

Exotic music and picturesque natives greet the droves of tourists who flock to the shores of Burbank each year. Guidebook attractions include the Warner/Reprise vinyl deposits and record factory, the remains of Lockheed and very few good restaurants.

circular

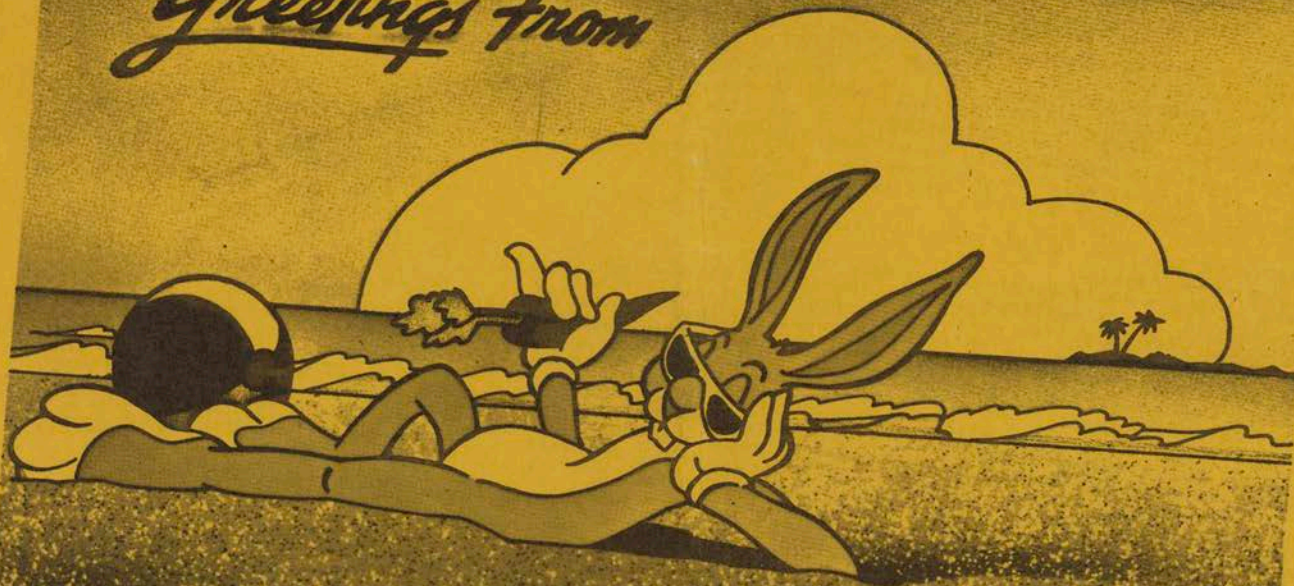


Warner Bros. Inc., 4000 Warner Blvd., Burbank, Calif. 91505

Post Card

a weekly news device from warner/reprise
vol. 4 number 30, monday, july 31, 1972
burbank, california

Greetings From



B U R B A N K

July 7, 1972

Circular
4000 Warner Blvd.
Burbank, Calif. 91505

Gentlemen:

Since the first time I ever held a copy of CIRCULAR in my hand, a main point of consternation has befuddled my feeble mind and even, at times, caused one or more framus valves (a working part of my formica shoesaddler) to malfunction. It has now been several months that I have pondered this seemingly inexplicable phenomenon and finally, at long last, I have decided to present my empirical finding to you thusly:

"The CIRCULAR is square."

The immediate impact of this experimentally proven fact may already have knocked you on the floor, or, quite possibly, put you into a deep sleep, but the far flung ramifications of such a fact have yet to be explored.

Let us consider:

This; such an obvious inconsistency repeated weekly by the company upon which all eyes are on within (and without) the recording industry, seems to have gone unnoticed over an extended period of time. This surely cannot be the way of Warner/Reprise Records.

Somewhere in the bowels of a Burbank edifice there surely must be an executive (namely the one who coined the name of your "weekly news device") who is one of three things:

1. stupid

2. merely non-thinking, or rather not able to connect words with shapes or

3. pulling everyone's legs.

After these several months of alternatively thinking and reading CIRCULAR (under protest), a veritable light bulb has clicked itself on in my mind. This bulb refuses to go out until some sort of satisfaction can be had, which makes it hard to go to sleep at night and constantly brings queries like, "Why do your eyes shine in the dark?"

Thus my proposed solution to this seemingly insoluble point of worry is presented herein:

The obvious solution would simply be to make CIRCULAR circular. Enclosed you will find a modified copy of the July 3 CIRCULAR, which is indeed circular. You will quickly find (as I did) this modification makes it difficult to read those printed words (and see those pictures) which have been cut away. This being obviously unacceptable (unless you believe no one reads CIRCULAR anyway), there is a choice to correct the situation.

1. Print on round paper, wither planning columns so as not to extend beyond the 8½" diameter paper or print in a spiral fashion. This second solution, although hard to read, would be a more efficient use of space. This may, of course, be unacceptable due to increased production and planning costs, setup and layout time and loss of eyesight to all involved. Therefore a second, simpler, solution will be found below:

2. Rename the publication SQUAREULAR. This, agreed, would be a break with long tradition and would surely bring cries from

-2-

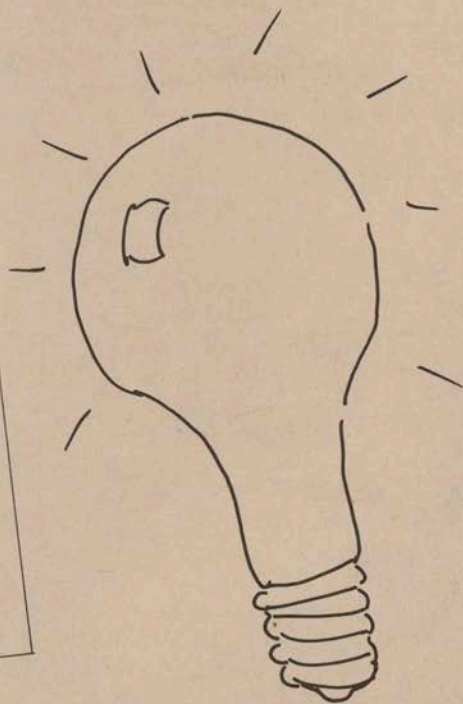
across the country, but it would indeed solve has for so long troubled me (and I'm sure thou Other perversions might be contemplated such as HEXAGONULAR, TRIANGULAR, PENTAGONULAR, TRAPEZON The list of possibilities is endless. Enclosed you will find (unless the mailman has the till again) a sample copy of a circular CIR of a proposed cover for SQUAREULAR, both modified the July 3 publication. Thanks for your time and consideration. . .

Sincerely yours,

M.J. Symmes
M.J. Symmes

Boston

P.S. If I have any more brainstorm, I'll let you



the problem which
ends of others.)
RECTANGULAR,
ULAR, etc., etc.

been dipping into
ULAR and a copy
versions of

know.

squareular

DEAR SQUAREULAR -

ANY COMPANY THAT RELEASES THIRTY SEVEN ALBUMS
IN ONE WEEK OBVIOUSLY NO LONGER CARES
ABOUT THE PEOPLE - ONLY PROFIT MATTERS
ETC -

ircular

DEAR CIRCULAR -

ANY COMPANY THAT RELEASES THIRTY SEVEN ALBUMS
IN ONE WEEK OBVIOUSLY NO LONGER CARES
ABOUT THE PEOPLE - ONLY PROFIT MATTERS
ETC -

July 27, 1972

Dear Symmes:

The paradox of a square Circular somehow never
occurred to anyone here in the plant but, now that you
mention it, plans are afoot to revamp the rag.

To this end, Circ. is now actively soliciting the
suggestions of laymen such as yourself for future shapes
and direction, though the title will probably have to
stay the same for political reasons.

Curtly,

Sol

Solomon Penthaus
Publisher

ircular

Warner/Reprise Records, 4000 Warner Boulevard, Burbank, California 91505 (213) 843-6000

What Charles Wright Is Doing When He's Doing What He Looks Like He's Doing

A recent visit to the Hollywood Hills home of Charles Wright proved to be enlightening. It was 1 p.m., and Charles, who had been fighting a stubborn cold, was finishing his breakfast. But the lead singer and mastermind of the Watts 103rd Street Rhythm Band was eager to talk, so he soon moved over to his plush living room sofa. Sitting down, he began by discussing his just-released solo album, *Rhythm and Poetry*.

"I started on another album about a year ago, but I just wasn't satisfied with it. The new album, which took about two days to do, was recorded within the last three months. We did the rhythm tracks in one place and the horns in another. I didn't use a whole bunch of horns this time. The Watts Band always consisted of four horns at least, but I found that it was more tasty not to have horns blaring at you all the time. In some songs I only have two guitars, foot stompin' and bass. Just as I felt it, that's how I did it. I tried to make a natural album."

On the LP Charles is backed by most of the members of the Watts Band—which has gone through some recent personnel changes.

Group Reconstruction

"A lot of people probably don't realize that the Watts Band has been together eight or nine years. As it is now, the band is split down the middle. There were eight of us originally, and four of the originals remain. So we've added four new guys along the way. We've been trying to get new material together and teach the new members the old

material. In the last year's time we've been doing nothing but trying to reconstruct the group. I have a kind of identity in my singing, and we're trying to build the best things that we can around it.

"I consider my music *American music*. That's all it could possibly be, 'cause when I was a child I used to listen to spiritual records and country & western. And in the part of Mississippi where I'm from, that's basically all there was available to hear anyway. I guess I was in high



school in California before I realized what rhythm and blues was. So I feel that my music is a mixture of all ethnic music.

Musicians Unite

"Music is the universal language. There was a time when jazz musicians put down rock and roll or rhythm and blues. But now the day has come when there's an understanding between all musicians, and I think any musician can sit down and appreciate any form of music if it's good. You dig? I went through a period in my life where I didn't dig certain kinds of music. Then I had a chance to come back and look at myself, and I saw that I had been silly.

"I think of our music as a form of art and as a contribution of some kind. For instance, my song 'Express Yourself' is just an expression, but more people would be better off if they would articulate their feelings. I don't think I have the ability to express myself as well as I'd like to. And a lot of people get hang-ups because they can't express themselves.

"Now I don't want to sound like I'm patting myself on the back, but there were some pretty heavy lyrics in 'Express Yourself.' Lyrics that I don't think have been heard yet. One of the verses was

It's not what you look like when
you're doin' what you're doin'
It's what you're doin' when you're
doin' what you look like
you're doin'

Puzzle for a Minute

I still have people ask me 'What do you mean by that?' It's all there, plain and simple. People dig the line and they dig the way it sounds, but a lot of people still haven't picked it up. It's a puzzle for a minute."

A minute seems like a modest estimate.

"It's one of the phrases that I coined, like 'do your thing.' I had

the very first 'do your thing,' which is the new American phrase, really. I've even heard Nixon use it. Everybody uses it every day. They don't realize where it's come from, I guess. The band was on stage at the Haunted House (in Los Angeles), where we had been working for a couple of years. That night Joe Smith had given us the opportunity to record live—we were in a groove and everybody was out on the floor dancing. Nobody wanted to stop, so I just started singing 'do your thing!' And that became a record that stayed on the charts for 27 weeks.

"It's an off and on business. I've been in it a long time. Five or six years being up or down may not mean much to you, but it means a lot to a performer."

The years pass slowly when you're down?

"Right on!" Charles grinned.

"You're in this business to make money—it's dollars and cents, you have to face it. But I don't think that the band would have made it this far if it was only money that I was reaching for. It's also a rapidly changing business. It's changing more rapidly this period than it has ever changed—just like a ball rolling down a hill. To me, it means a lot to create something, to have something different. Or to *sound* different than everybody else. And that's one thing we have, you know. That means a lot to me. I hear people using our style all the time, but then I feel that I've contributed something to the world."

Charles' numerous contributions include five Warner Bros. albums of rhythm and roll, namely *Watts 103rd Street Rhythm Band*, *Together*, *In the Jungle*, *Babe*, *Express Yourself* and *You're So Beautiful*. In the singles department, Charles and the Watts Band have hit with "Loveland" and "Till You Get Enough," in addition to the subtly instructive "Express Yourself" and the extemporaneous

"Do Your Thing."

Does Charles think that his music appeals to a primarily black audience?

"The point is," replied Charles, "that music doesn't come in colors—it comes in notes. Kids'll dig anything you throw on 'em if you hit it on 'em strong enough. Our hit records sold either over or near a million. We couldn't have possibly sold all those records to a black audience. We feel like we have something to say that everybody should want to hear. There's a vast audience out there and we want to get to all of them. What I've been concentrating on for a long time is a hit album, which is something we've never really had. Singles nowadays don't mean so much as a drop in the bucket, where they used to be everything.

Material Exposed

"The main thing I want to do is expose my material. But I want to contain my own self, and not lose my own identity. I want to say real things; I want to be real; and I want to have myself surrounded with real people, as far as my band's concerned. I don't want to get into any un-for-real situations with anybody. I want to do my thing. I feel that if my music's exposed it'll go. And it's just that simple.

"When people come to see the show, they want to see flashy clothes. If that's what they want, I'll give 'em that. People don't accept it if it's not flashy. That's the way it is, so you have to go along with the program. But the music we want to turn them on to will be for-real music. We might not be jumpin' around up there, but we'll give them something that they can take home with them and keep forever in their hearts: just some for-real music, you know, a groove; a good time.

"What we're doing is not really as simple as it sounds. You have to melt into it, feel it and understand it."

Items

Potent Combine

★ The Grateful Dead and the Allman Brothers Band formed an explosive union at two recent wondrous concerts in the East. The Allmans journeyed from New York to Hartford to join the Dead's

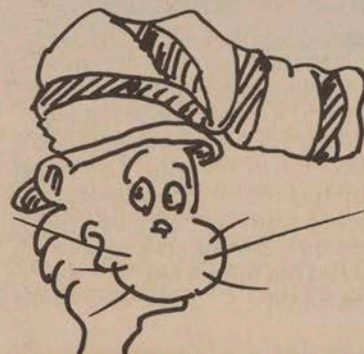


The Grateful Dead

Sunday night concert July 16, enthraling the throngs. The Dead reciprocated by showing up Monday night at the Allman's Gaelic Park concert in the Riverdale section of New York. Much magic, much fire.

The Cat in the Hat

★ New York's promotion vizier Mike Shavelson has temporarily adopted Randy Newman's "You Can Leave Your Hat On" as his theme song. Mike recently underwent a hair transplant operation (which, incidentally, he doesn't recommend). Until the newly sown follicles blossom, he's keeping chapeau in place so as not to offend with the sight of his just-planted scalp.



Road Signs

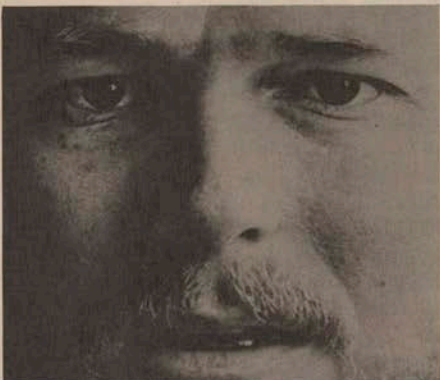
★ Newly added to the Reprise artist roster is Wilderness Road, produced by Jack Richardson, who also produced the group's previous (first) much acclaimed album. The band, signed by Mo Ostin, is based in Chicago.

Thank God It's History

★ Eleven years ago this month WB made its bid for the popular market with the following LPs: *Both Sides of an Evening* by the Everly Bros., *The Vamp of the Roaring 20s* by Dorothy Provine, *Strings Over Hawaii* by Don Tiare, *Join Bing in a Gang Song Sing Along* by Bing Crosby and *The Band with the Beat* by Bill Doggett.

North of the Border

★ Gordon Lightfoot is currently beginning his next Reprise album in Toronto, where producer Lenny Waronker and engineer Lee Hirschberg have flown to meet him. As far as anyone can remember, this is Gordon's first-ever modern day made-in-Canada album, which should mightily please northern



music boosters and Gordon himself, who has always considered himself a Canadian first and an artist second. Recording is taking place in RCA Studios in Toronto. Footnote: Gordon has nearly completely recovered from Bell's Palsy, the strange disease which partially paralyzed his face a few months back.

Birthday Bazooka

★ This week's celebrations include the following musical notables: Jerry Garcia (August 1), Tony Bennett (August 2), Beverly Lee (August 2) and Frankie Ford (August 4).



Cleveland last April. You see, Fanny wrote *Circular* a letter—actually June wrote it—and enclosed 13 photos of themselves (and others) doing what comes naturally in assorted places like Mazola, Montana. If you're among the first 13 Fanny freaks to write, *Circular* will obligingly mail you a photo. Now *that's* a deal. And in answer to your question, Fanny, we're working our butts off too . . .

Another Free Offer—64,000 Faces posters, originally to have been included in *A Nod's as Good as a Wink to a Blind Horse* but deemed too obscene for rack jobbers, are now lying bereft on the warehouse floor. Want one? Write to Obscene, Creative Services, WB Records, 4000 Warner Blvd., Burbank, Calif. 91505. What's so lewd? Just hundreds of photos of Rod, Ronnie, Ronnie, Ian and Kenny at work and play . . .

Renbournorama

★ John Renbourn's beautiful Faro Annie album was featured on a recent Sunday evening edition of Gene Shay's folk hour on WMMR-FM in Philadelphia.

Dots and Dashes

★ Here's something you hardly ever get to see—a real, honest-to-God rock group acting like perfectly normal people. It's Fanny, celebrating June's birthday in, uh,

Arlo Guthrie's burgeoning single, "City of New Orleans," was added at still more stations this week: WGLD, WDAI, WSDM and WXFM in Chicago . . .

Van Morrison's brand new single, "Jackie Wilson Said (I'm in Heaven When You Smile)," is getting heavy airplay in Chicago on WGLD, WDAI, WBBM, WXFM and WCMF . . .

Sparks—formerly known as Half-nelson—has a single, "Wonder Girl," which was added at WGLC, WXFM and WZMF in Chicago last week . . .

William Truckaway has a new single, "Breakaway," which is being released on his birthday (August 2)—the song appeared on (and provided the title for) his first Reprise LP, but has since changed considerably . . .

Mixed reaction to *Waka/Jawaka-Hot Rats*, Frank Zappa's newest. On the one hand, Houston says, "Good clean album for us." On the other, Dallas says, "Too trashy mouth." Betwixt and between, Boston says, "Super airplay." . . .

At the Alice Cooper Extravaganza (Hollywood Bowl, Sunday, July 23) there were no chickens—lots of white doves, bubbles, smoke and panties, but no chickens. The latest item to come out of Merchandising to keep Alice forever in mind are Alice Cooper tattoos. They're being sent out for record stores giveaways, so get hustling. The International Department reports that *School's Out* is currently the hottest-selling LP in London . . .

Malomania

★ Those of you who think fan clubs are a thing of the past or reserved only for those pretty faces on the covers of teen mags, guess again. Two young Chicago ladies are in the process of forming a Malo fan club. Anyone interested in information and/or membership should contact Carol Bronson at 8622 S. Calumet Ave., Chicago, Ill. 60619.

Radio Hi-Jinks

★ Enterprising New York disc jockey Dave Herman (WNEW-FM) played a most unusual set the other night, leading off with a Black Sabbath selection whirling at 78 rpm (up 45 rpm from its normal speed),



which he suggested sounded like Japanese pop music should sound (didn't Cheech and Chong say you would be able to see God with B.S. at 78?). From there he segued into Randy Newman's "Yellow Man," appropriately.

Inspirational Verse

Is you is or
Is you ain't
My baby

— Buster Brown
"Is You Is or Is You
Ain't My Baby"

Fast Spins

Vanderbilt's Lament

Banana & the Bunch
WB 7621

Though the title might lead one to expect some lachrymose item about an overabundance of currency, we have instead a rather merry little instrumental featuring Lowell "Banana" Levinger of the Youngbloods and three of his pals.

Coming as it does from the new Banana and the Bunch LP, *Mid-Mountain Ranch*, "Vanderbilt's Lament" muchly expands the usual concept of "mountain music." Still much in evidence are the homey informality and stomping good-time feel that the phrase has always connoted, but the fiddle cadences of yore are replaced by the hard-rock riffs and urgent beat of today, which survive the transition much better than one might have expected. Banana's footnote from the *Mid-Mountain Ranch* liner notes offers further elucidation: "This was conceived in a motel room near Vanderbilt University in Nashville. Richard Earthquake Anderson plays harp and makes the best bird noises. I play mandola and claves, Joe (Bauer) plays all other percussion and Michael (Kane) plays bass."

Down on the River Road

Bobby Burch
REP 1107

Momma and daddy, even brother, told her not to go down by the river road. Final score: Love 1, Parental Guidance 0. This ecstatic tale of delightful dalliance along the 1972 equivalent of Bing Crosby's Old Ox Road is enchantingly sung in the first person by Bobby Burch, the latest discovery of Erik Jakobsen's Northern California hit factory. Bobby, who is, of course, female, has joined up with Erik and writer Ken Fishler to make the kind of record most people have forgotten to make. "Down on the River Road" is bright, bouncy, youthful and com-

pletely natural, with none of the guilt feelings that afflicted many songs on a similar subject back in the days when singers like Bobby were called "chirps" or "warblers." And yet those bird metaphors seem more appropriate than ever.

Yes, I'll Say It

Swallow
WB 7613

Opening with group vocal a *capella*, "Yes, I'll Say It" quickly shifts over to a murderous shuffle, as Boston's favorite horn-rockers cruise along in the highest of gear. Swallow's latest single is newer than new, having been recorded after the release of the 11-man group's recent album, *Out of the Nest*, and of sufficient strength to make momentarily irrelevant the usual record biz procedure of using singles to hype deserving albums. George Leh, Swallow's blind lead vocalist, co-wrote (with Vern Miller) this virile tribute to commitment. The flip side, "Aches and Pains," is, by the way, on the Swallow album.

Mother Ain't Dead

John Baldry
WB 7617

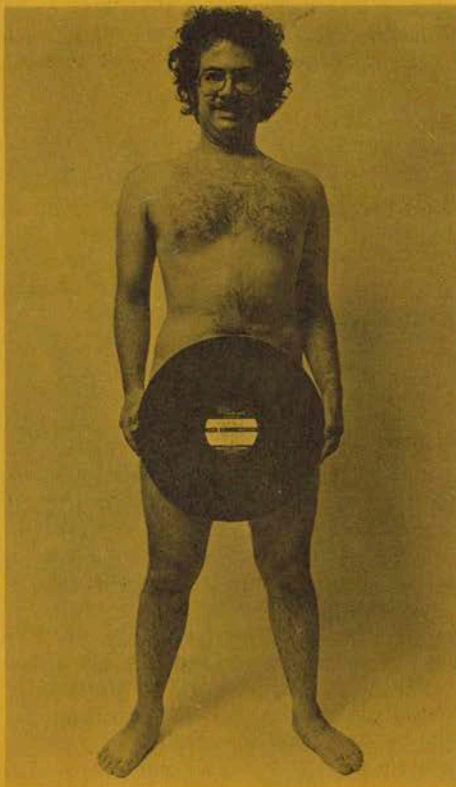
Rod Stewart not only produced this track from John's recent album, *Everything Stops for Tea*, but takes a turn at the mike as well. Rod sings and plays banjo in harmonious tandem with John, reviving a partnership that had been dormant since the two worked together in a group called Steampacket back in the days of '65. The choice of material is admittedly unusual: it's a hillbilly tune, surely older than the combined age of Rod Stewart and Warner Bros. Records. It rings out youthful and pure, however, in John and Rod's amiably acoustic interpretation. Combine it with the arousingly electric "You Can't Judge a Book by the Cover" on the flip and there's a demonstration of versatility even a mother couldn't improve on.

Dr. Demento

Last week, with Van Morrison's current hit for inspiration, we invited you to demonstrate your accomplishments in Jackiewilsonology. If you figured out that "Reet Petite" came out in 1957, and that it was co-written by Berry Gordy, Jr. (otherwise known as Mr. Motown), and that Jackie had served a salutary stint as lead singer for Billy Ward and his Dominoes (replacing Clyde McPhatter) before setting out as a soloist, you passed the test. If you were the first to get your correct answers into Burbank, you won yourself a free WB/Reprise record too.

Let's Guess the Record Label!

The 10 clues below correspond to 10 record labels, all currently alive and presumably well. Exactly half of them are produced or distributed by Warner Communications, Inc.



Best (and promptest) answer wins the WB/Reprise catalog album of the winner's choice.

1. Getting heavy play in Reykjavik (at press-time anyway)
2. _____ and Pacific Tea Co.
3. Astrological goat-horn
4. Misspelled Oriental deity
5. Grizzly City
6. A home for madmen
7. _____, the Gem of the Ocean
8. Harper's _____
9. It takes 110 of 'em to make your turntable turn
10. _____ bridge is falling down, falling down, so they moved it to Arizona

The winner of Dr. Demento's three-weeks-ago question (Q: What physical characteristic of discs has remained constant? A: They all rotate clockwise) is King Wiggins of Gadsden, Alabama, who requested *Machine Head* by Deep Purple.

Honorable mention, but no album, to Bill Gary of Marshfield, Wis.

Dishonorable mention and no album to Tim Sullivan for his counter-clockwise answer.

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

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Tower of Power/*Bump City* (BS/M5/M8 2616)
4. Van Morrison/*St. Dominic's Preview* (BS/M5/M8 2633)
5. Allman Bros. Band/*Eat a Peach* (2CP/J5/J8 0102)
6. Frank Zappa/*Waka/Jawaka-Hot Rats* (MS/M5/M8 2094)
7. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
8. Deep Purple/*Machine Head* (BS/M5/M8 2607)
9. Neil Young/*Harvest* (MS/M5/M8 2032)
10. Foghat (BR/M5/M8 2077)

Artist Itineraries

Arizona

Allman Brothers Band
8/8, Big Surf, Phoenix

California

Stoneground
8/2-7, Whisky A Go Go, Los Angeles

Herbie Hancock
8/8-13, The Boarding House, San Francisco

John Hartford
8/9-13, In the Alley, Escondido

Florida

Captain Beyond
8/10, Curtis-Hixon Armory, Tampa
8/12, Coliseum, Jacksonville
8/11, Jai Alai Fronton, Miami

Malo
8/11, St. Petersburg
8/12, West Palm Beach Auditorium, West Palm Beach
8/13, Jacksonville Auditorium, Jacksonville

Illinois

Eric Quincy Tate
8/7, Inwood Roller Palace, Joliet
8/8, Crystal Lake
8/9, Willowbrook High School, Villa Park
8/10, Hershey High School, Arlington Heights
8/12, Univ. of Illinois, Champagne
8/13, Bloomington

Kentucky

Alice Cooper
8/7, Convention Center, Louisville

Louisiana

Malo
8/10, Baton Rouge Constitution Hall, Baton Rouge

Alice Cooper
8/12, New Orleans

Seals & Crofts
8/13, Northwestern State Univ., Natchitoches

Michigan

Eric Quincy Tate
8/11, Saginaw

New Jersey

Alice Cooper
8/10, Roosevelt Stadium, Jersey City

New York

Malo
8/7, Central Park, New York City

Jesse Colin Young
8/9-14, The Bitter End, New York City

Pennsylvania

Kindred
8/7, Bowman Field, Williamsport

Dionne Warwick
8/7-13, Valley Forge Music Fair, Valley Forge

South Carolina

Fleetwood Mac
8/12, Music Side, Seneca

Tennessee

Alice Cooper
8/13, Tennessee State Fairgrounds Speedway, Nashville

Washington, D.C.

Labelle
8/7-13, Carter Barron Amphitheatre