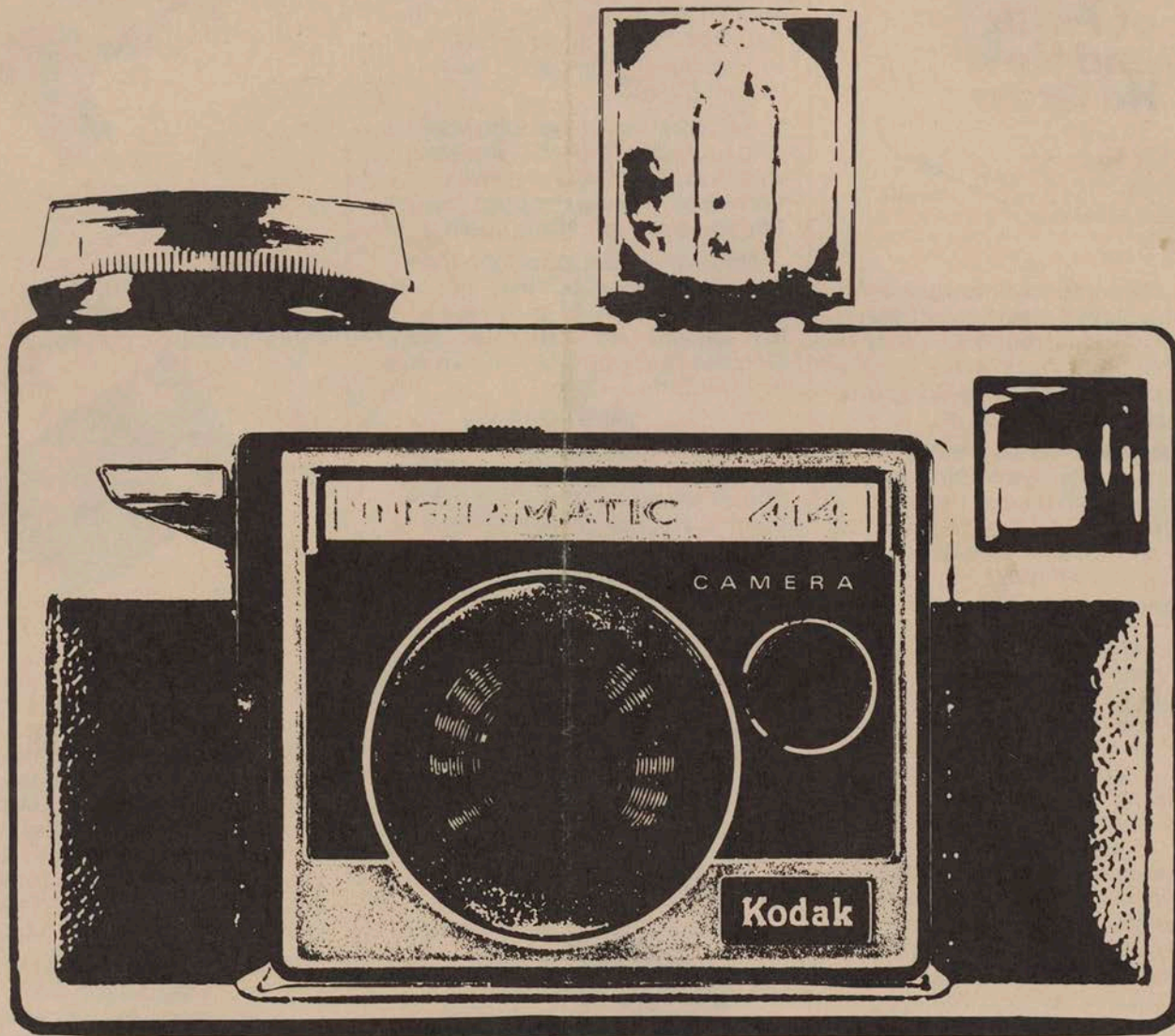


circular



Kodak

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TRANSPARENCY

The Plier of Perils and How He Grew

PROCESSED BY
Kodak

Dearest Reader,

Now of course you know the John Cale who played electric viola for the Velvet Underground (you may even remember that Wayne McGuire called him "The Great Unfeeling Hulk" in those days).

But do you know the John Cale who produced Nico and the Stooges and his own solo album, *Vintage Violence* (which Ed Ward tagged 'album-of-the-year' a few years ago in *Rolling Stone*)? Well, they're one and the same, those two John Cales.

Dave Berson, author of this piece, carries a title something like "Assistant to Mo Ostin," who in turn carries a title something like "Chairman of the Board and Chief Executive Officer of Warner Bros. Records Inc." No mere letter writer and yes man is Dave Berson, though, as he has proven in recent months by signing acts and initiating big projects on his own, the largest and most fruitful to date of which is John Cale and his Academy in Peril album, about which he nicely consented to write for Circular.

But what about the John Cale who studied with Aaron Copland and Leonard Bernstein (long-hairs of a different sort?) and played for a time with John Cage? The self-same Mr. Cale again.

John Cale, you see, has a habit of getting around. I've got a picture

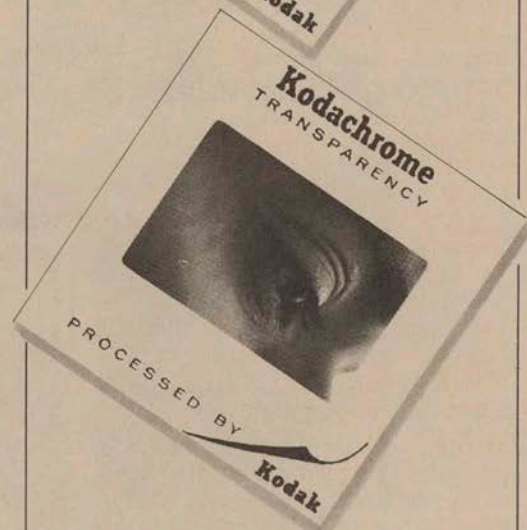
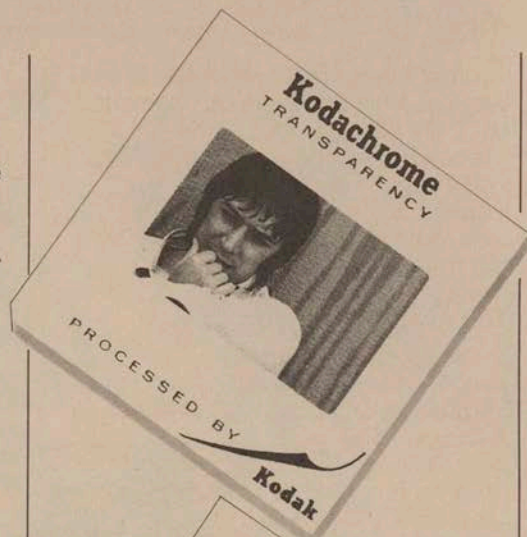
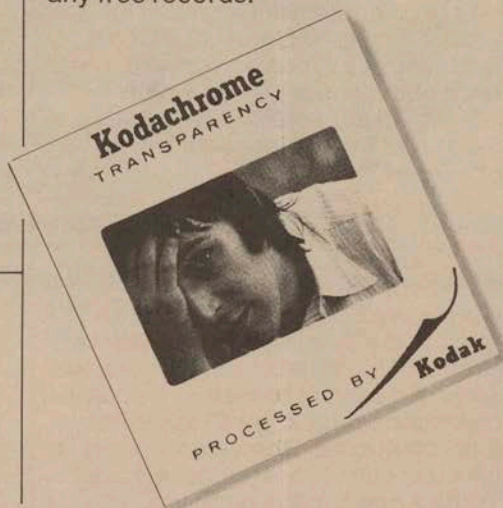
of Cale performing with Cage that depicts the former John, mouth wide open and grimacing gruesomely, standing before a potted plant. Cale tells me that as a prelude to Mr. Cage's *60 Seconds of Silence*, he (being Mr. Cale) would scream at a potted plant until it died. Cale also claims never to have been successful in yelling any plants to their graves.

And what about the John Cale who recorded *Church of Anthrax* with that guardian of the avant, Terry Riley? Know the one I mean? The same old John Cale again.

Now, what about the John Cale who's never met Lou Reed, but knows Leon Russell and actually has some hits on Shelter Records? Gotcha! *That* would be the currently famous John J. Cale.

The John Cale about whom we've heretofore been talking is our own John D. Cale, a staff A&R man hereabouts who recently traded in his electric viola on an instrument that he likes about 85 times better, and in the process became a recording artist for WBR.

But enough of these questions, for I'm afraid I'm beginning to sound like the good Doctor Demento and I'm not even rewarding your mental gymnastics by giving away any free records.



Anyway, early in December Cale and I were sitting around talking about electric violas and I was struck by what a misnomer that "Unfeeling Hulk" business is because John was all emotions about scrapping his electric viola and picking up a brand new ax.

When I asked him what ax he could possibly have in mind, Cale (without batting even an eye) replied, "Symphony Orchestra." And John proposed that we pack him off to England and his native Wales so he could there compose and record his "Symphony Number One."

Which, it occurred to me, is precisely what he and we should be doing. So we did. But he didn't.

What seems to have happened is that upon his arrival in London our Mr. Cale bumped into some old friends (Ronnie Wood of the Faces and "Legs" Larry Smith of the Bonzos, by name and affiliation) who stole him away from the idea of "Symphony Number One" and promptly enrolled him into *The Academy in Peril*.

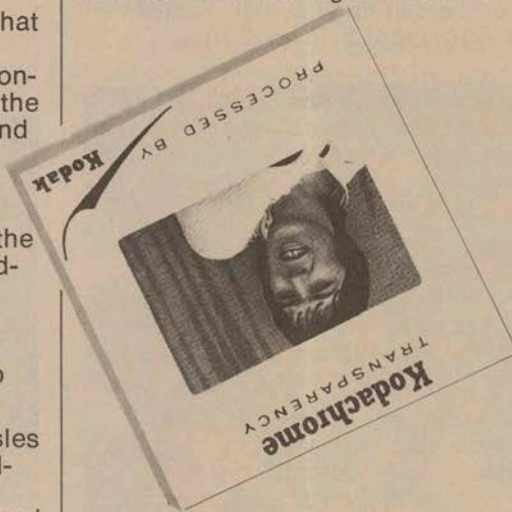
Well, no album that represents such a radical departure from your staple diet of James Taylor-Black Sabbath-Alice Cooper-Neil Young-type WBR releases ever gets off the ground and into the can quite so smoothly. I don't have to tell you that John Cale with the Royal Philharmonic of London (even with Ronnie and 'Legs' sitting in) just isn't the same ball game as John J. Cale and band. Leave it to WBR to land the esoteric fish.

If you're going to authorize the expenditure of actual dollars for the recording of an album that (sound-tracks aside) represents your record company's first corporate expedition into the territory of serious classical music, you've to do some serious justifying.

Our Mr. Cale remained in the Isles of Britain for about a month, shedding pounds (both his own and WBR's), composing, conducting and playing just about every instrument that came within his reach. A month in the course of which the specters of our Mr. Sales and Mr. Promotion (Messrs. Rosenblatt and Saul, respectively) loomed large over my head.

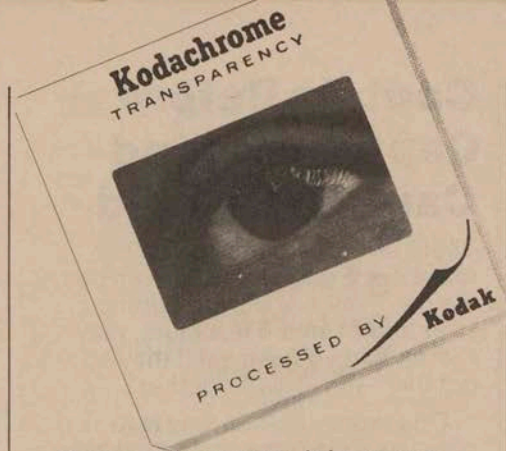
On paper, all looked to be well. Certainly, John was uniquely qualified to lead WBR's classical expedition. For as dashing a figure as Cale cut wearing his rock 'n' roll hat, he looked every bit as spiffy in his classical hat. What John promised was an album of original classical music that would be accessible to an audience raised on rock and at the very same time not at all inaccessible to an audience raised on classics.

True, WBR has no Classical Music Division. But the walls that define classical music as being distinct from this thing called rock are becoming ever less solid. In actual fact, hadn't WBR artist Jack Nitzsche become so enamoured with the London Symphony Orchestra while working with that prodigious instrument on Neil Young's *Harvest* that he was going to tote said prodigious instrument into the very church (St. Giles Cripplegate) in which Mr. Cale was recording *The Academy in Peril* to do some recording of his own?



The very fact that John's album was such a seminal departure for WBR ("Something New Under Burbank's Corporate Sun," the ads were about to say) threw a challenge at the specters of Messrs. Sales and Promotion. And the challenge was accepted.

Cale would call every now and again with excited progress reports from London town. The record he was recording, albeit classical in nature, would be programmed quite like a pop album, sporting a variety of cuts of reasonable length. Indeed, John had seen fit to feature a couple of prominent rock 'n' roll stars (the aforementioned Ronnie and "Legs") on a few cuts, in a move to include Youth Appeal in the package.



Some of the album, John promised, would even be blatantly commercial—a fact quickly recognized by one Mr. Andy Warhol, who rushed to gobble up the "Days of Steam" track for inclusion behind the titles of *Heat*, his latest epic for the silver screen.

The Academy in Peril, John had to admit, would be a weird album. But he was quick to add that we at WBR would like that just fine. For the company wouldn't have to worry about competing directly with all those coats and ties at Angel and Masterworks who have more of an idea about how the classical market works than Warners does at present.

Which reasoning, I'm afraid, didn't really impress Messrs. Saul and Rosenblatt. Certainly not as much as did John's new album when he finally brought it home.

Andy Warhol, bye the bye, designed the album cover; and *The Academy in Peril* was released in July, just a few weeks before John Cale got married to live happily ever after.

If the album sells, I'll be living happily ever after too.

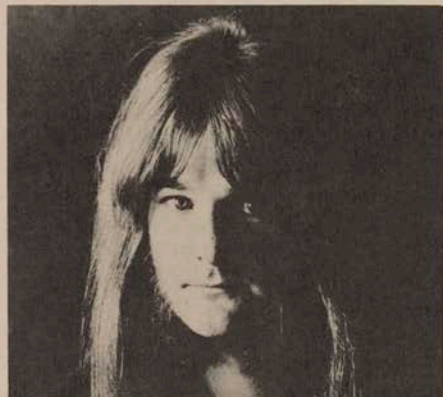
Cheerfully,

Dave Berson

Captain Before Captain Behind Captain Beyond

There are a lot of things you can tell about a group before even hearing them play, or before putting their album on the turntable. Ways, that is, that you can tell if they've got their—uh—*stuff* together.

One nearly certain way is to check out the name the group has chosen for itself. Some are simply more "hit" names than others. A friend of *Circ's*, for instance, was in groups called *Magic Cakes* and *The Fortunate Rainbow*. One could have told him right *there* that his



chance for success was slim, at best. On the other hand, you can consider

CAPTAIN BEYOND.

Now, *that's* a hit name.

And, as it turns out, they do have their—uh—*stuff* together. Each member of the group has seen success. Each, too, has seen a lot of the less fortunate aspects of the struggle for stardom. Together, they've combined their experiences and are determined to avoid the traps that they'd fallen into before. "We spent," says lead vocalist *Rod Evans*, "at least one third as much time discussing what we wanted to do and how we were going to do it as we did in actual rehearsal. We'd been together for four or five

months before talking to any prospective management or record companies, and *ten* months before signing with Capricorn."

Desires Foiled

Rod, who had split from Deep Purple some months before Captain Beyond was formed, had been living in Los Angeles, sorting out difficulties with the Immigration and Selective Service people. It seems that the U.S. has a treaty with England that would allow, among other less important matters, former members of English rock groups living in the U.S. to be drafted.



"I was really looking forward to being able to put on a uniform and taking a vacation in Southeast Asia," says Rod. "They don't *have* conscription in England, you know." Rod's military ambitions were foiled, unfortunately, when he was found 4-F. So what was there for him to do but join another rock group?

By strange coincidence, a rock group was just then being formed. Bassist Lee Dorman and guitarist Larry "Rhino" Rhinehardt of the *Iron Butterfly* had played "In-A-Gadda-Da-Vida" for the last time and were seeking a new outlet for their energy and music. "The one thing that we all had in common," Lee told *Circular*, "was that none of us was really satisfied with what



we were doing." Lee has been the bass of the Butterfly since the group's inception four years earlier. Rhino had been doing some work for Capricorn's Phil Walden before being recruited into the group—at Phil's suggestion—in the last stage of the Butterfly's metamorphosis. Rod had left Deep Purple at just about the time Jon Lord was working on the orchestrations that would soon result in the group's collaboration with London's Royal Philharmonic Orchestra.

History to Come

"I was staying with Jon and his old lady. He would stay up all night, writing the score. Ritchie, I think, wanted to stick with the shuffles, and the straight-on rock stuff. He

seems to have the upper hand now." In any event, the group's direction and, apparently, their unwillingness to spend more time in the States, resulted in Rod's departure. He does, he says, like what Deep Purple's doing now, and is especially fond of their most recent album, *Machine Head*. It might also be worthwhile to mention here that a compilation of vintage Deep Purple tracks, collected from the three albums released in the U.S. on the Tetragrammaton label and featuring Mr. Evans, will be released soon as a double album on Warner Brothers.

Last to join Captain Beyond was drummer Bobby Caldwell. He had known Rhino in Florida, where both



were with popular local groups. Bobby's, the better-known, was called Noah's Ark (here we refer you to the thesis regarding "hit names" for groups). Bobby left the Ark to join the just-formed Johnny Winter And . . .

Band Evolves

"Johnny had just broken up his band and was looking for a back-up group. The McCoys were together in New York, looking for work. Steve Paul brought them together, and it looked like it was going to work out okay. But then the McCoys' drummer split. Johnny's brother Edgar tried to fill in, but he just isn't a drummer. Johnny was playing some dates in the South,

and was asking around. People kept telling him about me. He asked me up to meet him. I didn't even know I was auditioning. I didn't want to join him. But I finally did, and it turned out fine.

"Rhino had been trying to get me to come out to California and start a group with him for more than a year. Johnny decided to break up his group and drop out for a while, down in New Orleans. Rhino was still looking, so after a bunch of phone calls and telegrams, I packed up and headed for L.A."

Complete Maps

Then came the discussions and rehearsal period. "We have the whole thing planned out," Rod tells *Circ*. "We combined our experiences and what we wanted to do with ourselves. Then we got together with Capricorn. We've got a good contract, and the company is behind us all the way."

"Yes," adds Lee. "We've got more behind us now in the way of publicity and promotion than we did when the Iron Butterfly was at the top. And we've just started. We have a concept that involves music, advertising, publicity, staging—everything. For the first record and tour, we're just getting established. We're trying to low-key our past, and avoid the 'supergroup' kind of hype. We'd rather have our music stand for itself."

It stands quite nicely, *Circular* is happy to report, with preliminary reviews the kind that one sends home to mother. The fellow in *Melody Maker*, for instance, said "They're a loud and heavy rock band of the kind you know and love, and it's real nice to have them back again . . . Captain Beyond play fast and furious throughout; if things do quiet down for a minute, it's a build-up for another session of high-speed playing." He said a bunch of other nice things, too, but *Circular's* supposed to take it easy on the hype. And so it will.

Fast Spins

Ain't It Sad It's All Over

Labelle
WB 7624

No longer a dancing, prancing Blue Belle, but instead a strong one-third of the magnificently reformed Labelle (and that group's most prolific writer), Nona Hendryx does herself proud with this nicely cathartic lyric. What's more, all three Labelles sing as if each one had written it herself, that is, all-out. Though several tracks on the *Moon Shadow* album, from which this song comes, reach boldly toward progressive nirvana, "Ain't It Sad" is of soul-solid earth, and is the essence of timeliness. The beauty of such music is, one could even more appropriately say *timeliness*. As long as lovers persist in breaking up with each other, records like this one will never lack for listeners.

Goodbye Surprise

Mark Volman and Howard Kaylan
REP 1113

Garry Bonner and Alan Gordon wrote a lot of hits for a lot of people, including something for the Turtles called "Happy Together." Howard Kaylan and Mark Volman, who in their previous chelonian state sang on that record, found their pleasure shared by a heaping million-ful of record buyers. It was only natural, then, for the newly-out-on-their-own Volman and Kaylan to call once more on Garry and Alan for material to place among their own sterling songs on their debut LP, *The Phlorescent Leech and Eddie*. Bonner and Gordon rose to the occasion with "Goodbye Surprise," like its predecessor a comely shuffle, and equally tuneful if a little more . . . might one say, challenging? Challenge being rather in these days, "Goodbye Surprise" works out nicely. The flip side is escapism incarnate, "Nikki Hoi" (rhymes with poi).

Johnny B. Goode

Grateful Dead
WB 7627

After many a smoke-filled hour, the people whose lot it is to make such decisions decided that WB, which distributes the tapes but not the LPs of *Fillmore: The Last Days*, would get the chance to spin a bit of the Fillmore finale in vinyl after all. In the process, a throwback to the primeval days of singles has developed: the reverse side contains the work of a different artist (in this case the excellent Elvin Bishop Group) from the obverse. But fie on such trivia; what counts is that the Grateful Dead has never been finer, funkier, or more wondrously true to rock than on this charging revival of one of Chuck Berry's loveliest, liveliest lyrics. An appropriately historic finale, to be sure, but with all that righteous energy, more of a fast-spinning beginning than an end.

Peace Will Come

Tom Paxton
REP 1110

Tom Paxton, who has been known to write and sing on occasion of the more somber elements of humanity, takes a brighter tack in the title song from his current Reprise album. The lyrics are a simple, hopeful prayer, happily united with genial and effortless music to form Paxton's most readily appealing song since his pop hallmark "Bottle of Wine." Tom went clear to England to record



"Peace Will Come," single and album. The sparkling clean production is the work of one Tony Visconti, who is best known for his studio sorcery with that saucy slider, electric warrior and banger of gongs, T. Rex.

Back in the U.S.A.

Banana and the Bunch
WB 7626

Chuck Berry's "Back in the U.S.A." is quite possibly the happiest song ever written about being American, and a very pleasant change from the grim thoughts the nation seems to inspire for so many songwriters. Banana and the Bunch, an informal collection of Youngbloods and old friends who live and record in the far, far west of America, originally recorded this informal but well-formed performance as part of their new WB/Raccoon album, *Mid-Mountain Ranch*, an exemplary collection of home-made sounds. Banana sings and plays piano and guitar, while Michael Kane is featured on bass and Joe Bauer presides atop the drum throne.

Top Ten

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Frank Zappa/*Waka/Jawaka-Hot Rats* (MS/M5/M8 2094)
4. Deep Purple/*Machine Head* (BS/M5/M8 2607)
5. Tower of Power/*Bump City* (BS/M5/M8 2616)
6. Foghat (BR/M5/M8 2077)
7. Van Morrison/*St. Dominic's Preview* (BS/M5/M8 2633)
8. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
9. Allman Bros. Band/*Eat a Peach* (2CP/J5/J8 0102)
10. Beach Boys/*Pet Sounds/Carl and the Passions-So Tough* (2MS/L5/L8 2083)

Items

August Is a Busy Month

★ Foghat, that British band with three ex-Savoy Brown members and an album produced by Dave Edmunds ("I Hear You Knocking," remember?), have embarked on their very first U.S. tour, which will continue through August 26.

Summer Days and Summer Nights

★ A hearty welcome back to the Beach Boys and their 1972 Summer Tour Schedule: Chicago, Hartford, Boston, Long Island and lots more



to be scheduled. This will be the group's first U.S. tour since their move to Holland several months ago and since the release of *Pet Sounds/Carl and the Passions—So Tough*, whence came the single "Marcella," already a summertime refresher.

The Mystery of History

★ Thirteen years ago this month WB made its bid for the popular market with the following LPs: *Kookie* by Edd Byrnes, *Powerhouse* by Buddy Cole, *Dixieland Story* by Matty Matlock, *Speak Low* by Maurice Levine and *Barbershop in HiFi* by the Playtones.

Yoga for Fahey

★ John Fahey whose debut album for Reprise *Of Rivers and Religion* will be released on August 15th will be among the performers contributing their talents for a Yoga fundraiser to take place the following

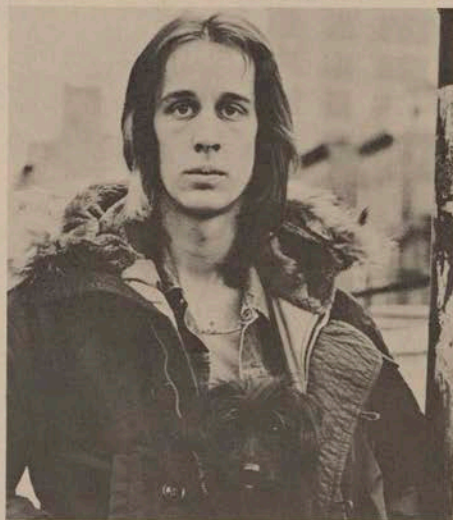
day in New York City. Celebration 1 is the name of the benefit for the Integral Yoga Institute with all proceeds to go toward development of Yogaville, a self-sufficient spiritual community founded on the principles of Yoga and based on principles of truth, non-violence, dedication to service and Universal Brotherhood. It will also serve as an ecumenical retreat and Yoga training center.

No Blemish

★ Captain Beefheart's next and new album is almost done; its title (this week) is *Clear Spot*.

Breathless over Todd

★ One of the top FM stations in the country, WNEW in New York City, has adopted Todd Rundgren's



instrumental of "Breathless" as a jingle, which means that Todd's keyboard wizardry is heard about 30 times a day.

Inspirational Verse

He hit me
And it felt like a kiss
He hit me
And I knew he loved me

— Crystals
"He Hit Me"

Birthday Bonanza

★ This week's celebrations include the following musical notables: Buddy Greco (August 14), David Crosby (August 14), Eydie Gorme (August 16) and Ian Gillan (August 19).

Wax to Watch

★ Little Richard returns to vinyl with a new album modestly entitled *The Second Coming*, and here's news, he sings raving raucous 50s-type songs, the kind he does best.

June Tunes Ranked by Gold

Thirty days may be all that are allotted to June, but it gets a full 40 albums to Best Sell, according to the glamorous Warner/Reprise accounting department, which has just rushed the computer figures for sales through June 30 into the no-count *Circ* office.

Even the most ardent statistical fan must by now be bored by these monthly intros in *Circular*, so this one will end almost as swiftly as it began, noting only that the parenthetical entries after album titles represent their last month's standings, if they were standing the previous fortnight.

Top 10

1. Alice Cooper/*School's Out*
2. Jethro Tull/*Thick as a Brick* (1)
3. Neil Young/*Harvest* (5)
4. Alice Cooper/*Killer* (4)
5. Deep Purple/*Machine Head* (2)
6. Jethro Tull/*Aqualung* (7)
7. Bob Weir/*Ace*
8. The Allman Brothers Band/*Eat a Peach*
9. *America* (6)
10. Alice Cooper/*Love It to Death* (10)

And 20

11. Fleetwood Mac/*Bare Trees* (9)
12. Randy Newman/*Sail Away*
13. Neil Young/*After the Goldrush* (16)
14. Tower of Power/*Bump City*
15. Neil Young/*Everybody Knows This Is Nowhere* (17)
16. Jethro Tull/*Benefit* (22)

17. The Beach Boys/*Pet Sounds/So Tough*
18. Black Sabbath/*Paranoid* (12)
19. Gordon Lightfoot/*Don Quixote* (8)
20. *Foghat*

Up to 30

21. Todd Rundgren/*Something/Anything?*
22. Arlo Guthrie/*Hobo's Lullaby*
23. Herbie Hancock/*Crossings*
24. *A Clockwork Orange/Sound Track* (13)
25. Jethro Tull/*Stand Up* (18)
26. Alice Cooper/*Easy Action* (27)
27. *Frank Sinatra's Greatest Hits* (25)
28. Grateful Dead/*American Beauty* (34)
29. *Deep Purple in Rock* (33)
30. Grateful Dead/*Workingman's Dead* (37)

Then There Were 40

31. *Malo* (3)
32. Alice Cooper/*Pretties for You*
33. Jimi Hendrix/*Electric Ladyland* (30)
34. Jimi Hendrix/*Smash Hits* (23)
35. *The Best of Peter, Paul & Mary* (19)
36. Cold Blood/*First Taste of Sin* (12)
37. James Taylor/*Sweet Baby James* (40)
38. Jethro Tull/*This Was* (20)
39. Van Morrison/*Moon Dance* (28)
40. Black Sabbath/*Master of Reality* (35)

Dr. Demento

Until recently eclipsed by the 43:50 expanse of "Thick as a Brick," the longest continuous single rock composition on record was Canned Heat's 41:00 "Refried Boogie," from the *Living the Blues* album. The Allman Brothers Band's "Mountain Jam" checks in at 34:43. (For being devoted throughout to one theme, as opposed to Jethro's multiplicity of motifs and melodies, "Refried Boogie" still deserves at least an asterisk. Did you notice that Canned Heat has the same number of letters in the two words of its name as Jethro Tull? We wonder if Little Feat has thought about this.)



Question for Next Week

Here's one for you vintage rock buffs: Three completely different songs, all going by the same title, were recorded in rock's heyday by three stars and semi-stars fitting the following descriptions: (1) R&B vocal group whose name is a pun based on a type of warplane; (2) Teenage heart-throb from Hawaii whose first hit was "Susie Darlin' "

and (3) Young man who broke into showbiz as Lloyd Price's valet. For the WB/Reprise catalog album of your choice, what was that triple-threat title? (Clue: Another song with the same title save for a difference in gender was an early hit for The Miracles. Clew two: Song #3 was once recorded by The Beatles.)

The winner of Dr. Demento's two-weeks-ago question (Q: Record Label Quiz A: Chess, Atlantic, Capricorn, Buddah, Bearsville, Asylum, Columbia, Bizarre, Volt and London) is Ellen Graboyer of Broomall, Pa., who requested *Sail Away* by Randy Newman.

Each week the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, Calif. 91505) wins any single Warner/Reprise catalog album (please specify choice). Answers will be geographically pro-rated on the basis of two days per time zone, ties will be judged on the basis of penmanship, wit and lucidity.

Artist Itineraries

California

Cold Blood
8/25-26, Keystone, Berkeley
Faces
8/25, Hollywood Bowl, Hollywood
8/26, Sports Arena, San Diego

Colorado

Faces
8/23, Coliseum, Denver
John Fahey
8/26-27, Aspen

Florida

Deep Purple
8/27, Coliseum, Jacksonville
Fleetwood Mac
8/27, Coliseum, Jacksonville

Illinois

Foghat
8/25, Aragon Ballroom, Chicago

Kansas

Faces
8/22, Cessna Stadium, Wichita

Kentucky

Black Sabbath
8/26, Kentucky State Fair, Louisville

Louisiana

Captain Beyond
8/26, Warehouse, New Orleans
Foghat
8/26, Warehouse, New Orleans

Massachusetts

Swallow
8/22-27, Michael's, Framingham
8/27, Polyarts Festival, Cambridge (afternoon)
Beach Boys
8/23-24, Boston Commons, Boston
Randy Newman
8/24-27, Paul's Mall, Boston

Michigan

Randy Newman
8/21, Pine Knob, Detroit
Foghat
8/24, Ford Auditorium, Detroit

New Jersey

Deep Purple
8/22, Capitol Theatre, Passaic

New York

Beach Boys
8/21, Nassau Coliseum, Uniondale, Long Island

Deep Purple
8/21, Certs Center, Saratoga Springs
8/26, Cammack Arena, Long Island

Fleetwood Mac
8/21, Certs Center, Saratoga Springs
Phlorescent Leech & Eddie (Howard Kaylan-Mark Volman)
8/21, Schaeffer Festival, Central Park, New York City
8/23, Ritz Theatre, Staten Island

Randy Newman
8/22, Bitter End, New York City
Dionne Warwick
8/22-27, Westbury Music Fair, Westbury
Labelle
8/25, Apollo Theatre, New York City
Allman Brothers Band
8/26, Hempstead, Long Island

Pennsylvania

Jesse Colin Young
8/22-23, Main Point, Bryn Mawr
Deep Purple
8/23, Spectrum, Philadelphia
8/25, Civic Arena, Pittsburgh
Fleetwood Mac
8/23, Spectrum, Philadelphia
8/25, Civic Arena, Pittsburgh
Phlorescent Leech & Eddie (Howard Kaylan-Mark Volman)
8/24, Palace Theatre, Philadelphia
John Hartford
8/25-27, Philadelphia Folk Festival, Philadelphia

South Carolina

Black Sabbath
8/24, Civic Arena, Charleston

Tennessee

Black Sabbath
8/25, Coliseum, Nashville

Texas

Malo
8/26, Houston College, Houston
8/27, Memorial Auditorium, San Antonio

Virginia

Beach Boys
8/25, Hampton Rhodes Coliseum, Hampton Rhodes
8/27, Eastside Speedway, Waynesboro
Phlorescent Leech & Eddie (Howard Kaylan-Mark Volman)
8/25, Richmond

Washington

Herbie Hancock
8/16-26, The Gallery, Seattle
Doobie Brothers
8/26, Seattle Stadium, Seattle