

circular



**Pioneering
Purple Passion**



The New Prez



Call Him Chairman Mo



**Rundgren
Warps
Time**

Machine Head: Breakfast of Champions

If you're over 20, you needn't read on. Unless, of course, you want to hear why Deep Purple are a good group—just like Black Sabbath, Grand Funk, Led Zep, Alice Cooper and others. Or unless you're over 20 and are a Deep Purple fan anyway (congratulations!).

In past years I might've cringed at the name Deep Purple. They started out fine enough, with bombastic hit versions of "Hush" and "Kentucky" but then about



half the group split, and when they *did* reform they started running around with symphony orchestras and concertos and stuff like that. Nada.

Heavy Metal Wins Out

But when it comes down to selling a million records, a group gets down and does what they do best. In Deep Purple's case it's loud heavy metal rock. Their new album, *Machine Head*, is their best yet.

Fact is, when *Machine Head* arrived in the mail, I was so impressed (fevered even) that I sent in an unsolicited review to *The New York Times*, whoops I mean *Rolling Stone*. It turned out, though, that Lester Bangs had already been assigned the review, so we're presenting the unrun review's debut here (in



Deep Purple

abridged form) as a suitable analysis of Deep Purple's music. As an addendum, that is—we're still dealing with the sociological aspect here, 'cos I hear some cretins across the room sniggering.

Though Some Still Scoff

"The new British rock groups. . . . So many of them just don't have any roots. Look around. Rod Stewart has roots. Fleetwood Mac have roots, but there aren't many. If it doesn't have roots then I'm not interested," says Kim Simmonds, guitarist/leader of Savoy Brown.

Wanna fight, Kim??? Not that Deep Purple need any defense, but I would like to point out that anybody can be a duller-than-Drano imitation Creedence Clearwater rejuvenated British boogie band. Much less that I wouldn't dream of trading a typical Deep Purple slice of heavy metal for the entire output of the Savoy Brown Blooze Band. Kip Simmonds and all.,

And when you're playing rock and roll and have a wallful of Marshall amps, who *needs* roots? I mean ask the Kingsmen if they had their B.B. King licks down pat.

So there.

Machine Head is really nice. As the review here says, the first side is a solid 20 minutes of relentlessly consistent heavy rock, with "Never Before" in particular a great song—a blistering amphetamine guitar riff contrasted by a most effective melodic bridge in the middle of the song. The second side may let up a bit in the middle, but that still leaves 30 full minutes of crash boom bang.

And the cover. The cover is absolutely gorgeous.

Sticking up for the Persecuted

Finally, some thoughtless buffoons around town have been calling Warner Brothers the home of aging wandering minstrels. This kind of slander really makes me mad. Goddamit, I like Warner Brothers—they have the most albums, the

best albums and they're the only company with the insight to send their promos out in a big box every month.

But more than that, you know the real reason I love Warner Brothers? Because they have Black Sabbath, Alice Cooper and Deep Purple. They may not have intended to wind up with said groups, but they've got them, and that's what counts.

Deep Purple

And yes, Deep Purple. Let's put it like this: I've played *Machine Head* 247 times so far, and if *that* isn't a recommendation of the highest order, why, I don't know what is. A great group.

Before You Pass This Review off as Lunacy, Think About the Fact That You Would Have Considered It Gospel Had You Read It in *Rolling Stone*:

Machine Head
Deep Purple
Warner Bros. BS 2607

Deep Purple have had a lot of epithets hurled at them during their career, all of them uncomplimentary; I think they must be one of the few groups who have never received a favorable review.

The bombastic Deep Purple who took on "River Deep Mountain High" were a basically different band altogether from the recent classical-rock/heavy metal (now you see 'em, now you don't) bombastic Deep Purple tagged by one critic as "schtick collectors with no personal vision," but it's ok—bombastic goings-on have never been too well received until lately, and besides, it seems like everyone and anyone English was getting it in the face back then. While in some cases it was deserved, it seems like the *Wall Street Stone* just didn't much like those English groups. . . . strange.

Machine Head is a different matter. . . . The entire first side is competent Third Generation rock: four

five-minute songs that crunch along (most of the inspired moments coming in "Never Before," a most effective combination of heavy metal and melody), setting up a splendid 20-minute drone of the energetic street-clatter heavy metal fans have come to love so much.

Side Two is less even, the middle of the side occupied by a seven-minute cut, "Lazy," that brings out my hereditary impatience with anything under 130 decibels. . . . Sandwiched around "Lazy," however, are "Smoke on the Water" and "Space Truckin'," two of *Machine Head's* best cuts. "Smoke on the Water" is a number about the trials and tribulations of a rock band, which in Deep Purple's case includes the recording studio burning down. On "Space Truckin'," Deep Purple come up with some good riffs and really cook the way any self-respecting bunch of Limeys with a wall of Marshall amps ought to.

. . . All in all, *Machine Head* has a lot of good heavy metal noise for those who can't do without. While for my money Deep Purple may be no Sabbath or Led Zep (we can't all be King Kong, y'know), on this album I definitely find them far superior to a number of touted Third Generation bands—Uriah Heep, REO Speedwagon, Bull Angus—that, for me at least, just don't make it. It's been a pleasure giving Deep Purple what may well be their first good review ever.

Mike Saunders

Returns so far show rave reviews of the new Deep Purple album in Rolling Stone, Phonograph Record Magazine and sundry other publications. Though in some cases it's hard to tell whether the reviewers were raving about the album or just plain raving, it's a sign—whether of the times, modern decadence or recently enlightened critical standards, Circular just dunno. In any event, Circ leaves Deep Purple with these words of wisdom: keep a knockin' and keep a rockin'.

Corporate Intrigue Clutches Warner Bros.

In a dramatic corporate move last week, Warner/Reprise president Mo Ostin was promoted to chairman of the board and chief executive officer. No less stunning was the news that the company's executive VP, Joe Smith, was promoted to president.

Both moves came in recognition of the fact that Warner/Reprise has so far managed to be the only record company in America that has not put out an album called "Love Theme for *The Godfather*."

Also noted in passing was the fact that, since the Ostin-Smith combine took power in 1970, sales at Warner/Reprise have doubled. This success has made it increasingly difficult for WBR and *Circular* to maintain its hypocritical pose of poor mouthing itself. The usual problems that come with selling a lot of records—such as suddenly you can't get anybody like Ostin or Smith to talk to you on the phone—seem to have been avoided, and no change in humility has been noted.

In this corporate boost, Smith will be responsible only to Ostin, while Ostin now will report directly to the Beach Boys.

The news of these deviations broke with less than a full blare of trumpets. *Daily Variety*, a Hollywood gossip paper, put a box on its May 18 front page reporting "Moe Ostin WB Disk Chief, Smith Prez." (The paper was praised for its uncommon accuracy in spelling both executives' last names correctly.)

Where the paper got its story is not known to *Circular*, altho' *Circ* does harbor a certain resentment at having been scooped in its own backyard.

What *Circular* can reveal is the hidden drama that took place behind the doors of WBR, once word had reached print.

Typically, like so many yentas, the employees rushed about asking one another what this really truly meant.

To counteract this idle speculation—which was distracting employees from their real duties of counting the company's money—executives, some on horseback, were sent through the dim hallways of the Burbank HQ to sound the All Clear.

The party line was laid down: these promotions are just the nice things that happen to executives when a company makes lots of money.

The explanation stunned with its simplicity.

"What kinda crap is *that*?" muttered disgruntled secretaries, pissed that no intrigue forthcame.

Like Romans leaving the Colosseum on a day when no blood had been let, Warner/Reprise workers left the coffee makers and slowly, one by one, filed back to their desks, there to slump in silence, frustrated that once more bloody scandal had eluded them.

Like Teddy Roosevelt's Great White Fleet showing the Stars and Stripes in foreign ports, Mo Ostin jogged through the aisles of Burbank HQ, smiling, confident and shrugging at the news. Peace was at hand.

Ironically, on the day his presidency was announced, Joe Smith was in London, where his hand was hard to shake. Still, in this good moment, *Circ* would like to shake it by saying it's about time. Smith for over a decade has labored in Burbank. And now recognition. And, perhaps, more focus on the accomplishments of Joe Smith.

Least, however, *Circular's* praise run too amuck, some notes of perspective regarding the recently promoted Ostin and Smith.

During his long career at Warner Bros. Records, President Joe Smith has signed to the label such artists as Louise (Los Angeles' foremost witch) Heubner, Pat (the singing hypnotist) Collins and Mayor Sam Yorty.

And during his career at Warner/Reprise, now Chairman and Chief Executive Officer Ostin has signed such artists as Alice Faye, pitcher Don Drysdale and Pepino the Singing Mouse.

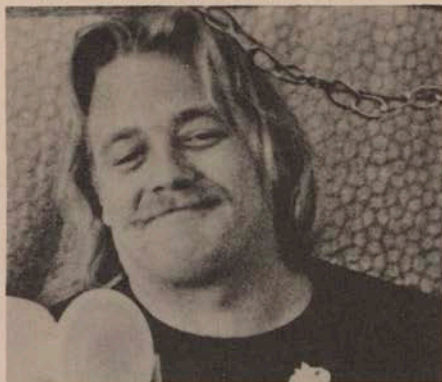
It is because of just such signings as these that in no press statements regarding these promotions was any mention made that the promotions were long overdue.



Items

Taylor Scores

★ Alex Taylor sings the theme song of the new Ali McGraw-Steve



McQueen film, *Getaway*, which is still shooting. It's called "Bound to Be Back Again."

No Doobies For You

★ Boy oh boy, did you all blow the Doobie Bros. contest. Due to lack of originality in names for the Doobie Bros. new album, there is no winner. That's right, no winner. This is not to say *Circ* didn't have numerous replies, but dozens of "Doobie Dues" and "Doobie or not Doobie" just didn't cut it. There was one honorable mention, however, to Bob Eddings of St. Louis for his "'Oobie Doobies'" collage. The Doobie Bros. are calling their album *Toulouse Street*.

The Good Old Days

★ Thirteen years ago this month WB made its bid for the popular market with the following LPs: *World Renowned Piano Concertos* by George Greeley, *John Paul Jones* sound track, *Gateway Singers on the Lot* by The Gateway Singers, *Mind If I Make Love to You* by Pete King and *When I Fall in Love* by Tab Hunter.

Birthday Bonanza

★ This week's celebrations include the following musical notables: Benny Goodman (May 30), Peter Yarrow (May 31), Pat Boone (June

1), Nelson Riddle (June 1), Charlie Watts (June 2), Johann Strauss (June 3) and Mickey Finn (June 3).

There's No Motion Like Promotion

★ In concert with the fast-growing new "School's Out" single by Alice Cooper, the WB promotion team has come up with the following contest for use by assorted radio stations. Students are asked to count the number of times "School's Out" is played on a local station during a given time period and to submit that number along with a brief essay on why their classes should be invited to see Alice Cooper in concert at the Hollywood Bowl in Los Angeles, July 23. Local radio stations are to pick winners, based on the numbers portion of the contest, and are asked to submit the essays to Warner Bros., which will select a finalist class. Is all this clear? Further details as they occur.

Rundgren Ruination

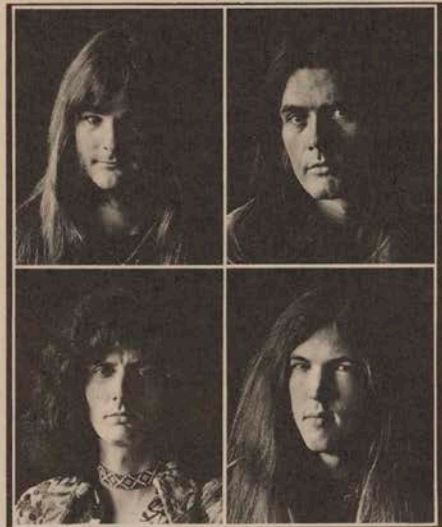
★ *The Bob Hamilton Radio Report* informs that a Washington state radio station was assaulted in the midst of playing Todd Rundgren's "I Saw the Light" single by a rifle-toting lady who demanded that the station "turn it off." KALE was the station, Bill Templeton was the jock. After some discussion, the station went off the air, following which the lady took a couple of hostages. She was at length subdued and incarcerated and the station went back on the ozone. Whether "I Saw the Light" is still on the play list is not known.

It's the Thought That Counts

★ *Circ* really spilled the milk in the March 2 Inspirational Verse Dept. The Falcons were quoted as saying, "You're my first cup of coffee, my last cup of tea," when in actuality it should be, "You're my first cup of coffee, my last drop of cream." The correction comes from Norman Jopling across the sea in London, England.

Captain Beyond Launched Abroad

★ Victorious was the Captain Beyond European tour which took place in late April and early May, according to the group's Capricorn people. Dates included Rosa D'Oro in Montreaux, Switzerland; the



Olympia in Paris; Round House in London, and Bickershaw outside of London. The group, which includes a former Deep Purple and a couple of ex-Iron Butterflies, debuts on album with a self-titled number in July.

Top Ten

1. *Malo* (BS/M5/M8 2584)
2. *Deep Purple/Machine Head* (BS/M5/M8 2607)
3. *Alice Cooper/Killer* (BS/M5/M8 2567)
4. *Todd Rundgren/Something/Anything* (2BX/L5/L8 2066)
5. *Neil Young/Harvest* (MS/M5/M8 2032)
6. *Bob Weir/Ace* (BS/M5/M8 2627)
7. *Cold Blood/First Taste of Sin* (MS/M5/M8 2074)
8. *Herbie Hancock/Crossings* (BS/M5/M8 2617)
9. *Foghat* (BR/M5/M8 2077)
10. *Arlo Guthrie/Hobo's Lullabye* (MS/M5/M8 2060)

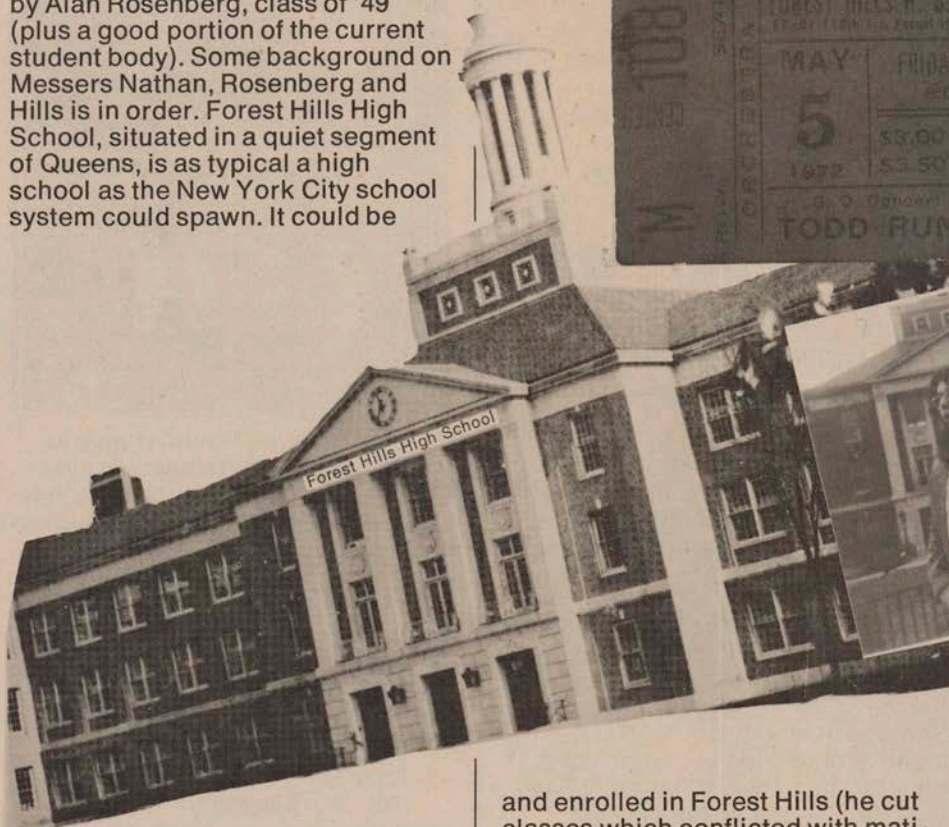
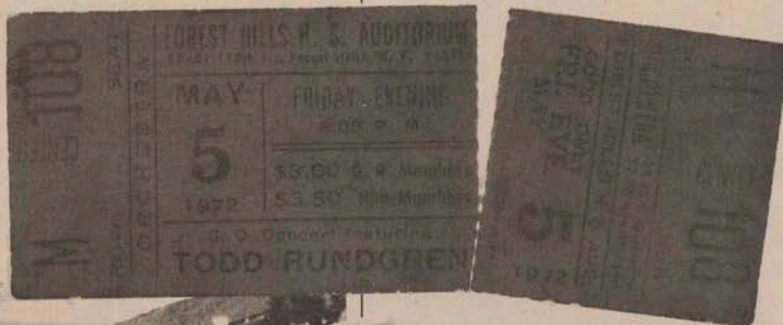
Todd Rundgren Warps Time

It takes a performer of Todd Rundgren's stature to bring together the generations, as was proven recently at Forest Hills High School.

The occasion was a Todd Rundgren concert organized by Marc Nathan, class of '72, and attended by Alan Rosenberg, class of '49 (plus a good portion of the current student body). Some background on Messers Nathan, Rosenberg and Hills is in order. Forest Hills High School, situated in a quiet segment of Queens, is as typical a high school as the New York City school system could spawn. It could be

When the 1949 *Forester*, the Forest Hills High yearbook, listed Alan Rosenberg as "Class Caruso," the editors weren't far from the truth. Alan was a student at F.H.H.S. for only one year when he journeyed to New York City from his upstate home to try out for Rogers and Hammerstein's "Allegro." He got a part in the chorus (at \$85 per week)

year. Overcrowding has forced the school to split sessions and Marc goes to class (when he feels like it) from 7:30 a.m. till noon. He then zips into Manhattan to coordinate Bearsville Record promotion for the rest of the day. How did a 17-year-old high school senior become a promotion coordinator for a nifty company like Bearsville?



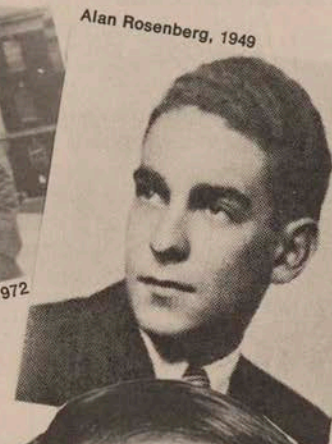
High School Anywhere (Dobie Gillis could even have been a student, class of '59). Among notable F.H. H.S. grads are Bob Keeshan (better known to millions of TV-viewing kiddies as Captain Kangaroo), Paul Simon and Art Garfunkel (better known as Tom and Jerry on their hit recording "Hey School Girl"), Burt Bacharach (better known than Bert Bacharach) and actress Ina Balin. Newspaper columnist Art Buchwald was a dropout.

and enrolled in Forest Hills (he cut classes which conflicted with matinee performances). He continued in show biz with "Call Me Madam" and backed up Edith Piaf in countless concert performances across the U.S. and Mexico. He later got into radio (WNEW, WBAI, WNEW-FM), went to work for Mercury Records and finally ended up at Warner Bros. Records, where he now relates to artists on the East Coast.

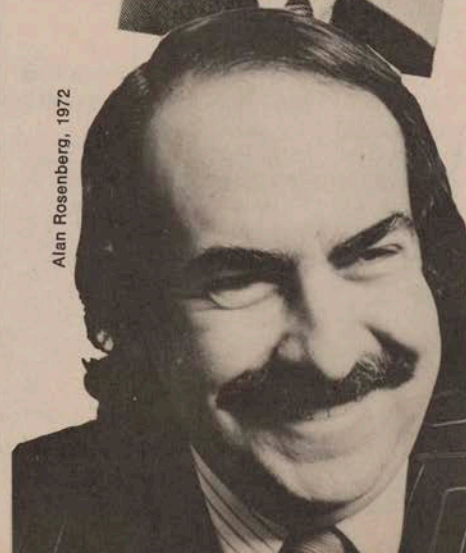
Marc Nathan now lives in the same area of Forest Hills in which Alan Rosenberg spent his "Allegro"



Marc Nathan, 1972



Alan Rosenberg, 1949



Alan Rosenberg, 1972

Next month marks Marc's first anniversary in the record biz. A devout Todd Rundgren fan for years, he went to the offices of Ampex Records (R.I.P.) last year to ask for a copy of Todd's then-current hit, "Be Nice to Me." He explained to the Ampex folk that he couldn't find the disc in any stores even though it was charted at 55 in *Record World*.

At this point it should be noted that when Marc's boyhood friends were getting off on comic books, Marc was reading *Record World* cover to cover ("even the country section"). As Marc explains it, "charts turn me on," and he has had a subscription to the magazine since he was 12. Next year he's going to NYU, with plans to continue in the record business. He figures he'll be able to get a national promotion job by the time he graduates.

Back to Ampex: the Ampex people gave Marc a copy of "Be Nice to Me" and Marc asked them for a job (which they also gave him). When Bearsville switched to Warner Bros. distribution so did Marc, and Todd Rundgren.

At Todd's Forest Hills concert, he dedicated his high school goof-off anthem, "Piss Aaron," to the distinguished alumnus in the audience. Alan blushed and beamed. Earlier Alan had given members of Todd's band a tour of the school and noted the classroom in which his 24-year-old French teacher had enraptured him years before. That's the story of the pop star, the boy wonder promotion man and the '49 Class Caruso. It could only have happened at Forest Hills.

Inspirational Verse

Sitting in an English garden
waiting for the sun,
If the sun don't come, you get
a tan
From standing in the English rain
— The Beatles "I Am the Walrus"

Fast Spins

High Flying Bird

Zephyr
WB 7604

Though the word "standard" seems a bit stodgy for Billy Edd Wheeler's altitudinal lament, "High Flying Bird" is quickly becoming recognized as one of the more enduring



Candy Givens of Zephyr

songs around. That recognition should be much enhanced by Zephyr's streamlined performance. All the priorities are well placed as Candy Givens' voice soars out front, emphasizing but never exaggerating the ample emotional values of the song, while the band supports her forcefully but respectfully. The selection is from Zephyr's latest album, *Sunset Ride*, on which it has the honor of being the only non-Zephyr composition.

Sebastian

Paul Stookey
WB 7602

Mr. Stookey's *Paul and* album, whose "Wedding Song" helped make the late summer of 1971 a little more delightful, now graces the early summer of 1972 with another excellent selection. It's a masterpiece of crypticism, as Paul

arouses intense interest in a character whose essential characteristics are left to the listener's imagination. It's a charming piece indeed, from a man whose wily sense of humor has brightened many a day for many a mind. Even if you're not the curious sort, the poignance lingers on.

Crossings

Herbie Hancock
WB 7598

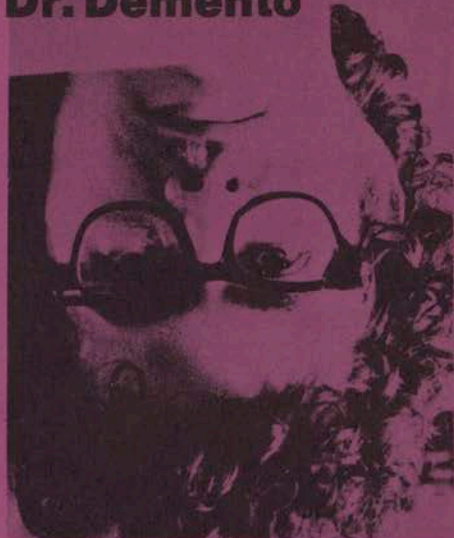
It's been about 10 years now since Herbie Hancock sat down at the piano, put pen to staff and created "Watermelon Man." Mongo Santamaria had a hit single with it, and in time it became, indeed, *the* definitive funk-rocker. To this day there are clubs that won't hire you unless you can play Herbie's tune forwards and backwards. Meanwhile Herbie's fame, and his concept of funk, have both progressed and broadened quite nicely. No longer content with mere watermelon, Herbie offers a hearty banquet of avant-garde root music on his third and latest WB album, *Crossings*. This spicy morsel, jukebox-sized at 2:32, is excerpted from the album-banquet's main dish, the 24:50 "Sleeping Giant."

Sweet Summertime

Miss Abrams and the Strawberry Point Fourth Grade Class
REP 1098

If ever a song could scatter the smog, this is the one. Mountain breezes mingle with childhood charm as Miss Rita Abrams calls for a gambol on the green with her merry charges, who join in joyfully on the choruses. Produced with sitars and smiles by Erik Jacobsen and Miss Abrams, "Sweet Summertime" is a song to make grass grow on America's parking lots. If the artist's name sounds familiar, by the way, you are remembering the hit single Miss Abrams had two years ago (with her Strawberry Point third grade class) called "Mill Valley." A fond welcome back.

Dr. Demento



To resolve last week's dilemma, the first manufacturer of stereo discs for the public was Cook Laboratories, a label synonymous with all sorts of audio esoterica in the 1950s. Instead of containing information for both channels in a single groove, as stereo discs do today, the Cook "binaural" records had the information for one channel on the outside part of the disc, and for the other channel on the inside part. You needed a special turntable with a two-headed arm to play them. They were made available several years before the present "45/45" system, which combines vertical and horizontal stylus motion, was introduced in 1957.

Further Historical-Technical Note on How You Can Get Two Channels out of One Groove

Sound is preserved on disc records in the form of undulations in the groove, corresponding to the sound waves which the microphones pick up and your speakers or headphones reproduce. You can either have the groove wiggle back and forth (lateral motion) or have it get deeper and shallower (vertical or "hill-and-dale" motion) in order to make those waves.

In the early days of records there was stiff competition between the two systems: finally the lateral system, championed by Victor and Columbia, won out over the hill-and-dale system used by Edison and Pathe. The lateral system was used exclusively from the late 1920s until the advent of stereo, and is still standard today for mono. Mono players pick up lateral undulations only, and will not respond to vertical ones.

In the search to find a system for stereo discs less cumbersome than the Cook two-headed-arm version, engineers hit upon the idea of having one channel recorded vertically, the other laterally. The problems with this were twofold: (1) the vertical channel wore out faster and (2) mono players would pick up only the lateral channel, giving an unbalanced sound in mono. Both problems were solved by tilting everything 45 degrees, so that each channel is recorded at an angle halfway between vertical and horizontal, the present system.

Question for Next Week

To the delight of all, Youngbloods' lead singer Jesse Colin Young recently displayed his soloistic talents on *Together* (Raccoon/WB 2588). In so doing, Jesse returned temporarily to the solitary state in which he made his first LP, back in the days of magnificent mono. For the Raccoon, WB or Reprise catalog album of your choice, be the first to regale us with the name of Jesse's *first* solo album, and the company that issued it.

The winner of Dr. Demento's two-weeks-ago question (Q: Labels that changed their names? A: Falcon to Abner, Satellite to Stax, Argo to Cadet) is Clayton Pasternack of Snyder, N.Y., who requested *Aqualung* by Jethro Tull.

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*) 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

Alabama

Stovall Sisters
6/6, Mobile Municipal Auditorium, Mobile

California

Deep Purple
6/6, Anaheim Convention Center, Anaheim
Malo
6/6, Anaheim Convention Center, Anaheim
Fanny
6/10, Redding Civic Arena, Redding

Georgia

Stovall Sisters
6/8-10, Civic Center Auditorium, Atlanta

Illinois

Malo
6/11, Crown Theatre, Chicago

Minnesota

Jethro Tull
6/5, Metropolitan Sports Stadium, Minneapolis
6/7, Memorial Coliseum, Duluth

New Jersey

Todd Rundgren
6/10, Cherry Hill Arena, Cherry Hill

New York

Todd Rundgren
6/8, Carnegie Hall, New York City

Pennsylvania

Malo
6/9, Spectrum, Philadelphia

South Carolina

Stovall Sisters
6/7, Coliseum, Charlotte

Texas

Allman Brothers Band
6/8, Houston Coliseum, Houston
6/9, Dallas Memorial Auditorium, Dallas
6/10, San Antonio

Washington

Tower of Power
6/5-10, Aquarius, Seattle
Jethro Tull
6/11, Coliseum, Seattle

Washington, D.C.

Malo
6/10, Constitution Hall

Wisconsin

Jethro Tull
6/6, Arena, Milwaukee

Canada

Jethro Tull
6/8, Gardens, Edmonton, Alberta
6/9, Stampede, Calgary, Alberta
6/10, Coliseum, Vancouver, B.C.

