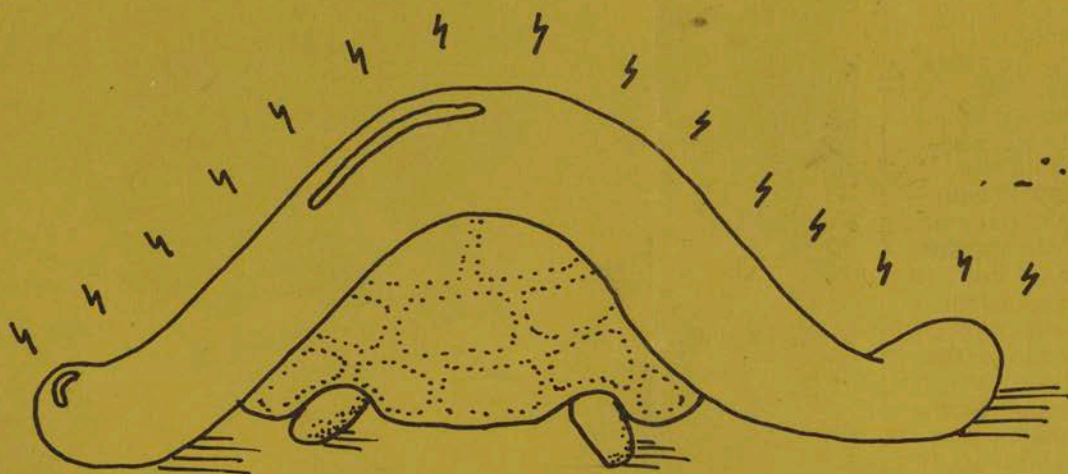


# circular



The Phlorescent Leech Eats the Turtles

Turtles can move faster than you might expect. Former Turtles, anyway. Such was *Circular's* discovery as it tried to track down the Phlorescent Leech & Eddie, better known to their fans as Howard Kaylan and Mark Volman. Howie and Mark were just finishing rehearsals with their band before hitting the trail themselves in their own effort to track down new fans and promote their first Reprise album. "Faster-moving," because Howard had managed to miss the interview, catching up on the local cinema prior to his departure into America's heartland.

Perhaps in an attempt to make up for his partner's absence, though, Mark (with one without the moustache) talked plenty enough for two. *Circ* met him in his office behind the Self-Realization Center, then adjourned to the All-American Burger Stand for root beer and some fries. How appropriate.

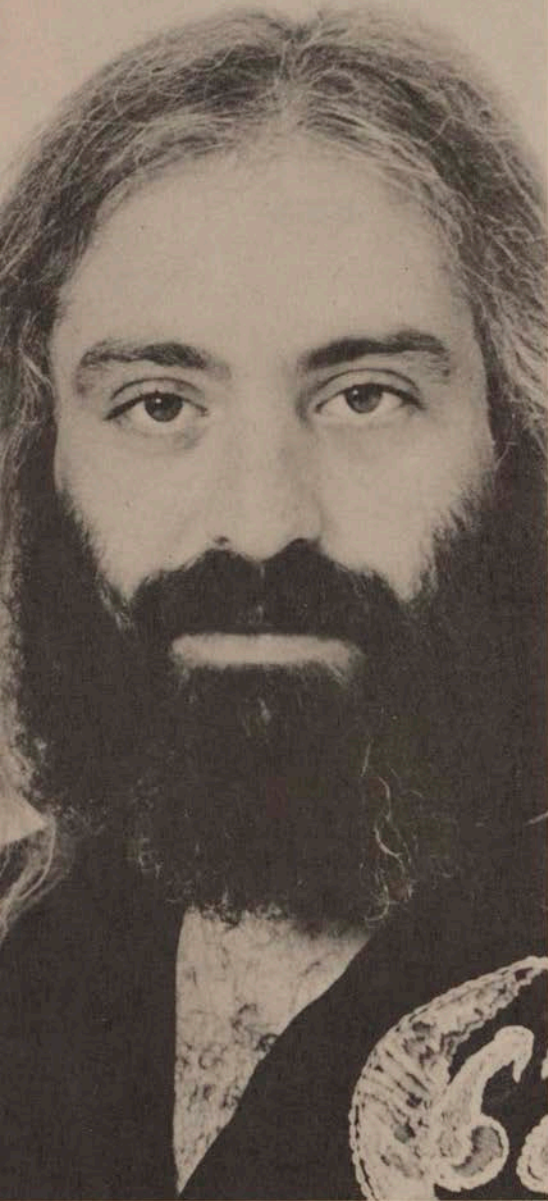
2 "Howie and I have been together for 10 years, now," began Mark. "Originally, there was a group called the Night Riders, with Howie playing sax. I joined and we became the Crossfires. That was in May of 1962. We were playing at a club, the house band. We backed up acts like the Rivingtons and the Righteous Brothers . . . we backed Sonny and Cher when they were still Caesar and Cleo. It was at about the time when the Byrds had a hit with 'Mr. Tambourine Man,' and our manager thought we should change our name. We were going to call ourselves the Half Dozen because there were six of us. The manager persuaded us that we should go for the bird or animal name, though. One weekend we were the Crossfires, the next weekend we were the Turtles.

"Our first single was a Dylan song, 'It Ain't Me, Babe.' I remember all of us waiting in the hamburger stand parking lot for the radio station Top 40 Countdown. The disc jockey said that there were two new records in the Top 20. 'Like a Rolling

## The Phlorescent Leech Eats



## the Turtles



Stone' came in at #12. Our record came in at #8. It was ludicrous.

"We'd go on those Dick Clark package tours—two shows a day, six days a week for six weeks in an unairconditioned bus at \$2,000 per week. Our first tour was with Tom Jones, Peter and Gordon, Mel Carter, Brian Hyland and Billy Joe Royal. Peter and Gordon and Jones would alternate from show to show. One would close the first half and one the second, then switch the next time around. We only did three songs—'It Ain't Me, Babe,' 'Let Me Be' and 'Wandering Kind.' During

"*Battle of the Bands* was the one that originally brought us to Frank Zappa's attention. On each of the tracks, we'd do a take-off on a different band or type of group. It was kind of like *Ruben and the Jets*, only two of the songs on our album ('Elenore' and 'You Showed Me') became hits.

"By the time we did the *Turtle Soup* album, which Ray Davies produced, we were beginning to expand ourselves a bit and experiment with our sound. Esthetically, we were growing. But, according to the record company, we were losing

"We were going to call ourselves the Half Dozen because there were six of us. The manager persuaded us that we should go for the bird or the animal name, though."

1966 and 1967, we worked more than 300 nights a year, and never made more than \$1,500 a night. We went through seven managers in five years, starting and ending with the same one.

"Fortunately, we've never taken ourselves too seriously. We decided to break up when we began to owe too much money. On our early tours, Danny Hutton would begin the show and we'd headline. He was a young kid, singing 'Roses and Rainbows' on Hanna-Barbera Records. Toward the end, we were opening the show for Three Dog Night. They were where we had been three years before—able to do a whole show of nothing but hits.

"We were \$27,000 in debt and decided to do one more tour to try to bring us into the black. By the end of the tour, we owed \$33,000."

By the time the Turtles had broken up, they had amassed 16 Top 100 records, nine of which made the Top 20 and one of which—"Happy Together"—was a genuine #1 hit. They'd also made a couple of pretty impressive albums.

commercial potential. Possibly our best album, as far as that goes, was one we recorded but never released.

"We now own all our own stuff, though. The only thing that kept us from releasing an old album with *The Phlorescent Leech and Eddie* is that it would be just like what the Beach Boys did. We're still trying to figure out how to re-release the old things. We'll probably release *Battle of the Bands* in Europe fairly soon."

Of the other former Turtles this much is known. Drummer John Barbata went on to work with Crosby, Stills, Nash and Young, and has recently become the newest member of the Jefferson Airplane. His replacement in the Turtles, John Seiter (formerly with Spanky and Our Gang), is currently with John Sebastian, after a spell with Jerry Yester and Judy Henske's Rosebud. Jim Pons, the bassist, followed Howie and Mark into the Mothers, worked on the *Phlorescent Leech and Eddie* album, and is currently putting his own group together. Only Turtle guitarist Al Nichol remains unaccounted for, according to

Ira Ironstrings  
 Billy Byrd  
 Jai Johanny Johanson  
 Soupy Sales  
 George Greeley  
 Army Archerd—Liner notes *Sammy Davis, Jr. at The Coconut Grove*  
 Marilyn Michaels  
 Sidewalk Swingers  
 Terry Thomas  
 Dick & Dee Dee  
 Rosalind Russell—Sound track, *Gypsy*  
 Marcello Mastroianni—Sound track, *Yesterday, Today & Tomorrow*  
 77 *Sunset Strip*  
 Matty Matlock & The Pedrical Patrol  
 Miriam Makeba  
 Tiny Tim  
 Beau Brummels  
 Mitch Mitchell—Jimi Hendrix Experience  
 Mojo Men  
 Rex Reed—Review *Sweetwater* album  
 Dave Davies—Kink  
 Raymond Douglas Davies—Kink  
 Maria Muldaur  
 Pigpen  
 Peter, Paul & Mary  
 Steve Simone—Mephistopheles  
 Chas Chandler—Produced Jimi Hendrix  
 John-John Whitney—Family  
 Dion DiMucci  
 Burt Bacharach—Dionne Warwick  
 Bill Burkette—Vogues  
 Ted Templeman—Co-produced *Tupelo Honey*  
 Mike Maggid—Photography—*Tupelo Honey*  
 San Sebastian Strings  
 Herbie Hancock  
 Bob & Betty—Produced *Garcia*  
 Steve Smith—Wrote for Arthur Alexander  
 Raul Rekow—Malo  
 Skip Spence—Moby Grape  
 Malcolm McDowell—Sound track *A Clockwork Orange*  
 Loretta Long—Sesame Street  
 Kwipment Krew—Grateful Dead, *Live/Dead*  
 Bill Graham's Fabled Fillmore East—  
 2nd *Live Grateful Dead* album  
 Dino, Desi & Billy  
 Hoyt Hawkins—Gordon Lightfoot, *Summer Side of Life*  
 Stephen Stills—Bass, *Songs to a Seagull*  
 Wet Willie  
 Athens Art Co-op—Album design Wet Willie  
 Frank Fenter—Supervisor, Wet Willie  
 Jim Jones—Special thanks, Van Morrison,  
*His Band & Street Choir*  
 Mary Martin—same as above  
 Nimbus Nine—Alice Cooper  
 Paul Prestopino—Peter, Paul & Mary  
 Bobby Bereman—Redeye  
 Stovall Sisters  
 Kris Kristofferson—Wrote for Ronnie Milsap  
 Ozzy Osbourne—Black Sabbath  
 William "Bill" Ward—Black Sabbath  
 William "Bill" Wyman—Bass, *Performance* Sound track  
 Nansi Nevins—Sweetwater  
 Don Van Vliet—Captain Beefheart  
 David Dashev—Produced *The Persuasions*  
 Hal Halverstadt—Organized and annotated  
*Looney Tunes* sampler  
 Jeff Jones—Recording asst. *Savage Grace II*  
 Clifton Chenier—John Sebastian, *The 4 of Us*  
 Cheapo—Cheapo Productions  
 Kevin Kelly—Piano, *Mud Slide Slim*  
 Red Rhodes—Steel Guitar, *Sweet Baby James*  
 Cort Casady—Management John Stewart  
 Bob Boucher—Bass, Peter Yarrow  
 Stuart Scharff—Guitar, Peter Yarrow  
 Push Pin Studios  
 Muriel McCarthy—Special thanks, Peter Yarrow  
 Robert Ryan—Tribute to *Woody Guthrie*  
 Charles Carnal—Environmental Control,  
*Love It to Death*  
 Daryl Dragon—Thanks, Liner notes *Sunflower*  
 "Somethin' Stupid"—Frank & Nancy Sinatra  
 Sunset Sound Studios—Ron Nagle  
 Bruce Botnick—Engineer, Ron Nagle, *Bad Rice*  
 Bobby Bruce—Musician, Ry Cooder album  
 Tommy Tucker—Ry Cooder album  
 Billie Barnum—Folk Choir, *Song Cycle*  
 Tom Tedesco—Balalaika, *Song Cycle*  
 Barry Beckett—Organ, John Simon album  
 Peter Pilafian—Violin, John Simon album  
 Bonnie Bramlett  
 Heavy Metal Music—Fugs Pub. Co.

Sandie Shaw  
 Reprise Records

## Second Prize

Aki Aleong and his Teen Twenty  
 Arthur Alexander  
 Bobby (Glen) Barnett  
 The Beach Boys  
 The Beau Brummels  
 Brave Belt  
 The Buffalo Bills  
 Billy Byrd  
 Caesar & Cleo  
 Cathy Carroll  
 Dennis Day  
 Dick and Dee Dee  
 Dion DiMucci  
 Don Drysdale  
 Edward "Duke" Ellington  
 George Goodman  
 George Greeley  
 Gloria Grey  
 Herbie Hancock  
 Ira Ironstrings  
 Jill Jackson  
 Jimmy Joyce  
 Miriam Makeba  
 Muir Mathieson  
 Matty Matlock  
 Marc McClure (of Levitt & McClure)  
 Marilyn Michaels  
 Mary Miller  
 The Mojo Men  
 Marty Mull & The Mighty Midget Band  
 The (Bonniwell) Music Machine  
 The Mystic Moods Orchestra  
 Paul Parrish  
 The Pied Pipers  
 Poncie Ponce  
 Pat Powdrill  
 Piccola Pupa  
 Ray Rasch  
 Roy Redmond (Loma)  
 The Rhythm Rockers (in a WB ad for  
 album C 617, Soul Surfin)  
 Soupy Sales  
 The San Sebastian Strings  
 Saverio Saridis  
 Sandie Shaw  
 The Sidewalk Swingers  
 Sondra Steele (of Jon and . . .)  
 The Stovall Sisters  
 Terry-Thomas  
 Tiny Tim  
 Tina Turner  
 White Witch (Capricorn)

**In the Hope that You Would Allow Individual Members of Groups, I Add . . .**  
 Bobby Berge (Zephyr)  
 Dennis Dunaway (Alice Cooper)  
 Jai Johanny Johanson (Allman Bros. Band)  
 Mel Martin (Cold Blood)  
 Michael Mau (Stoneground)  
 Mitch Mitchell (Jimi Hendrix Experience)  
 Nansi Nevins (Sweetwater)  
 Ozzy Osbourne (Black Sabbath)  
 Paulette Parker (Maxayn)  
 Pig Pen (Grateful Dead, I did see him referred to  
 in *Circ* as Mr. Pen)  
 Ted Templeman (former Tiki/Harper's Bizarre)

**From Original Broadway Cast Albums**  
 Gary Godrow (*The Committe*, 2023)  
 Rosalind Russell (*Gypsy*, 1480)  
 Tony Tanner and  
 Millicent Martin (*Stop the World . . .*, 1643)

**From Themes Like Old Times**  
 Amos & Andy  
 Hop Harrigan  
 Harry Hershfield  
 Myrt & Marge  
 Walter Winchell

**Some (I Figure) Long Shots**  
 Dino, Desi & Billy  
 Peter, Paul & Mary  
 (Don) Van Vliet

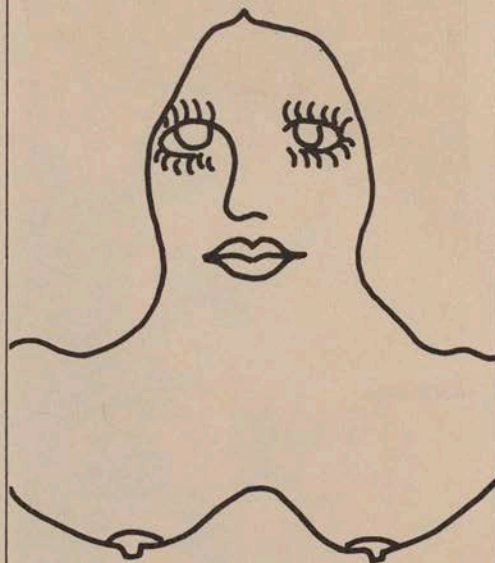
**A Circular Review Once Credited a single to  
 Sesame Street in the Artist Listing**

**Last but not Least, Although it probably Won't Count  
 Dr. Demento**

## Items

### Alice Again

★ God intervened with a covey of British journalists flown to Pittsburgh to check out Alice Cooper by flooding the place. Later, U.K.-side, lunacy intervened at the reception held at Chessington Zoo prior to



Alice's triumphal farewell to "Killer" at Wembley. A girl took her clothes off and it hit the *Evening News* smack in the headline. Alice has not lacked for press in England. Meanwhile, of course, *School's Out*.

### Birthday Bonanza

★ This week's celebrations include the following musical notables: Vince Guaraldi (July 17), Dion DiMucci (July 18), Martha Reeves (July 18), George Hamilton IV (July 19) and Natalie Wood (July 20).

### The Dark Ages

★ Thirteen years ago this month WB made its bid for the popular market with the following LPs: *Charleston* by Ira Ironstrings, *Latin Rhythms* by Bobby Havana Boys, *Polka Party* by Felix Citkovicz and *Dance Caper* by Don Ralke.

## Palace for Arlo

★ Arlo Guthrie, whose *Hobo's Lullaby* has been greeted by British press as "his best yet," is slated to top the bill on July 29 at the Crystal Palace Garden Party—Arlo's first



major U.K. appearance. The Garden Parties are held periodically at this, London's handsomest and most comfortable outdoor site, providing no one throws stones.

### Inspirational Verse

I get bugged drivin' up an' down  
This same old strip  
I'm gonna find a new place  
Where the kids are hip

—Beach Boys "I Get Around"

## Purple Power

★ Deep Purple re-opened London's Rainbow Theatre but good, overpowering even critics who never much liked them before and are now

raving. They played loud and long; split rumors were scotched; and *Machine Head* remains firmly entrenched high in those Anglo charts.



## Dots and Dashes

From the wire services of the Warner/Reprise International Department come the following announcements: the #1 and #2 spots on the Lebanese charts are held by "Heart of Gold" (Neil Young) and "Money Runner" (Quincy Jones), respectively. Remember "Money Runner?"—it was from the sound track to \$ . . . Mexico's #7 and Brazil's #13 this week are being held by "Suavecito" (Malo) . . . *Aqualung* and *Thick as a Brick* are now certified gold in Australia, where Jethro Tull is winding up a smash 5-day tour. The high point of the tour, relayed by Tom Ruffino (who must have been hit on the head by a brick, as he can't remember any of the pertinent details), was an appearance at a half-completed restaurant in Sydney where each of the guests brought—you guessed it—a brick . . .

**Tower of Power's** single, "You're Still a Young Man," is the fastest mover of the week—it's 81 withabullet in *Billboard* and 71 withastar in *Cash Box*, Top 10 in San Francisco and Seattle, #8 at KYA (San Francisco), #13 at KEYN (Wichita), #24 at KUDL (Kansas City), #27 at KLIF (Dallas), #30 at KHJ (L.A.), #33 at KDIA (R&B Oakland), Hitbound at KIMN (Denver) and has been added in Erie, Houston, Louisville, Philadelphia and Milwaukee . . . **Benny Whitehead's** C&W single, "Queen of

My Heart," moved from Hitbound to #12 to #1 in only two short weeks on San Antonio's biggest C&W station . . . **Tony Joe White's** single, "I've Got a Thing About You Baby," is breaking out of the South and the Midwest—it's been added at WKGN (Knoxville), two stations in Athens—WDOL and WRFC, WQXI-FM (Atlanta), KNUZ (Houston), WCUE (Akron) and WVIC (Lansing). It also continues to get good play on WIXY in Cleveland . . .

**Foghat's** single, "I Just Want to Make Love to You," is a Hamilton Communicator nominee this week . . .

**Arlo Guthrie's** new single, "City of New Orleans," continues to break ground—it's been added in Augusta, Atlanta, Denver, Lowell (?), Houston, Des Moines, Omaha and it's charted on KJR in Seattle, not to mention being #9 in San Diego and #28 on KHJ . . .

**Arthur Conley's** single, "Rita," is busting wide open this week on the R&B majors—WCHB (Detroit) hoisted it to #29, it's been added at WWRL (New York City), WVON (Chicago) and WOOK (Washington, D.C.) . . .

**Captain Beyond's** self-named new album is getting great response—KRLA in Los Angeles is playing *four* cuts . . .

Mark. "But he still owes me \$750 for the Toyota Land Rover. Put that in. Maybe he'll see it. My wife'll be happy to see it, too."

Following the breakup of the Turtles, Mark says, he and Kaylan planned on doing nothing. "Our lawyers told us that we couldn't work for two years, until our contract and the lawsuits against our record company had been straightened out. Then Frank asked us to work with him. The Turtles had had two roadies. One was really freaky, and one was very straight. Howie and I were going to produce them, maybe, and came up with the names 'The Phlorescent Leech' and 'Eddie' for them. That never happened,

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**"One of the best-kept secrets at Warner Bros. is that we made T. Rex what they are today."**

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but we had the two names when we needed them. Sometimes we tell people that one of us is Flo and the other is Eddie; sometimes we say that we're Phlo and that the *group* is Eddie. Anything to confuse people.

"I think that we brought a certain Top 40 consciousness into the Mothers. I know that they've sold more albums since we joined them than they had before. We're still on good terms with Frank; I talked with him just the other day. We'll probably wind up doing some more work with him. He has ideas for a kids' film of *Billy the Mountain*, with all the dirty stuff taken out. Or a TV animated series based on *Ruben and the Jets*. But everybody says that they want to do films, so I won't. We *did* a movie once, anyway. It was with Freddie and the Dreamers and Dobie Gray, called *Out of Sight*. For Universal-International. I never saw it. Except for a little bit where someone was up on Mulholland Drive.

"One of the best-kept secrets at Warner Brothers is that we made T. Rex what they are today. Mark Bolan even keeps *that* a secret," Mark declared with a reasonably straight face. He and Howard have

contributed background vocals to most of T. Rex' hits.

"When Howie and I planned our album, we wanted to sound like ourselves. There's a whole thing where everybody tries for the same sound and uses the same musicians. Howie and I have each written songs for the album, and each of us sings lead. We sing each other's songs, sometimes. Over the years, we've even begun to sound pretty much like each other anyway.

"When we produced the album we wanted to cut it as a group, not just us with some back-up guys. There are long instrumental breaks in the songs and everybody gets to con-

tribute. We didn't tell anybody what to do, only what to leave out if it all got too complicated.

"We're calling the project *The Phlorescent Leech and Eddie* because we figure that more people know us by those names and by our pictures than would recognize our real names.

"It's hard for me to sound humble about our work at this point. All I can say is that Howard and I are very happy with the album. Commercial success doesn't mean that much in terms of whether the concept is valid. We've been together long enough and successful long enough to know that the concept *is* valid. The biggest thing we learned from the time we spent with Frank is that you can't please everybody, and shouldn't make any particular effort to. For every person who tells us how much they like us, there's one who will tell us that they liked us more in the Turtles, when we weren't 'dirty.'

"Howard and I like to entertain. Anybody who likes to be entertained will like this album. It's really as simple as that."

## **I see London, I see France, I see Alice Cooper's Underpants**

Peel the skin from the banana on the Velvet Underground album and you'll find pink pulp. Unzip the Rolling Stones' Levis and you'll find Fruit of the Loom. Jockey shorts, that is. Insinuate your palm beneath the waistband of Alice Cooper's panties, slip them down the backside and the plump curves and what do you find? A virgin record, of course.

Dressed only in a quick-opening tan trench coat, with the best inter-



ests of journalism, perversity, bread and the weird *Circular* audience in mind, Barry Levine sidled up to possessors of *School's Out* and posed the intimate query, "What did you do with the panties *after* you took them off the record?"

Weird readers, fetishists and paper panty manufacturers, take a peep at these unexpurgated answers (children and the easily offended, read no further):

"I don't wear underwear, and one day at work I split my jeans. Thank goodness Alice was around to save the day. I'd have died of em-bare-ment." (Female respondent)

"I started to look for the Cinderella that they would fit." (Princely male respondent)

"Hung them up on the wall." (Several respondents, assorted gender)



"Gave them to Captain Beefheart's drummer, who put them on his head, pulled his long hair through the leg holes and wore them to a meeting with Mo Ostin." (Female respondent)

"I'm English, you know, and paper panties are old hat to me." (Female respondent)

"You were supposed to take them off the record? No wonder my copy sounded so strange." (Male respondent, engineer)

"Saved them for use between washes." (Practical female respondent)

"Carry them with me wherever I go so I'll have clean underwear just in case I get hit by a car." (Mother-dominated female respondent)

"Put them under my pillow. They've done wonders for my dreams." (Male respondent)

"My St. Bernard wore them for her last heat." (Dog-loving female respondent)

"Gave them the flame test and singed my eyebrows." (Male Customs agent respondent)

"Excuse me, but do I know you?" (Polite but firm female respondent)

"Wore them." (Male respondent)

"Put them on over my pants and wore them." (Male respondent)

"I don't wear bikini panties." (Finicky female respondent)

"They're not really bikini panties." (Fashion-conscious female respondent)

"I wear the pair that says 'Alice Cooper loves it' for my old man. He's an Alice Cooper freak." (Obliging female respondent)

"This." (Flashy female respondent)

"Recycled them." (Ecology minded female respondent)

"Bicycled them." (Bicycle-minded female respondent)

## Alliterative All-Stars Announced

The merry month of May found *Circular* announcing an alluring alliterative set-to wherein readers were invited to submit lists of alliterative Warner/Reprise artists, with a couple of albums going to the originator of the longest list and a single album going to the perpetrator of the runner-up list.

Many and fascinating were the entries to this contest and the two winners, both of whom strayed somewhat over the boundaries of the game, came up with rosters so impressive (albeit weasely) that *Circ* is arbitrarily awarding both two albums.

First place goes to Howard Silver of Chicago, who came up with 102 alliterative entries, many of which were perilously far fetched, a characteristic redeemed by their number. He requested, and gets, *The Kink Kronikles* and Van Morrison's new *Saint Dominic's Preview*.

Second place goes to Randy Kosht of Redondo Beach, Calif., who strung together nearly as many and stretched the rules nearly as much. He will receive *The Four of Us* by John Sebastian and *Discover America* by Van Dyke Parks.

Honorable mention, but no record, goes to Steve Simon of New York City, who came up with a mere 32 suggestions but who is himself an alliterative name.

The prize-winning lists follow.

### First Prize

Arthur Alexander  
Jimmy Joyce  
Beach Boys  
Bobby Berge—Zephyr  
Sherry Scott—Earth, Wind & Fire  
Dennis Dunaway—Alice Cooper  
Gib Gilbo—Crazy Horse  
Vinton Vernon—Mixed Concert Sinatra  
Jim Johnson—Cover, Sinatra & Swinging Brass  
John Judnick—Recording & Engineering The Lenny Bruce Berkeley Concert  
Rex Reason—Innersleeve, Date with the Everly Brothers  
Miss Mercy—GTOs  
Muir Mathieson



# Artist Itineraries

## California

### Malo

7/25, Sports Arena, San Diego

### Eric Quincy Tate

7/26-30, Whisky A Go Go, Los Angeles

### Alex Taylor

7/26-30, Whisky A Go Go, Los Angeles

### Curved Air

7/27, Fairgrounds, Watsonville  
7/29, Memorial Auditorium, Sacramento

### Jesse Colin Young

7/28-29, Inn of the Beginning, Cotati

### Peter Yarrow

7/29, KHJ-TV: "The Peter Yarrow Show," Los Angeles

## Florida

### Allman Brothers Band

7/30, Coliseum, Jacksonville

## Illinois

### Curved Air

7/24, Elk Grove High School, Elk Grove

### John Baldry

7/25, North Brooks Sports Complex, North Brook

### Labelle

7/26, Ravinia Music Festival, Evanston

### The Phlorescent Leech & Eddie

7/26, Ravinia Music Festival, Evanston

### Captain Beyond

7/28, Amphitheatre, Chicago

### Alice Cooper

7/28, Amphitheatre, Chicago

### Malo

7/30, Wild Goose, Schererville

## Maryland

### Black Sabbath

7/28, Univ. of Maryland, College Park

## Massachusetts

### Paul Butterfield

7/26, Boston Commons, Boston

## Michigan

### John Baldry

7/27, Ford Auditorium, Detroit

### Alice Cooper

7/30, Cobo Hall, Detroit

## Minnesota

### Captain Beyond

7/27, The Armory, Minneapolis

### Alice Cooper

7/27, The Armory, Minneapolis

## Nevada

### Dionne Warwick

7/19-8/1, Riviera Hotel, Las Vegas

## New Jersey

### Kindred

7/23-29, Steel Pier, Atlantic City

### Seals & Crofts

7/27, Ore Des Nooyer Auditorium, Hackensack

### Black Sabbath

7/29, Convention Hall, Asbury Park

## New York

### Arlo Guthrie

7/26, Wollman Rink, Central Park, New York City

### Fanny

7/26-30, Max's Kansas City, New York City

### Black Sabbath

7/27, Nassau Coliseum, Hempstead, Long Island

### Matthew Ellis

7/28-30, My Father's Place, Roslyn, Long Island

### Seals & Crofts

7/28-29, My Father's Place, Roslyn, Long Island

### Labelle

7/29, TV: "Miss Black America," New York City

7/30, Philharmonic Hall, New York City

### Captain Beyond

7/30, Central Park, New York City

## North Carolina

### White Witch

7/26, East Carolina Univ., Greenville

## Oklahoma

### John Baldry

7/26, Music Hall, Oklahoma City

## Pennsylvania

### Arlo Guthrie

7/25, Temple Univ. Music Festival, Ambler

### John Baldry

7/25-26, Philadelphia

### John Baldry

7/28, St. Joseph's Auditorium, Hazeltown

## Rhode Island

### Black Sabbath

7/30, Rhode Island Auditorium, Providence

## South Carolina

### Allman Brothers Band

7/29, County Hall, Charleston

## Tennessee

### Allman Brothers Band

7/28, Nashville

## Virginia

### Black Sabbath

7/25, Coliseum, Richmond

## Washington, D.C.

### Herbie Hancock

7/24-30, The Cellar Door

## Wisconsin

### Labelle

7/27, Fine Arts Theatre, Milwaukee

## Dr. Demento

★ The eccentric one, Dr. Demento, has gone on vacation. It is typical of the Doc to leave sunny California to bask in Minnesota, which is



just what he did. Dr. Demento will resume the column next week. Keep your eyes peeled. Next week's *Circ* is sure to include a new and stimulating brain twister.

## Fast Spins

### Jackie Wilson Said

### Van Morrison

WB 7616

Van sounds like he's enjoying himself hugely in this prime selection from his freshly minted *Saint Dominic's Preview* album, throwing off a "watch this" or two as he flings himself into new realms of vocal scatting. It begins with handclaps and the acappella union of Van and a couple of friendly horns, then onto the message, which is actually a series of small jubilant messages. "Jackie Wilson said/It was 'Reet Petite'," he sings, recalling Mr. Wilson's very first hit, "Can I love you, darling?/ Knock me off my feet." The mood is set and Van finds no need to borrow further from Jackie Wilson's lexicon for the duration of the song, whose dominant refrain becomes "Let it all hang out." He wrote it, he produced it with Ted Templeman and it's his first new song since last October. Welcome him back.

Top

10

1. Alice Cooper / *School's Out* (BS/M5/M8 2623)
2. Jethro Tull / *Thick as a Brick* (MS/M5/M8 2072)
3. Neil Young / *Harvest* (MS/M5/M8 2032)
4. *America* (BS/M5/M8 2576)
5. Tower of Power / *Bump City* (BS/M5/M8 2616)
6. Allman Brothers Band / *Eat a Peach* (2CP/J5/J8 0102)
7. Gordon Lightfoot / *Don Quixote* (MS/M5/M8 2056)
8. Bob Weir / *Ace* (BS/M5/M8 2627)
9. Randy Newman / *Sail Away* (MS/M5/M8 2064)
10. Arlo Guthrie / *Hobo's Lullaby* (MS/M5/M8 2060)