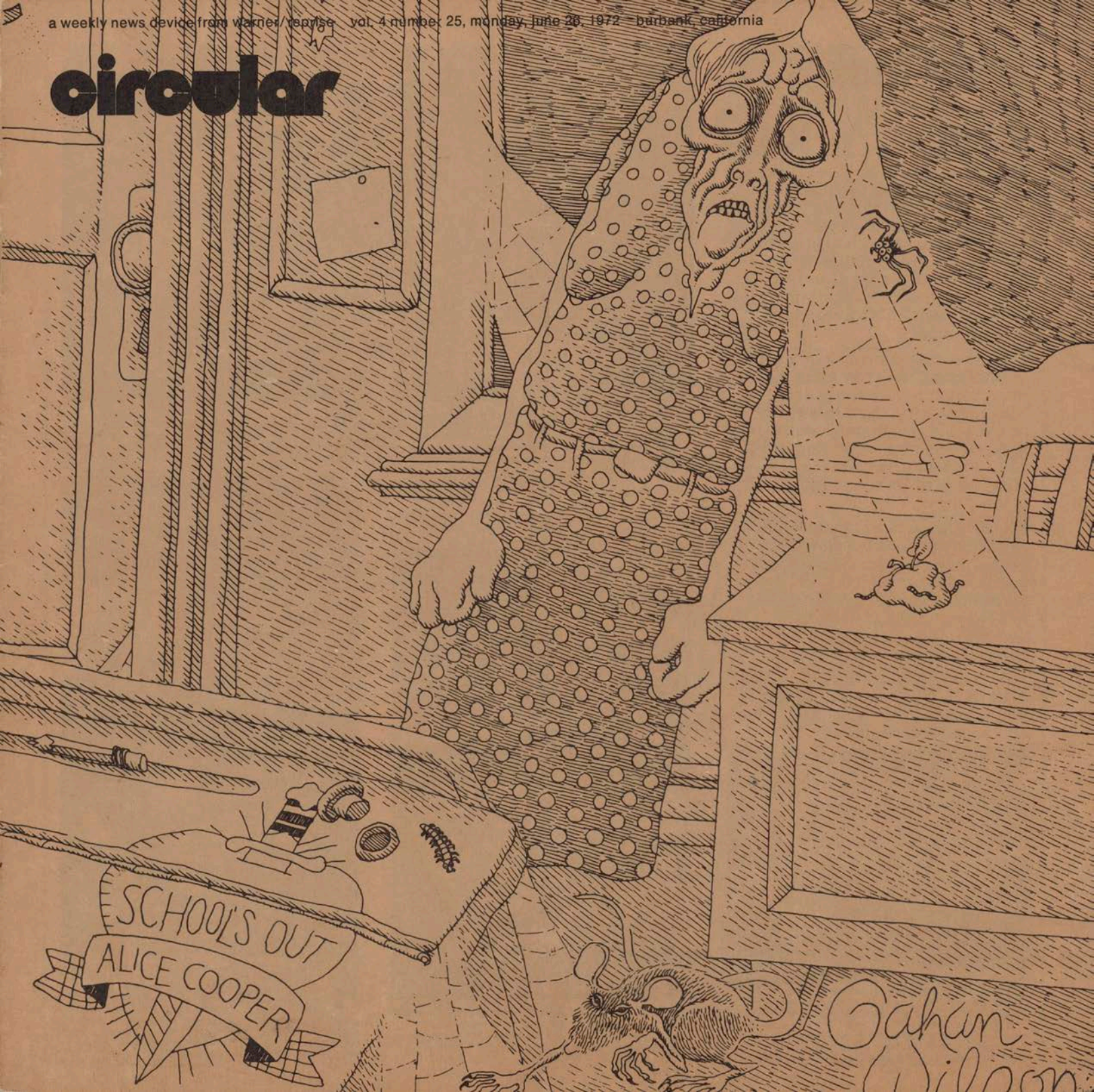


# circular



Gahan Wilson



# What Makes Alice Run?

Every new record release is accompanied by its share of traumas and travails from a production standpoint. It's no simple matter preparing and reproducing a multicolored jacket in massive quantities at the highest possible speed, and things get increasingly complex if the package varies from a standard configuration.

Ed Thrasher, winsome head of Warner Bros. Records' art department, recently traipsed over to Ivy Hill Lithography, the outfit which does all Warner/Reprise album jacket fabrication, to photographically document some of the complexity of creating zillions of the things.

For his subject he chose Alice Cooper's *School's Out* album, whose fabrication was fairly hairy because the jacket is cut and folded to resemble a desk and because it had to be created at ultra high speed to meet the onset of summer vacations.

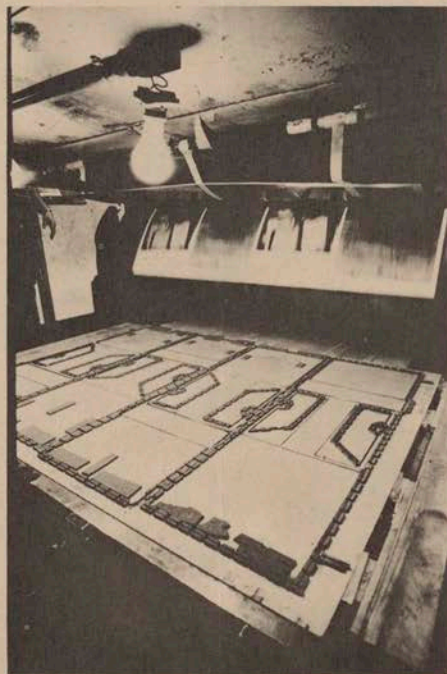
Jack Sclar, West Coast vice president of Ivy Hill, supplied some of the facts and figures in the accompanying captions.



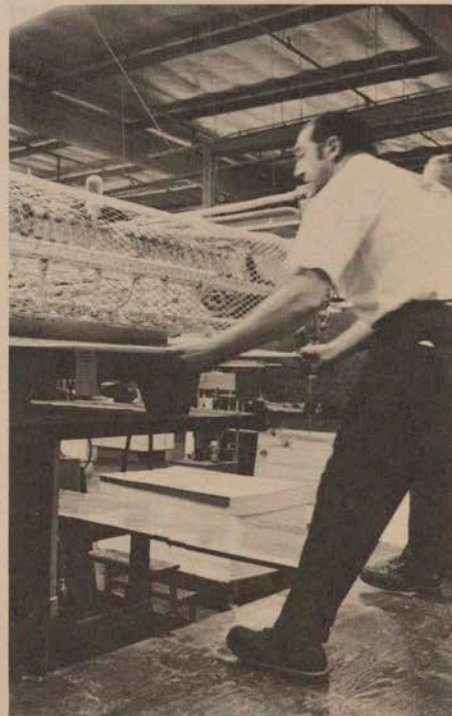
**1** What appear here to be piles of paper are just that. The papers were rounded up in the Midwest and herded into boxcars for their voyages to Ivy Hill's East Coast and West Coast facilities. Now they await the slaughter. The Los Angeles plant of Ivy Hill devoured some 43,000 pounds of this heavyweight stock for Alice Cooper, while New York went through something like four times that amount.



**2** This bird's eye view of the printing operation shows the happy band of elves folding and gluing Alice Cooper jackets. The biggest problem with this package, says Sclar, was getting it to look like a desk, but this does not win his Headache of the Year Award—Jethro Tull took it with *Thick as a Brick*, which had many more elements and required a large amount of manual labor to assemble.

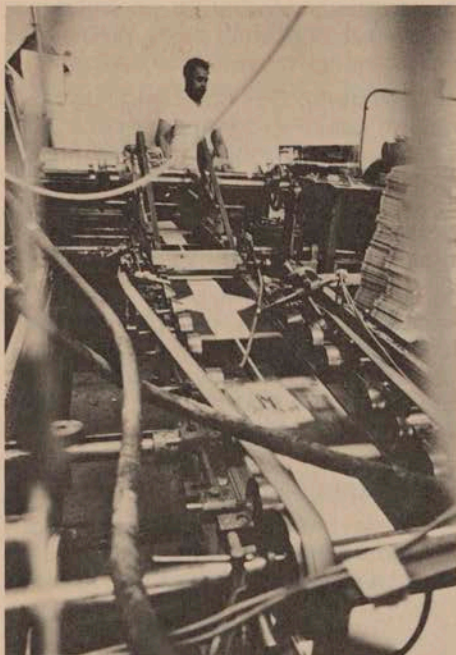


**3** The subtle accent lighting in this shot captures a complicated piece of machinery in mid-operation. The device cuts paper to various shapes and is known to the pros as a dye cutting machine.



**4** Here we have a four-color press in action. Most album jackets are four-color jobs, which means that all their tints and shading are accomplished from the interplay of four primary colors. This machine produces 3,000 sheets per hour, with each sheet containing what are destined to be four Alice Cooper album jackets. Ivy Hill usually has to run about 2,500 sheets before they get the colors correctly balanced.





**5** Thrasher can't quite remember what this shot is of, but he suspects it has something to do with folding. That doesn't leave a lot to say, does it?



**6** Here once again is a four-color press, flanked by examples of its handiwork. The volume Alice's album demanded meant that this was the only job Ivy Hill handled at the time, though they're usually busy with a multitude of Warner/Reprise projects, along with jackets for an assortment of less-interesting record labels.



**7** On the right is a mound of pre-dye-cut-jackets. To its bow and port sides are mounds of post-dye-cut-jackets. Isn't this one of the most interesting captions you've ever read? Anyway, this plant printed and dye cut about a hundred grand of those little cardboard schooldesks.



**8** Even containers need containers. A young lady whom Thrasher denies he promised "to make a star" loads finished album jackets into boxes for shipment to the record pressing plant where they will be mated with their albums.

From inception to completion, the packaging required approximately two months of preparation and production. It took Ivy Hill about three and a half weeks after they got finished artwork to run off the critters.



These two pictures are a simulated enactment of what the folks at the pressing plant had to do with each and every *School's Out* album. The imitation album stuffing lady is pulling up an actual pair of panties on an actual Alice Cooper album. Just thought you'd like to know what it probably looked like.



## Tower of Power Flowers up from the Nightclubs

"Our music has its roots in urban soul music," says Stephen Kupka, baritone sax man and contributing vocalist of Tower of Power, whose *Bump City* album has been raising clouds of steam on the West Coast since its Warner Bros. release last May. "In composition," continues Kupka, who co-writes most of the band's songs, "we closely resemble other soul groups with horns. We just try to put a little of our personality into that type of music and see what happens."

"There's a whole set of people around the San Francisco Bay area who just play funk music," adds Emilio Castillo, "and we all know each other real well. Like we're friends with Cold Blood, who started out about a year before us. It's just like a family—and everybody knows how to play each other's material."

### Writing Team

Emilio started the group about four years ago, contributing his flashy second tenor sax work and vocal embellishment. With Steve Kupka, he composes the tunes that help put the power in the Tower.

"This is the only group I've ever had. We don't come from a conglomeration of places. We're not a band that's got a heavy dude from this group and another heavy dude from somewhere else. We just got together and started working."

One member who has seen a lot of previous experience is Rick Stevens, Tower of Power's versatile lead singer. "Rick's been with us about three years now. He's a cat who's been singing for years and years and years." Emilio makes Rick sound like a relic from the days of hand-cranked Victrolas. Actually, Rick's about as ancient as the rest of the guys. "He can sing every lick in

the world, so he reminds people of many different singers."

*East Bay Grease*, Tower of Power's first album, was released by Bill Graham's San Francisco Records. Emilio feels that it was "recorded too soon." A record producer was sure that the group was ready, but the band had recently undergone some personnel changes and they hadn't had time to work out new arrangements to their satisfaction. Emilio is convinced that the band's uneasiness showed up on the album. Despite Emilio's reservations, the LP was a strong debut for the group, and the album is now something of a collector's item.

### Wider Aim

Last year, Tower of Power hit with a chart-making single, "Sparkling in the Sand." Emilio was happy

with that recording. "It did pretty good out here in California, but it didn't get a national push. We're really trying to get nationwide."

With *Bump City*, the band has received coast-to-coast exposure. The music is bright, funky rhythm and blues with a rock and roll consciousness. And T of P's sturdy brass section reinforces the melodies with buoyant punctuation.

"My favorite song on the album," reports Emilio, "is 'What Happened to the World That Day?' It was done in the memory of Billy Stewart, who did 'I Do Love You' and the uptempo version of 'Summertime'."

### From Experience

"Down to the Nightclub" is one of the album's finest moments. It's about a subject that the band knows





a lot about—bars. Says Emilio, “It’s sort of like an expose of the nightclub scene, you know, and the whole cult of people who hang around the nightclubs five nights a week. When we wrote ‘Down to the Nightclub,’ we first wanted to use the name of a particular club. But instead, we chose a name that describes every nightclub, everywhere. Bump City is that nightclub.

“We’ve always dug playin’ in bars ’cause a band with horns is good in that kind of place. People like to dance and they don’t mind letting themselves go. We used to play in San Jose for four hours and then drive 30 miles and play after-hours in a jam session. In those days we learned that if you don’t turn over your tunes a lot, you get really stale.



### Loose Look

“We like to play for new faces all the time because our band has a really nice initial shock. When we walk on stage, we’re a pretty motley-looking crew. Ten really grubby-looking dudes stand there and all of a sudden a blast of funk comes down and sort of blows everyone’s mind. That’s why playing for new faces is really mellow.

“Anyway, we play around the Bay Area so much that the people who come to see us are getting spoiled.” He cracks himself up. “The band should go to New York. We went there one time and we had some bad luck. The change in the weather caused some of us to get sick. Even so, we played the Fillmore East without all our members, sort of faking it through the night.”

### The Right Audience

Tower of Power has done some extensive touring in the past year, especially on the West Coast. “We did one tour with Creedence last summer,” recalls Emilio, “and one with Santana. We even did one by ourselves. Right now we’re sitting and waiting for somebody good to tour with. It’s kind of difficult for a group like ours to go out with just anybody. I mean, when we went out with Creedence Clearwater the type of people they drew weren’t the kind of people who usually get into us. We’re more for the college-type crowd.”

One particular week stands out in the memories of all the band members. “We did a gig with Aretha Franklin at the Fillmore and that was one of the high points in our career. We played for four nights straight and on the fourth night Ray Charles joined Aretha on stage. With company like that, we really smoked every night and we got a great review for our performance.” The Fillmore West is now closed, but Tower of Power’s performance on the emporium’s last night is included on a memorial LP, *Fillmore: the Last*

Days, to be released in July as a joint venture of Columbia Records and ours truly, WB.

### New Stuff

Even though *Bump City* is just out, Tower of Power are already working on new material—tunes that will keep their repertoire fresh, a constant concern of Emilio Castillo. “We’ve got a new song that’ll be on our next album. It’s called ‘What Is Hip?’ and it’s up-tempo, dynamite funk.”

After a popularity tug of war between “You’re Still a Young Man” and “Down to the Nightclub” from the *Bump City* album, Warner Bros. released “Young Man,” which is even now bidding fair to give the group its first national hit.

National promotion director Ron Saul assessed its career thusly in his promotion bulletin one day last week: “The Tower of Power song ‘You’re Still a Young Man’ is off and running!! It was added today at CKLW in Detroit. KFRC in San Francisco will continue to play the long version off the LP. It also is on KLIV, KROY and KSFO in the San Francisco market. It was added at WHLO and WCUE in Akron. It was added at WFOM in Atlanta. The Cleveland branch reports that the major One Stop in Youngstown called the branch and doubled their initial order on the single after incredible calls for the record due to play on WHOT. It was also added at XPRS in Los Angeles.”

For a band as busy as Tower of Power is, they still don’t mind playing for free—on a special occasion. “On Sunday,” says Emilio, “our trumpet player’s getting married and our horn section is gonna play for his wedding. It’s going to be outside in a park, where we’ll play a jazz version of ‘Here Comes the Bride.’ ”

“We don’t try to kill ourselves off. We never move by great leaps and bounds, but always move slowly—constantly progressing.”

— Mike Harris



## Items

### Not All Clams Are Happy

★ The Big Screen has undergone profitable waves of rats, snakes, frogs and birds in recent years and it was a good bet that invertebrates would not long remain untapped. No sooner thought than done. Planned for imminent production is an opus titled "The War of the Mollusks," starring a horde of giant African snails.

### Heavy Mitting for Lightfoot

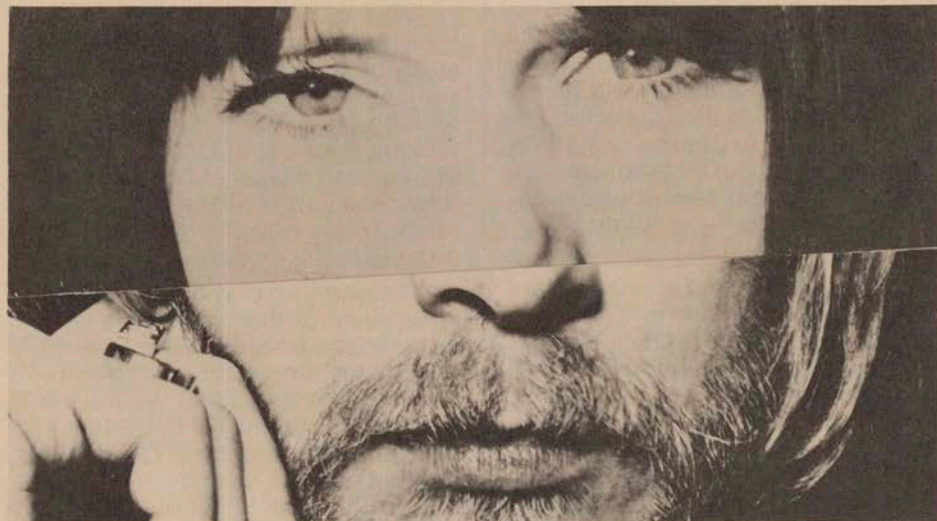
★ Gordon Lightfoot was received ovatically at the Albert Hall (his sole British appearance), despite his flagrantly heterosexual mien. No mean feat in an era when a star's *toilette* often upstages his tunes. With characteristic stamina he coursed through some 2½ hours of songs about railroads and bad weather, including material from his current release, *Don Quixote*. All good practice for the live LP he has slated for fall release.

### Birthday Bacchanalia

★ This week's celebrations include the following musical notables: Georgie Fame (June 26), Richard Rogers (June 28), Ian Paice (June 29), Nelson Eddy (June 29), Little Eva (June 29) and Florence Ballard (June 30).



This is what it looks like, the award which the nation of Japan traditionally gives to the best rock album of the year. The 3,000-year-old custom's latest beneficiary is Neil Young, who got it for his *Harvest* album. He also shared in a second place honor for *Four Way Street*, the Crosby, Stills, Nash and Young live album on Atlantic.



Currently a studio twosome are, on the one hand, John Baldry, and on the other hand, Joyce Everson, who are pooling their talents in hopes of a single. The song is Neil Young's "Only Love Can Break Your Heart," the locale is New York City and the producer is Jimmy Horowitz.

### Purple Rainbow

★ Someday if you are very bad you will hear the whole life-and-death saga of England's Rainbow Theatre (nee Finsbury Park Astoria). Briefly, London needed a first-rate pop venue, bigger than a breadbox but smaller than the Albert Hall. Transmogrifying this ornate, defunct old movie house was the dream of a friendly idealist, John Morris, who paid people American-style but charged admission English-style, thereby going broke in any language. The Rainbow opened in winter and closed in spring, many a tear shed, many a bullet sweated. There it stood looking like both Sleeping Beauty's Castle and a brothel . . . truly ethereal. Suddenly Chrysalis bosses Chris Wright and Terry Ellis took over the lease, operating under the name of their newly-formed company, Biffo. The Rainbow will renasce on June 30-July 1. It has been rented for the occasion by Peter Bowyer, the elusive butterfly of NEMS, who will proudly present Deep Purple. If they are not injured falling over hills and garden walls, D. Purple will carry out a nationwide U.K. tour in early autumn.

### Veep Born

★ Pronounced a vice president in his native Canada, where he does sales and merchandising stuff, was Gordon Edwards, a three-year veteran of the executive structure of Kinney Music of Canada, Ltd. Edwards was credited as "a driving force" in the news release which announced his appointment and was further cited for "outstanding performance." KMoC is the outfit which hustles Warner/Reprise records to the Northern Climes, which is how Edwards muscled his way into these pages.

Something like half a million panties have been required to clothe the hordes of Alice Cooper albums, requiring some international gambitry on the part of the Warner/Reprise production department. Latest member of the United Nations to underclothe *School's Out* is Israel, which is shipping a load of the dainties to WB's own director of national operations, Matt Gilligan. Gilligan, a greying, dapper gentleman who has been coordinating similar shipments from Mexico and England, has earned the nickname of The Panties Czar from his adoring female staff.





## Heavy Makes Them Happy

★ Found in *The Houston Chronicle* under the headline "Hammer Falls Swinger-Singer"—"No one can argue the point that Russell Mael really knows how to hammer out a song. Mael, 21, lead singer for a rock group called 'Sparks,' was swinging a 10-pound sledge hammer in the air at Liberty Hall Sunday night as part of his act, while singing a song called 'No More Mr. Nice Guy.' The hammer fell on his head, causing a sizable cut. The audience of young people reportedly gave Mael a standing ovation for his 'performance.' He required treatment at St. Joseph Hospital."

## An Odd Happening

★ "The unlikeliest mistake of the year" was the way John Gibson described it in *Record World*. Two weeks ago Bell Records shipped out 1,200 copies of a record labeled "Breaking Up Is Hard to Do" (the old Neil Sedaka hit) by the Partridge Family. But the record lurking beneath that label was actually "Stickball," a smackingly under-the-counter record by Tony Bruno which has been retailing briskly through word of mouth in Los Angeles and elsewhere. The mistake was credited to the plant which pressed the records and a red-faced remailing of the single was promptly undertaken, accompanied by telegrams urging stations to audition their copies of the disc before putting it on the air. *Circular* wonders if it isn't maybe a bit too incongruous to have occurred by accident.

## Inspirational Verse

**My boyfriend's back,  
He's gonna save my reputation  
If I were you  
I'd take a permanent vacation**

—Angels "My Boyfriend's Back"

## Fast Spins



Bob Weir

## One More Saturday Night

Bob Weir  
WB 7611

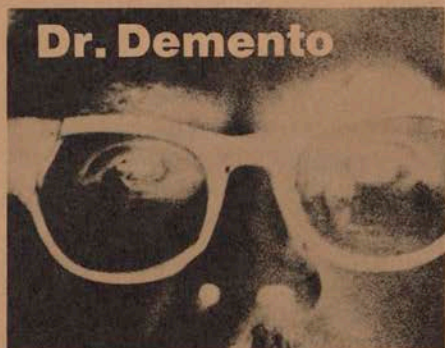
Bob's new WB album, *Ace*, is the source of this rock 'n' ravin' Saturday night special. A solo album in name only, this elpee finds the Grateful Dead's ace guitarist singing his own compositions and co-compositions in the lively company of Dead-mates Jerry Garcia, William "Fairplay" Kreutzmann and Phil Lesh. A 45-caliber natural is "One More Saturday Night," in which Weir is visited most felicitously by the same muse that sometimes hangs around Chuck Berry. Words and music truck along like a pack of merry Macks heading for a party somewhere in Space City. The 4:25 LP cut steps out in a trim 3:32 for the single, which is backed by a beguiling little harmony item called "Cassidy."

## The City of New Orleans

Arlo Guthrie  
REP 1103

Trains may come and go but train songs will roll on forever. A whole generation that has grown up without ever riding a train, or even watching one pull into or out of a station with that certain someone aboard, sings about these experiences every day with a naturalness the jet plane has rarely been able to inspire. For this great tradition credit is due to an earlier generation of musicians and songwriters, whose gig-to-gig travels were invariably accompanied by click-clacks. Now the click-clacks are fast disappearing, thanks to new welded rails, and America's passenger trains seem to be just a few whistle-stops away from doing likewise. Steve Goodman has written a song about one of the greatest of those trains, a song infused with nobility as well as nostalgia, with the message that America can best be discovered by rail. Arlo Guthrie, whose daddy made those discoveries a thousand times over, sings Steve's song splendidly on this track (!) from his new LP, *Hobo's Lullabye*.





Due to miscellaneous bumbling and stumbling in the *Circular* office there was no Dr. Demento question last week and, therefore, no answer this week. No such slippin' and a-slidin' will be tolerated in the future. And now, on with the show.

### Question for Next Week

Now that you know all about the early Beatles, we will again become self-serving, and see what you know about the semi-secret past of a re-owned artist of the Warner/Reprise family. This gentleman, before coming to Burbank, played two lead guitars plus drums on "Grunion Run" by the Hollywood Persuaders, wrote and produced a song called "Mr. Clean" by a similarly-named artist and also co-wrote a record by the Penguins, of "Earth Angel" fame. Now for the WB/Reprise catalog album of your choice be first to tell the Doctor

- the name of this artist
- the name of the song the Penguins did (clue: it was formerly featured in live performance by the mystery man himself)
- the record label all three of these items appeared on

The winner of Dr. Demento's two-weeks-ago question (Q: Identify the four Beatles' labels? A: Tollie, Vee Jay, MGM and Atco) is James A. Smith of Chicago, Ill., who requested *Spike Jones in Stereo*. Honorable mention, but no album, to David A. Weiss of Milwaukee, Wisc.

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.

## Top Ten



- Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
- Neil Young/*Harvest* (MS/M5/M8 2032)
- Allman Brothers Band/*Eat a Peach* (2CP/J5/J8 0102)
- Deep Purple/*Machine Head* (BS/M5/M8 2607)
- Alice Cooper/*School's Out* (BS/M5/M8 2623)
- Foghat (BR/M5/M8 2077)
- Beach Boys/*So Tough* (2MS/J5/J8 2083)
- Gordon Lightfoot/*Don Quixote* (MS/M5/M8 2056)
- America (BS/M5/M8 2576)
- Fleetwood Mac/*Bare Trees* (MS/M5/M8 2080)

## Artist Itineraries

### California

**John Baldry**  
7/3, Fox Theatre, Long Beach

**Cold Blood**  
7/6, Community Concourse, San Diego  
7/7, Santa Monica Civic Auditorium, Santa Monica

**Dionne Warwick**  
7/7, Hollywood Bowl, Hollywood

### Georgia

**Eric Quincy Tate**  
7/3, Lake Spivay, Jonesboro  
7/8, Athens

### Illinois

**John Baldry**  
7/8, Winnebago County Fairgrounds, Rockford

### Kansas

**John Baldry**  
7/9, Cesna Stadium, Wichita

### Kentucky

**Allman Brothers Band**  
7/8, Convention Center, Louisville

### Louisiana

**Eric Quincy Tate**  
7/4, The Warehouse, New Orleans

### Massachusetts

**Swallow**  
7/3-9, Jazz Workshop, Boston

### Michigan

**Faces**  
7/5, Chrysler Arena, Ann Arbor

**John Baldry**  
7/6, Ford Theatre, Detroit

### New Jersey

**Black Sabbath**  
7/7, Wildwood Convention Hall, Wildwood

### New York

**Faces**  
7/6, War Memorial, Syracuse

### Ohio

**Faces**  
7/3, Rubber Bowl, Akron

**The Phlorescent Leech & Eddie**  
7/9, WIXY Benefit, Cleveland

### Oregon

**Curved Air**  
7/6, Salem Armory, Salem

**Deep Purple**  
7/6, Salem Armory, Salem

**Malo**  
7/6, Salem Armory, Salem

### Pennsylvania

**Black Sabbath**  
7/8, Pocono Concert Tent, Mt. Pocono

**Faces**  
7/8, Raceway, Mt. Pocono  
7/9, Civic Arena, Pittsburgh

### Tennessee

**Allman Brothers Band**  
7/9, The Shell, Memphis

### Texas

**Dionne Warwick**  
7/6, Houston

**Arlo Guthrie**  
7/7, Music Hall, Houston

### Washington

**Curved Air**  
7/7, Coliseum, Spokane  
7/8, Center Arena, Seattle

**Deep Purple**  
7/7, Coliseum, Spokane  
7/8, Center Arena, Seattle

**Malo**  
7/7, Coliseum, Spokane  
7/8, Center Arena, Seattle

### Canada

**Curved Air**  
7/9, Aquidome, Vancouver, British Columbia

**Deep Purple**  
7/9, Aquidome, Vancouver, British Columbia

**Malo**  
7/9, Aquidome, Vancouver, British Columbia