



circular

a weekly
news device from
warner/reprise

vol. 4 number 35
monday
september 4, 1972

urbank, california

“The comeback” says Tim Buckley, who should know, “is an important part of the creative process.

“In fact, you’re nothing unless you’ve come back three or four times.

“I am” he adds, “ready for my first comeback.”

Tim Buckley is a singer. He’s a musician, too. And a poet. He started off singing in country bands when he was in his early teens, moved to folk and jazz and now rock and roll. In 1968 he was the rage of the West Coast, and featured in such New York culture-mirrors as *Cheetah* and *Eye*.

Born and raised in Washington, D.C., and New York City, Tim came to Southern California with his family when he was 10. He remembers. “My dad and I went to get a new car. We went to Cal Worthington Dodge. Cal had a country music TV show that was broadcast from the lot, *Cal’s Corral*. My dad saw all those musicians up there on the flatbed truck, and all the lights and cameras and said, ‘Son, there’s money there. You should get a guitar and learn to sing.’” Tim’s eyes sparkle when he tells a story.

Yellow and Turquoise

“I took up guitar, and played in a bunch of country bands. The only one that toured was Princess Ramona and the Cherokee Riders. I got to dress up in a yellow hummingbird shirt and a turquoise hat and play lead guitar. I was about 15. I’d get \$60 a week plus gas money and a room. I’d usually stay at a motel next to the bar. You know how those clubs in the Midwest and South are, with a motel right next to the bar.

“Ramona was a good singer; she just never had the right material. In bars like we played, you’d have

to know all the songs everybody knew. ‘Tennessee Waltz’ was the big tear-jerker. I got to sing harmony on that one.”

Tim’s change to folk music came soon. “It was Princess Ramona who told me: ‘Folk music is going to be it.’ So I started playing folk music. There were three kinds of clubs in L.A.—folk clubs, black clubs and country music clubs. It was easier to get laid in folk clubs.”

The Trip on the Strip

Working from job to job in the myriad small rooms around Los Angeles at the time, Tim decided that he needed a manager. “I heard that Herb Cohen managed Lenny Bruce, and I liked *him* a lot. So I came up to Herbie at a club, the Trip, that was on the Sunset Strip. I told him that I was a singer and songwriter, and that I had 20 new songs. He asked me to come back the next day. I did, and he took me on. I was signed to Elektra, and did four albums for them. I was 18.”

Tim’s pure, classic tenor and vivid material soon won him a devoted following—all the more remarkable considering his refusal to compromise his often subtle lyrics and sophisticated musical approach. “Nothing in rock, folk rock, or anything else prepares you for a Tim Buckley album,” said Lillian Roxon in her *Rock Encyclopedia*, “and it’s funny to hear his work described as blues, modified rock and roll and raga rock when, in fact, there is no name yet for the

places he and his voice go . . . His albums are easily the most beautiful in the new music, beautifully produced and arranged, always managing to be wildly passionate and pure at the same time.”

“I never got to play blues,” recalls Tim, “because the audience wanted me to do the poetic stuff when I’d have rather done ‘Heat Wave’ or ‘Dancing in the Streets.’ ”

Singing in Tongues

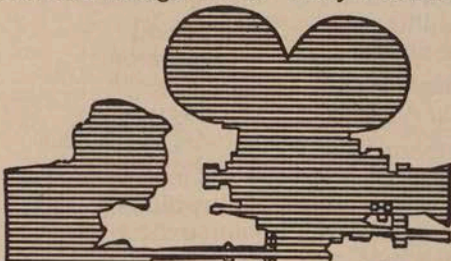
Somewhere along the way, Tim changed record labels. First to Straight Records (owned by Cohen and Frank Zappa), and then to Straight/Reprise. Then came the next change. “I get bored,” he says now, “and like to change a lot.” Tim’s next musical phase was to take him into a scat-singing, jazz period. “I was as close to Coltrane as anyone has come. I even started singing in foreign languages—Swahili, for instance—just because it sounded better. I liked to shock the audience and jolt the hell out of them. It was refreshing.” Refreshing, perhaps, but a bit too unconventional for many of Tim’s long-time fans, who were still demanding the “poetic stuff.”

Tim continued to work, though, finding enough of an audience to allow him to experiment with his style. He liked to jam in small jazz clubs, staying away from the radio and phonograph. “I don’t go out much to see music. When my wife and I do go out, it’s usually to dance. I’d go out to see Miles Davis. He isn’t really doing anything all

that far-out, though, he's just emulating James Brown. I'd go to see *him* any day, too."

Low Budget Learning

Tim also found time to do some writing ("... but I won't release anything until I'm 40—except a movie comedy I'm working on") and acting. He's appeared in professional productions of Albee's *Zoo Story* and Sartre's *No Exit*, and in a few low-budget films. "They'll never



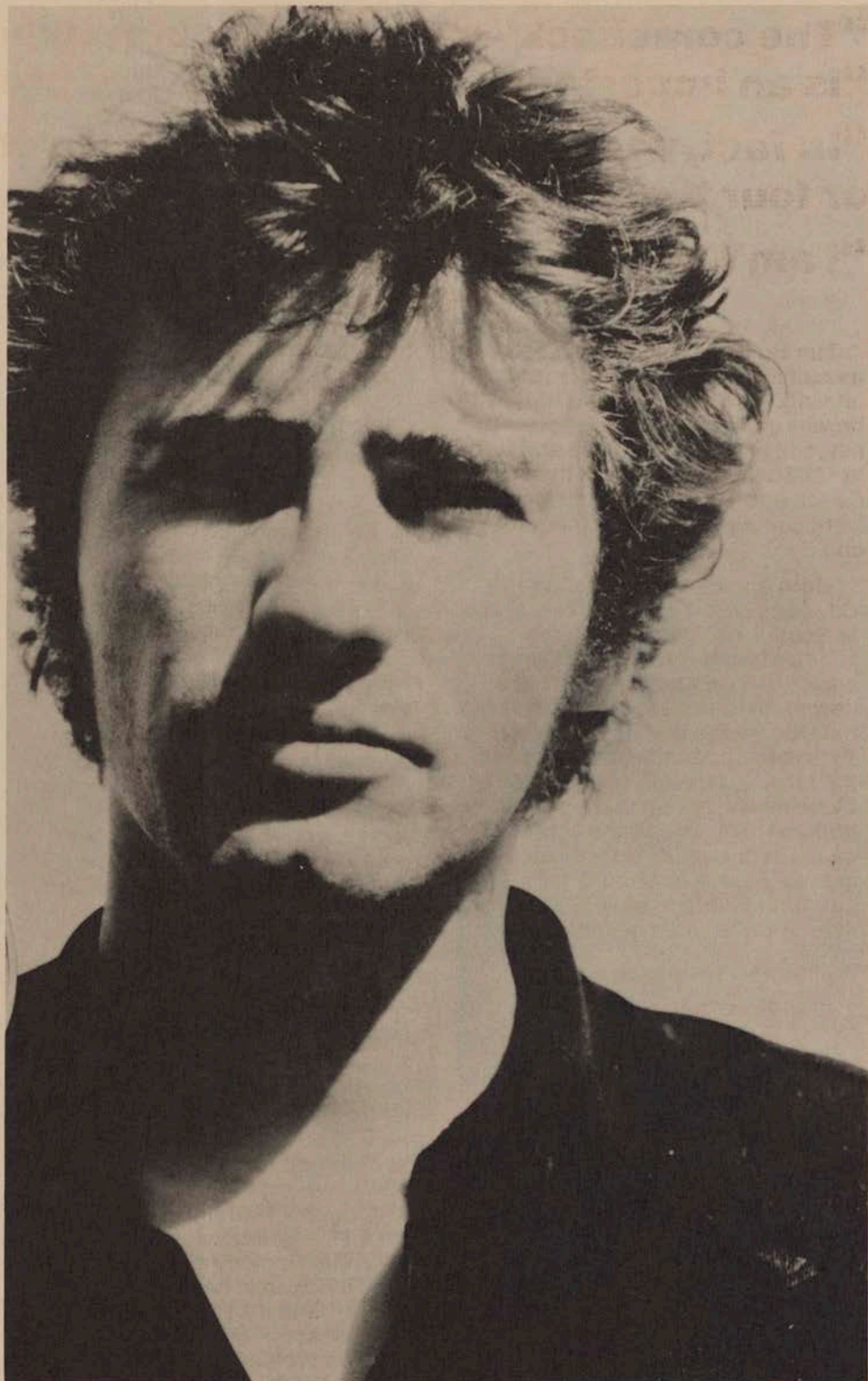
get released, though. But, in doing all those lousy films, I learned a lot about the industry. When I wasn't on camera, I'd always be poking around, asking questions. If they'd been done on a higher professional level, they'd have been more organized and I wouldn't have been able to spend so much time learning." He's also quite a film fan, saying that he'd "give anything to work for Orson Welles, even to carry his lunch."

The most recent phase in Tim's career has been his decision to rock and roll. "I want to entertain now," is the way he puts it. "I listened to the radio a lot before writing the songs for the new album (*Greetings from L.A.*). There's a lot of radio music on it. It's full-out, blues-type barrelhouse rock. My producer is Jerry Goldstein, who's produced the McCoys and a whole bunch of groups like that, as well as Eric Burdon and War. The album really rocks. I'm very pleased with it.

"I spent two or three years on the road," says Tim, who is 25.

"I had a couple of years' rest."

"And I am," he adds, "ready to begin again."



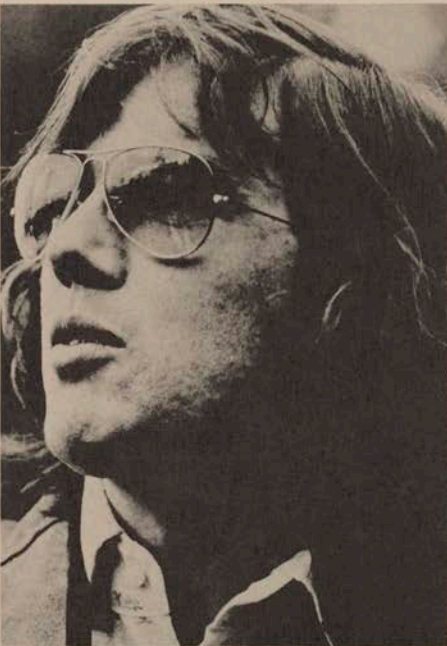
Fast Spins

Love Hurts

Jimmy Webb

REP 1116

Jimmy Webb, who has probably written more standards per career year than any other songsmith extant, has been pursuing a not-so-incidental career as a singer since well before the days of "Wichita Lineman." Whereas his previous vocalizations on Reprise and other labels have often been overshadowed by the more than considerable impact of his compositions, this new offering brings Webb the singer into his own. For what may be the first time on 45 rpm, he is



singing the work of another songwriter. Of course, Jimmy didn't choose just any songwriter for this singular honor; the accolades go to veteran Boudleaux Bryant, who wrote "Love Hurts" (and oh so many other gems) for the Everly Brothers a decade ago. Needless to say, the song is as appropriate (or more so) for today as for the time in which it was written (a line future writers will no doubt use

about Jimmy's own songs). "Love Hurts," Jimmy Webb style, is from Jimmy's new *Letters* album; on the single, Jimmy receives not only the services of WB's Singles Support Department, but newfound background vocal support as well.

Magic Me Again

Ronnie Milsap

WB 7629

News must travel slowly in some rather important places, because Ronnie Milsap isn't famous yet. Truly a soul man's soul man, Ronnie has already made more collectors' items than the San Francisco Mint. His first WB album, a 1971 model replete with such delights as "Dedicate the Blues to Me," "Sanctified" and "Keep on Smiling," was well received by those in the know. The 1972 Milsap comes with a new producer, Glen Spreen, and debuts with a love song so sweetly soulful one wants to play it again before it's over. "Magic," perhaps, is just what Ronnie needs to get the stardom he deserves.

Elected

Alice Cooper

WB 7631

Not content with his recent conquest of Mother England (where "School's Out" is the current #1 single), Alice has returned to expand his already-confirmed American music-power into political hegemony. The Singles Reviewer shies away from speculating the fate of the American colossus should Alice match the success of certain of his fellow showfolk. He doesn't get into such subtleties as a Vice Presidential choice; his platform, though, is obviously pure energy. Suffice it to say that the established political parties will be hard-pressed to come up with campaign songs to match A.C.'s electric "Elected" (which, being the very latest message from Alice, is only available on 45 at the moment. After the election, it just might be a different story).

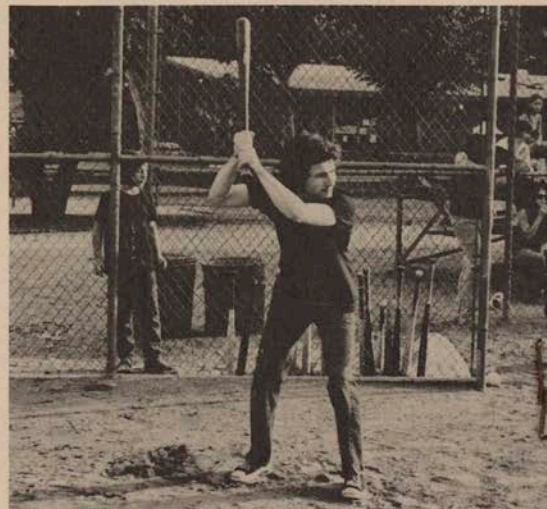
Items

Tull Touring

★ Jethro Tull returns to the United States from England for 22 dates beginning October 13 in Buffalo, winding up Nov. 13 at Madison Square Garden. Jethro Tull's *Living in the Past* album, whose English manifestation is enriching import stores galore, really will someday be a bona fide American double album. When, though, remains a mystery.

Nearly Out

★ Officially shipping September 5, according to *Circular's* best information, are the following Warner/Reprise/Bearsville spinners: *Gone in the Morning* by Quiver, *Give It Up* by Bonnie Raitt, *Miss Abrams and the Strawberry Point 4th Grade Class*, *Solomon's Seal* by The Pentangle, *Beer Cans on the Moon* by Ed Sanders and the Hemptones and *Bobby Charles*. Also, though it's been nip and tuck and touch and go and on and off for that date, joined by (hopefully) *Rolling Thunder* by Mickey Hart.



DIFFERENT STROKES—Tim Buckley wielded a mean bat previously undefeated teams, the Warner Wackers (a bunch consisting of one famous person, Buckley, and a support 10 straight innings. The score ricocheted back and forth like a sure victory for the Figs; the score was locked at 6 runs. At the top of the seventh some clutch hitting came eighth, the Wackers scored one run, at the bottom the F runs, leaving the final score at 11 - 8.

Albums to Be

★ In the studios these days, rendering sounds to pillow our tomorrows, are Faces, John Sebastian and James Taylor.

What You See Is What You Get

★ Recently marking his 14th anniversary of employment with WBR was Gene Benson, Western Order Service Manager, who was presented with a 47-cent trophy for his troubles, along with all the Fritos and Dr. Pepper he could eat and drink. Benson, by the way, is the guy who every week gets headaches over whether *Circular* is to be folded or flat-mailed in what quantities with what enclosures and whose department screws up and unscrews the address plates.

Birthday Bonanza

★ This week's celebrations include the following musical notables: Mitzi Gaynor (Sept. 4), Billy Rose (Sept. 6), Jimmie Rodgers (Sept. 8), Dee Dee Sharp (Sept. 9) and Inez Foxx (Sept. 9).



August 30, an infamous day in softball history. Two (each of unknowns) and the Bizarre/Straight Figs Bugus (pitching cast of more unknowns) pitched and tossed for as each team struggled to hold its title. Early on it looked 5-1 until the sixth inning when the Wackers scored two through and the score was tied, 6-6. At the top of the figs scored one run. In the tenth inning, WB scored four

July's Juice

The Warner/Reprise Accounting Department is little known for its originality but highly praised for its accuracy. Once again this month, the Accounts folks lead trump by coming up with accurate stats on how WB's albums sold last July.

It adds up *comme ça*, as several newly returned vacationers are wont to phrase these days.

Top Ten

1. Alice Cooper/
School's Out (1 last month, too)



2. Jethro Tull/*Thick as a Brick* (2)
3. Alice Cooper/*Killer* (4)
4. Neil Young/*Harvest* (3)
5. The Allman Brothers Band/*Eat a Peach* (8)
6. Jethro Tull/*Aqualung* (6)
7. Tower of Power/*Bump City* (14)

Inspirational Verse

One night I saw them kissing at
a party
So I kissed some other guy
Johnny jumped up and he hit him
'Cos he still loved me, that's why

— Lesley Gore
"Judy's Turn to Cry"

8. Deep Purple/*Machine Head* (5)
9. Bob Weir/*Ace* (7)
10. *America* (6)
11. Gordon Lightfoot/
Don Quixote (19)
12. Alice Cooper/
Love It to Death (10)
13. Arlo Guthrie/*Hobo's Lullaby* (22)
14. Neil Young/
After the Gold Rush (13)
15. Randy Newman/*Sail Away* (12)
16. Black Sabbath/*Paranoid* (18)
17. Neil Young/*Everybody
Knows This Is Nowhere* (15)
18. *Foghat* (20)
19. The Beach Boys/
Pet Sounds/So Tough (17)
20. *A Clockwork Orange/
Soundtrack* (24)
21. Jethro Tull/*Benefit* (16)
22. Fleetwood Mac/*Bare Trees* (11)
23. Jimi Hendrix/*Smash Hits* (34)
24. Jethro Tull/*Stand Up* (25)
25. Todd Rundgren/
Something/Anything (21)
26. Alice Cooper/
Easy Action (26)
27. *Frank Sinatra's Greatest
Hits* (27)
28. Jimi Hendrix/
Electric Ladyland (33)
29. *The Best of Peter, Paul &
Mary* (35)
30. Jimi Hendrix/
Are You Experienced?
31. *Deep Purple in Rock* (29)
32. The Grateful Dead/
Workingman's Dead (30)
33. *Neil Young*
34. *Sparks*
35. Joni Mitchell/*Blue*
36. Alice Cooper/
Pretties for You (32)
37. Frank Sinatra/
Greatest Hits Vol. II
38. Van Morrison/*Moon Dance* (39)
39. *Black Sabbath*
40. Alice Cooper/
First Taste of Sin (36)

Beaver and Krause: Molesters Evading Detection

Ellen Sander, who ranks among Beaver and Krause's earliest champions, is a writer whose works have appeared in such prestigious publications as Hit Parader, Saturday Review and (now) Circular. Buy her book when it comes out this fall.

Beaver and Krause are not an animal act. They are a team of two wizards, Paul Beaver and Bernie Krause. (But wouldn't it be wonderful if it were Paul Krause and Bernie Beaver? I'd just love to say I knew someone named Bernie Beaver.)

Beaver and Krause are exasperating. There aren't a whole lot of people who devour their records, which are full of sonic mysteries and aural elisions. I am one of them and even as some manner of critic I am hard put to explain why. And I try, I really do.

Not Another Freakout

My introduction (or so I thought) to Beaver and Krause was through a long-ago letter from the one-time head of publicity for Warner/Reprise Recording Endeavors. The letter said please listen to this record, it may seem to be another synthesizer freakout with an Escher print on the cover but it's not another anything. And I did listen to the record when it came out. And to say I was knocked out by it would be a little misleading because vernacular to the contrary, and in all seriousness, I was much enlightened by continuous exposure to that album, which was *In a Wild Sanctuary*.

And I wrote a review of it, a rave, and WB reprinted it on nice paper and sent it around but it didn't sell very well and at one point I suggested to Mo Ostin that a film be written so *In a Wild Sanctuary* could be the score and sell lots of albums.

And Mo seemed impressed, but it didn't happen.

But, being at the time a critic and having the luxury of only dealing with my music on a pragmatic, aesthetic level, I couldn't have cared less. When a whole lot of people like a certain record, they form a network of souls that make the world a little nicer for a flash of time but even if that does not happen, a good record is still a good



record and hopefully will be around for awhile. And if it isn't good enough for Beaver or Krause or WB accountants it is good enough for me.

They're Everywhere

But back to Beaver and Krause. Further investigation revealed that *In a Wild Sanctuary* was not really my introduction to this team. You and I have heard countless commercials they have scored and our children are exposed to them via juvenile teevee shows that keep them occupied while we sleep to a decent hour of the morning. Their list of credits includes a fantastic array of pop records, radio station

I.D.s, films and—*holy hustle*—the Batman Show! Dick Van Dyke! Julia! Sound effects! Scores! Anonymously abundant through radio, teevee and records.

I cannot tell a lie. I used to go out into the street humming “zzzzt, grmph-bwooooooiee, ringadingding” every time I heard that sound. Couldn't get it out of my head.

Equally Exasperating

It isn't just because they're nice guys that their third album for Warner Brothers is just out. It is called *All Good Men* and it is as mysterious and exasperating as any previous music they have done. And as fascinating. Maybe you are not planning to give it a piece of your time. If that is so I am sorry for all of us.

There weren't a whole lot of people crowding record stores to buy Laura Nyro's records a few years back but the Los Angeles contingent of her fans, few that they were back then, gave a Stone Soul Picnic in her honor. And that has something to do with the fact that some things are worth working out to enjoy because the very least that could happen is that you will grow. Laura Nyro, musically, was a puzzle like that and so are Beaver and Krause.

If I wanted to hype my habit of ferreting out obscure, renegade recording geniuses, I could explain facets of *All Good Men* here, but you would be limited by my frame of reference and that is not good enough. I'll just tell you one thing: Quadraphonic sound isn't even in full gear and Beaver and Krause are already working in Octaphonic sound. They know and can communicate something worth hearing and if you don't listen the part of your mind they are experts in touching will remain unmolested. And you would in all certainty live through it, but in my humble opinion it would be too bad.

— ELLEN SANDER

Dots and Dashes

After calling in a consultation corps for the air-conditioning unit in the much-maligned Conference Room, the Singles Meeting got off to a hand-warming start. Even the turntable was theoretically fixed after six months of running a shade slow. Just as the needle found its groove in the first 45-of-the-week the right speaker went dead. Have you ever listened to 50% of a 45? It works out to 22½.

A Sleeper with Blue Peepers

Martin Mull's unique genre of humor is tickling FM airwaves in various cities around the country this week. *Record World* and *Billboard* reported his Capricorn album, *Martin Mull*, under their FM Airplay picks. 4000 Warner Boulevard is agog with anticipation of MM's imminent arrival to Burbank, where he plans to garner fame and fortune as a Laugh-In regular. A parenthetical note without parentheses: WEVN in Cleveland reports that the LP is "mastered too low and the bottom falls out over the radio." Now *that's* a twist.

Does Touring Make You Horny?

"I Just Want to Make Love to You," current single from Bears-ville's bluesbreakers Foghat, is massaging ears in Dallas, Seattle, New Orleans, St. Louis, Denver, Philadelphia, New York and Buffalo, to name a few. The group is presently winding down a nationwide tour after which they will relax in New York. Can anyone relax in New York?

Big Wheels A-Keep on A-Turnin'

Like its redoubtable train, Arlo Guthrie's single, "City of New Orleans," is highballing across the country. Here are the latest listings: *Record World* #60 withasquare, *Cash Box* #50 withabullet and *Billboard* #41 withastar . . .

Regional Breakout, Part Two

Hawaii's Number One single, "Summer Sun," by Jamestown Massacre, looks like it may be spreading east. It has moved to #1 on WTPC in Austin, Texas, and #30 on WBT in Charlotte, North Carolina . . .

Gulp

"Yes, I'll Say It" by Boston's own Swallow is devouring the country—it was added at WRKO in Boston as an LP cut, someone in Eugene, Oregon, reports it as a Best Request and it was a Kal Rudman pick this past week . . .

Listen to the Cash Registers

The Doobie Brothers' single is sparkling ever brighter. Currently on the national charts, it is #89 withastar in *Billboard*, and #90



withabullet in *Cash Box*. Dallas, Houston and New Orleans are listening to the music, as well as San Francisco, Cleveland and Hartford and more. Watch it go all the way . . .

Hottest Item You'll Ever Find in This Column

Before anyone else spills this news: *Machine Head* (Deep Purple's latest on Warners) has been declared RIAA Gold. Congratulations are in order: it's the group's first million-dollar disc in the U.S.A. . . .

Pick a Single, Any Single

WNEW, the major MOR station in New York, recently went on "He Gives Us All His Love" and "Lonely at the Top" from Randy Newman's fourth LP on Reprise, *Sail Away*. Ebullient Gertie Katzman, Music Directress of WNEW, declared "He Gives Us All His Love" to be a Top 40 single *for sure*. Meanwhile, Thursday, August 24, was officially declared Randy Newman Day by the Warner/Reprise Sales Force. Out they waltzed, *Sail Away* clutched in their arms, to dance circles around the radio stations. Reports are that FM and secondary AM play picked up immediately, particularly in the East . . .

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. Deep Purple/*Machine Head* (BS/M5/M8 2607)
5. T. Rex/*The Slider* (MS/M5/M8 2095)
6. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
7. Allman Bros. Band/*Eat a Peach* (2CP/J5/J8 0102)
8. Van Morrison/*St. Dominic's Preview* (BS/M5/M8 2633)
9. Doobie Bros./*Toulouse Street* (BS/M5/M8 2634)
10. Foghat (BR/M5/M8 2077)

Dr. Demento

Last week we sought out the name of the Reprise artist who starred (as a group member) on producer Erik Jacobsen's premier smash-hit discs. That name is John Sebastian, who warbled with The Lovin' Spoonful on such Jacobsen-produced gems as "Daydream," "Do You Believe in Magic" and "Summer in the City."

Question for Next Week

In the early days, most record companies were subsidiaries or divisions of phonograph manufacturers. Victor, Columbia and Edison all originated in this way, as did the legendary Paramount blues label. Nowadays, record companies are more likely to be affiliated with



film studios or broadcast chains; one thinks of the current Paramount label, Metromedia, the various MCA subsidiaries, UA, and of course our beloved Warner/Reprise organization. Today we ask you to identify three somewhat more obscure labels of the present and not-too-distant past, which were/are subsidiaries of somewhat different types of businesses, each one bearing the same name as the label it gave birth to. For each one we present one clue having to do with the parent company, and another with the record label itself.

- (1) Parent company is a famous maker of pinball machines and other games; record label had

hits by The Highlights and Betty Johnson.

- (2) Parent company is a magazine publisher (primarily); record label is just getting under way.
- (3) Parent company is a large motor hotel chain; record label best known for instrumentals by The Roller Coasters.

The winner of Dr. Demento's two-weeks-ago contest (Q: Modern names for High Numbers, Golliwogs, Caesar & Cleo, Four Lovers; A: Who, Creedence, Sonny & Cher, Four Seasons) is Raymond John McCarthy of London, England, who requested *Letters* by Jimmy Webb.

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

Alabama

Fleetwood Mac
9/16, Univ. of Alabama, Tuscaloosa

California

Fanny
9/11, Funky Quarters, San Diego
9/14, The Bodega, Campbell
9/15-16, Keystone Berkeley, Berkeley

Bonnie Raitt
9/12-17, Troubadour, Los Angeles

Black Sabbath
9/15, Hollywood Bowl, Hollywood
9/16, Municipal Auditorium, Sacramento

Cold Blood
9/15, Selland Arena, Fresno

Herbie Hancock
9/16, Monterey Jazz Festival, Monterey

John Fahey
9/16-17, Saratoga

John Sebastian
9/17, Funky Quarters, San Diego

Hawaii

Black Sabbath
9/17, H. I. C. Arena, Honolulu

Illinois

Mason Proffitt
9/13, Northeastern Illinois Univ., Chicago
9/14, Loyola Univ. of Chicago, Chicago
9/15, Harper College, Palatine

Indiana

Seals & Crofts
9/15, Notre Dame Univ., South Bend

Iowa

Nazareth
9/14, Kent Theatre, Des Moines

Louisiana

Seals & Crofts
9/13, Northwestern State College, Natchitoches
9/14, McNeiss State College, Lake Charles

John Hartford
9/14, Louisiana State Univ., New Orleans

Massachusetts

Doobie Brothers
9/12, Orpheum Theatre, Boston

T. Rex
9/12, Orpheum Theatre, Boston

Michigan

Nazareth
9/12, Civic Auditorium, Saginaw
9/13, Ford Auditorium, Detroit

Mississippi

John Hartford
9/12, Mississippi College, Clinton

New Jersey

Fleetwood Mac
9/15, State Fair, Trenton

Doobie Brothers
9/16, Capital Theatre, Passaic

T. Rex
9/16, Capital Theatre, Passaic

Gordon Lightfoot
9/17, Wayne

New York

T. Rex
9/14, Academy of Music, New York City

Gordon Lightfoot
9/16, Rochester

North Carolina

Fleetwood Mac
9/14, Univ. of North Carolina, Wilmington

Oklahoma

Seals & Crofts
9/12, Oklahoma Baptist College, Shawnee

Pennsylvania

Tim Buckley
9/17, Indiana Univ., Indiana

Rhode Island

Doobie Brothers
9/15, Palace Theatre, Providence

T. Rex
9/15, Palace Theatre, Providence

Texas

John Hartford
9/15, Univ. of Houston, Houston

Utah

Malo
9/11, Salt Palace, Salt Lake City

Washington, D.C.

Doobie Brothers
9/17, Constitution Hall

T. Rex
9/17, Constitution Hall

West Virginia

Fleetwood Mac
9/11, Keith Albee Theatre, Huntington

Canada

Nazareth
9/11, Massey Hall, Toronto