John Mendelsohn, who turned a quarter of a century last Friday (May 12).

Only You and I Know

★ Twelve years ago this month WB made its bid for the popular market with the following LPs: *It's Everly-time* by the Everly Brothers, *Connie Stevens as "Cricket,"* *Frankie Ortega at Dino's* and *World's Greatest Ragtime Piano Player* by Joe "Fingers" Carr.

Lotsa Records

★ *The Mike & Tom Show*, sort of a rich man's Canadian *Circular* dedicated to trumpeting Warner/Reprise, Atlantic and Elektra stuff, has figured out that Gordon Lightfoot's Canadian sales on his U.A. and Reprise albums are comparable to almost 10 million albums in these here United States.

Hot Stuff

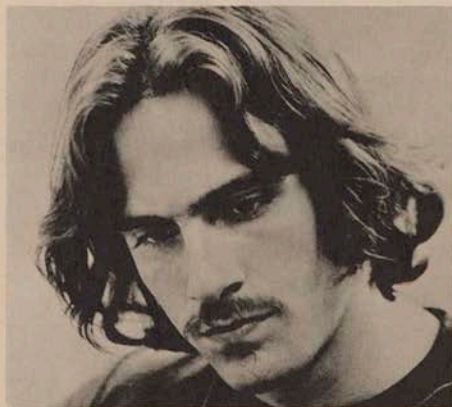
★ Shipping slightly faster than as soon as possible is a new T. Rex single, "Metal Guru."

Headbands for Plainclothes Police

★ Due to the mistaken identity shooting of one of their own men, New York city police will be wearing colored headbands. Color of the headbands to be worn, either around the forehead or on a hat, will change daily.

James Gets Scarce

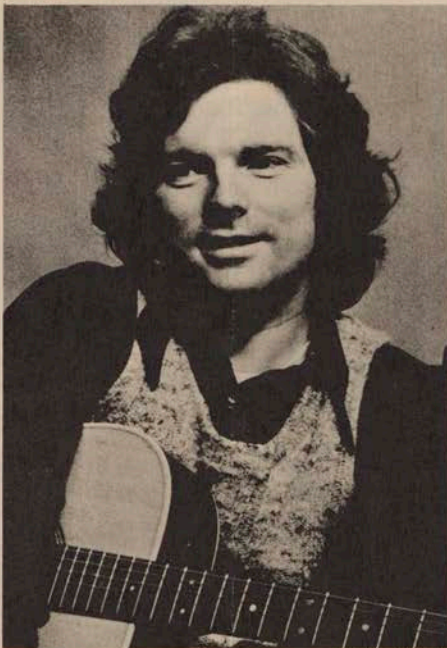
★ James Taylor, who did two cross-country tours last year and appeared recently at a benefit for Senator McGovern, plans no more concerts this year while he works on a new album. Peter Asher, his



manager, was quoted in a trade paper as saying that James will not tour again until he has a "totally new concert format approach." JT's LP is hoped for in the fall.

Summer Music

★ Van Morrison is currently working furiously on a new album, hopefully for July, titled *Saint Dominic's Preview*. Recording proceeds in San Francisco.



Van Morrison

For Whom the Bell Tolls

★ Pacific Telephone has contended it will go bankrupt by 1982 if forced to use an accounting procedure endorsed by the California Public Utilities Commission.

Where to Be in '73

★ Goldie Hawn is set to open in June of 1973 at the Hilton in Las Vegas.

Golden Vinyl

★ As of the end of March, Warner/Reprise had earned five 1972 Gold Records, four of them albums. The single was, of course, "A Horse with No Name," which was joined in the gilding by its parent *America* album. Other glinting LPs were Alice Cooper's *Killer*, Faces' *A Nod's as Good as a Wink* and Neil Young's *Harvest*.

News in the Mail

★ A postcard featuring the Lower Manhattan Skyline and East River as seen from Brooklyn informs *Circular* that John Stewart had



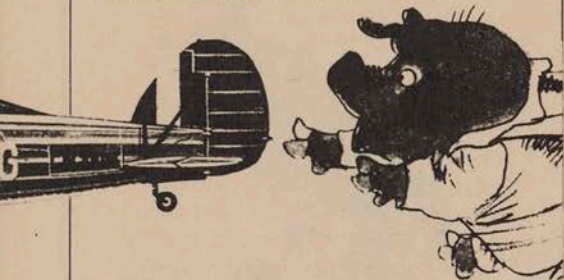
dinner the other night in a New York eatery called Gallagher's with a coterie of people dedicated to making him bigger than Elton John and James Stewart put together. Dining nearby was Secretary of Defense Melvin Laird. "I knew it was Secretary Laird," the postcard quotes John as saying, "because he was eating an American eagle."



ON THE MEND — America member Dan Peek displays injured limb in London's University College Hospital, where he is recuperating from his fall through a window in Spain. The injury to Peek forced America to postpone a planned NBC-TV special. Peek will undergo physical therapy and America plans to return to the United States in September for an extensive tour. Hopefully, a new America album will be released to coincide with the tour.

Pigs Down Plane

★ Brian King will not soon forget the sight. There, before his eyes, 968 pigs ate his airplane. It was too much, so King took Wilfred Grist to court in Devixes, Eng., and told how he lost all the fabric from his light plane stored on a farm. Other



swinish havoc included the loss of four gates, 2½ tons of hay, a wagon and 30 asbestos sheets. Grist denied all. But farmer Sam Cottle alleged that when asked if he had freed the ravening horde, Grist exclaimed: "So the Phantom has struck again!" The case continues.

The Present Leads to the Past

★ Who should be appearing at New York's Madison Square Garden June 2 but Dion and The Belmonts, a reunion of Mr. DiMucci with his old melodic cohorts in a set which will undoubtedly include "Teenager in Love." The scene is one of Rich Nader's Rock and Roll Revival shows. WB plans to record the event for possible posterity.

There's No Max Like Lo Max

★ Sorrells Pickard is not the name of a disease or a kind of car (as ads for his new Decca album would have you momentarily believe), but a Nashville song-writer with a self-titled debut album containing only one number he didn't write. That song, the last one on the record, is "A Hundred Mountains," written by Jackie Lomax, whose *Home Is in My Head* WB album contains the original version. No truth to the rumor that Tex Ritter is planning to cut "Lavender Dream" (from Jackie's second Warners album, *Three*).

Raitts Together

★ Scheduled to appear on the Mike Douglas Show are Bonnie Raitt and her father, John, who are planning to actually duet. Mr. Raitt is justly famed for his dramatic and vocal contributions to myriad Broadway shows. Bonnie has garnered much praise for her *Bonnie Raitt* album debut on Warner Bros., so much so that people are beginning to refer to John as "Bonnie Raitt's father." He, incidentally, shares a niche in WB history with his offspring—he recorded an album called *Songs the Kids Brought Home from Camp*, which was deleted from the Warner Bros. catalog in June of 1962. It presumably does not contain his version of "Mighty Tight Woman." Bonnie, bye the bye, is just beginning work on her second LP, to be produced by Michael Cuscuna.

Title of the Week

★ United Artists mainstays Christopher Milk have begun work on a late summer album to be called *Some People Will Drink to Anything*. Other Christopher Milk news, relayed by fan and member John Mendelsohn, is that Chris Thomas is producing the LP and that Mr. Twister has reduced the group to a quartet by his departure.

Trade Humor

★ In his column for the *Hollywood Reporter*, Hank Grant recently sprang the following news tidbit: "In the Music Dept. at Warners, Danny Gould glommed Michel Legrand's completed score for 'Portnoy's Complaint' and is happy to report it isn't exclusively organ music."

Inspirational Verse

**Zebbras are reactionaries,
Antelopes are missionaries,
Pigeons plot in secrecy,
And hamsters turn on frequently.**

— Paul Simon "At the Zoo"

Todd Broadens

★ KKDA, a powerhouse soul station catering to Fort Worth and Dallas, the ones in Texas, has added Todd Rundgren's burgeoning single, "I Saw the Light," to its playlist as a hit-bound. The station's music director was quoted as saying he added Rundgren to a list peopled by such as Al Green, Aretha Franklin and the Staple Singers because, "I like his style." Seconded.



The Shape of Household Words to Come



Once a year it appears and once a year a wag with time to spare will glean it for funny names. It's *Billboard's* annual edition of "Campus Attractions" and it's always worth scanning for acts on the order of J. Henry Burnett and His B-52 Band, who would be glad to play on *your* campus this year.

If schools act now, students all across America can soon writhe to the sounds of Chicken Joe and the Gazebo Bros. For militant campuses, call on Billy Arr and the Arr-Sonists.

Circular's staff wag reaped a good harvest from this year's edition, a crop of newcomers with names born for neon display:

DOUG CLARK AND THE HOT NUTS; DR. COOL AND HIS WORLD FAMOUS SAPPHIRES; FIVE POUND SMILE; GORGEOUS GEORGE; HUMPTY GUMPUS; AZTEC TWO STEP; BAKERSFIELD BRASS; BIG AL AND THE HI-FIS; LAUGHING SAM'S DICE; WILMA LEE & STONEY COOPER AND THE CLINCH MOUNTAIN CLAN; MISS SEXY WAY; REVIVED SESSION RAMBLES ROCK TYPE BAND; BONNIE DARLING AND THE BIRD; SMOKE, FIRE, DYNAMITE, LEAVES, ASHES; SOUL BROS. ORCHESTRA AND THE UNFORGETTABLES; NAT STUCKY AND THE SWEET THANGS; SHOOK TRAVIS AND THE CLUB WOW.

Fast Spins

School's Out

Alice Cooper
WB 7596

"Summertime, Summertime" by The Jamies was a hit in August, 1958. "Here Comes Summer" by Jerry Keller didn't scale its peak until late July, 1959, and we were well into August, 1961, before "School Is Out" by Gary U.S. Bonds hit high coin. Thanks to Alice's alertness, however, the newest entry in this proud succession is as timely as tea. No relation to the Bonds fave of not-quite-identical title, "School's Out" celebrates the annual liberation rites of spring in hardnose 70's fashion. While school songs of other days did venture such sentiments as "Shut them books and throw 'em away" and "The teacher's got to go," it's doubtful that any rockers of the pre-Alice era would have dared to go so far as the Cooper chorus "School is out . . . forever!" Not (yet) on any LP, "School's Out" brings back the kind of polarization that 45's were once famous for.

Iko Iko

John Baldry
WB 7597

The Dixie Cups, Dr. John—and now (Long) John! This Creole chant, which was an oldie already when Sugar Boy and his Cane Cutters cut it for Checker circa 1952 as "Jock-A-Mo," comes to you bouncing with banjos and bones in Elton John's gumbo-soaked production. Using the simplest but spiciest ingredients, Johns Baldry and Elton conjure up visions of Congo Square with authenticity and ingenuity. That second-line beat will have 'em snake-dancing from Seattle to Savannah. It's a non-stop shuffler from *Everything Stops for Tea*, the album named for one of the Rod Stewart productions which share the 12" vinyl with Elton's.

Dr. Demento



Per last week's four-part puzzler, here are the identities of four of the hot platters that put WB and Reprise on the map, or on the chart, if you will!

1. (Non-existent street address) "77 Sunset Strip," by Don Ralke and his Orchestra. Warner Bros., 1959.
2. (Mid-stream title switch) "Out of Limits," *nee* "Outer Limits," by the Marketts. Warner Bros., 1963.
3. (Italian rodent) "Pepino, the Italian Mouse," by Lou Monte. Reprise, 1962.
4. (Follow-up) "Pepino's Friend Pasqual," by Lou Monte. Reprise, 1963.

Question for Next Week

If there's anything more embarrassing for a hit to have to change its name (see #2 above), it's for a *label* to have to change its name. It was bad enough when good old WB had to become Warner Bros.—7 Arts Records; the good folks up at Warner Communications (*nee* Kinney) were kind enough to relegate that cumbersome monicker to history.

A number of other labels have been forced for various reasons to

undergo more drastic changes. We give you crossword-style clues to three of them, all reasonably important in rock history. For the WB/ Reprise catalog album of your choice, name the labels that changed:

1. From an economy car to the hero of a comic strip.
2. From a space vehicle to the innards of a public library (the latter word spelt in non-dictionary fashion).

3. From a constellation visible in the Southern Hemisphere to a military student.

By the time of *Circular's* deadline there was no two-weeks-ago question winner (Q: Who, along with Taj Mahal and Ry Cooder, were the Rising Sons? A: Jesse Lee Kincaid, Gary Marker, Ed Cassidy and Kevin Kelley). No prize.

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.

Artist Itineraries

Arizona

Peter Yarrow
5/28, Phoenix

California

Ronnie Milsap
5/24-28, Whisky A Go Go, Los Angeles

Stovall Sisters
5/24, Sports Arena, Fresno
5/25-26, Civic Theatre, San Diego

Tower of Power
5/25, Keystone Berkeley, Berkeley
5/26, Fresno City College, Fresno
5/27, Napa County Fairgrounds, Napa

Van Morrison
5/26-28, Winterland, San Francisco

Stoneground
5/26-27, Winterland, San Francisco

Colorado

Peter Yarrow
5/26, Denver

Stovall Sisters
5/27, Auditorium Arena, Denver

Florida

Alice Cooper
5/24, Coliseum, Jacksonville
5/26, Curtis Hixon Hall, Tampa
5/27, Sportatorium, Miami
5/28, Orlando

Georgia

Alice Cooper
5/23, Abraham Baldwin College, Tifton

Fanny
5/25, Kennesaw College, Marietta

Iowa

Peter Yarrow
5/23, Shrine Mosque, Davenport

Kansas

Peter Yarrow
5/22, Wichita

Michigan

Deep Purple
5/25, Ford Auditorium, Detroit

Herbie Hancock
5/26, Oakland Univ., Detroit

Jim Kweskin
5/26-28, The Arc, Ann Arbor

Minnesota

Joyce Everson
5/27, Auditorium, St. Paul

Nevada

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

New Jersey

Malo
5/27, Capitol Theatre, Passaic

New Mexico

Peter Yarrow
5/27, Albuquerque

New York

The First Edition
5/15-27, Plaza Hotel, New York City

Malo
5/26, Capitol Theatre, Port Chester

Ohio

Cold Blood
5/26, Hara Arena, Dayton
5/28, Cleveland Public Auditorium, Cleveland

Deep Purple
5/26, Hara Arena, Dayton
5/28, Cleveland Public Auditorium, Cleveland

Fleetwood Mac
5/27, Selby Stadium, Ohio Wesleyan Univ., Delaware

Malo
5/28, Cleveland Public Auditorium, Cleveland

Oklahoma

Fleetwood Mac
5/26, Music Hall, Oklahoma City

Pennsylvania

Jim Kweskin
5/24, Main Point, Philadelphia

Texas

Stovall Sisters
5/28, Jones Hall, Houston

Washington

Stovall Sisters
5/23, The Arena, Seattle

Wisconsin

Fleetwood Mac
5/28, Breeze Stevens Field, Madison