

circular

a weekly news device
from warner/reprise
vol. 4 number 37,
monday, september 18, 1972
burbank, california



WARNER B
RECORDS

WARNER BROS. RECORDS INC.

Warner Bros. Records Outgrows Itself

Don't Tell the Health Dept. but... Seven Warners Employees Have No Toilet

A couple of years back, someone decided that the WB Records hermit crab was entitled to a new shell, one to be specially built across the street on the Warner Bros. Studio (now called The Burbank Studios) lot.

Architects and such people were called in and plans initiated.

As often happens, though, there have been delays galore in even *starting* a new shell, and many a sigh was relievedly sighed a little over a month ago when ground was finally broken for the future (late 1973) edifice.

Meanwhile...

The building which currently houses most of Warner/Reprise Records is the husk of what was once a machine shop, complete with an occasional 6-inch-thick concrete wall and the architectural grace which is a hallmark of machine shops everywhere.

It resembles nothing so much as a barracks building: two squat grey undistinguished stories outside, a honeycomb of offices inside.

A concrete shell is hard to expand in, so WBR has grown by turning inward on itself. And outward, when possible.

They all laughed when a visionary predicted that Warner Bros. Records (and tapes) would someday have offices in trailers. But if you look behind the world headquarters of Burbank's Number 1 Record Company, you'll find, stashed between the back windows of the artists and repertoire department and the WB film vaults, three 60-

foot, green and white, air-conditioned, carpeted, neatly divided into three offices per... trailers.

In answer to the population crunch which worsens as WB Records gets more and more into the Big Time.

* * *

For the past eight months, Fred Deetman, accountant for international sales, has had his office in one of the trailers. "It's really not so bad. But maybe a little quiet. Sometimes it's so quiet that I have to go into the building just to be around other people. The other day a trash



barrel rolled against the trailer. I thought it was another earthquake.

"Last week the power went off three times in four hours. The first time, I called the repairmen from across the lot. By the time they got here, the power was back on. Then the power went off again. I called again. And by the time they got here it was back on again.

"It's not so much I need the lights. But after five minutes in these things without air-conditioning it's like a tin oven. When the power went off the third time, I went home."

Through it all, he hasn't lost his sense of the sublime. "These trailers are all licensed. So anytime now they could move to some trailer court.

"There's a lot about it I like, but this is my last week here. They're



bringing two people back from across at the lot and moving me over to Hollywood Way." He smiles. "Well, that's trailer life."

Close, but no Toilet

Another of the accounting people, Joan Taylor, had been over at the studio. "The office was quite nice. But we were isolated from the rest of the company. It was inconvenient, too. If we needed a check, someone had to hop on one of the bicycles and pedal. Sometimes, I talk to people I haven't seen for three months. Trailer, no bathroom and all, it's nice to be back."

Jené Triplett seconded her feelings. "My old office was in personnel. I had to do five things at once. Out here it's a pleasure. So quiet. And because I'm back here, people call instead of just showing up at the door. Of course, every time you walk around, the trailer does seem to move a little..."

The Little Chorus Line

Across the street from the main WBR office and its abutting trailers and directly in the path of the studio's 100 foot water tower, should it fall to the north, is a little brick building affectionately known as "The Annex." The home of international, legal and accounting services is immediately identifiable as part of the Warner Bros. collection of odd spaces by the dark wall-board paneling, identical to the trailer.

As you enter, there are three desks, arranged as spaciouly as possible considering the space was designed for two.

Although the desks are at each end of the room with one in the middle, when all three occupants push back their chairs at the same time it's like a chorus line.

"We love it," they chorus. "It's like working for a small company." The rest of the building is through the narrow hallway, off of which are five offices and Xerox and coffee machines, and a rear space where seven desks surround a metal core of filing cabinets.

"How do we like working back here? It's great. Like being in a living room."

Significantly, the tallest of the 18 people working at Hollywood Way is 5 feet 6 inches.

An Empire of Paneling

Meanwhile, back in the "Big Time" at 4000 Warner Boulevard, Burbank, behind whose drab exterior brightly spins a crowded record company, Prexy Joe Smith was holding forth from his second-floor dark wallboard paneled office.

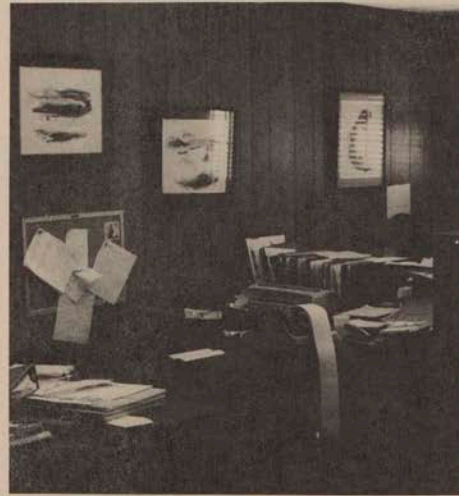
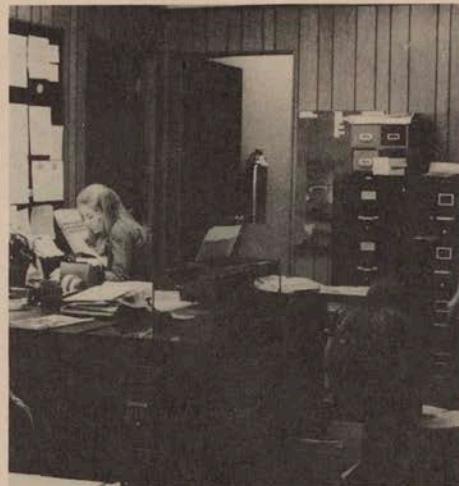
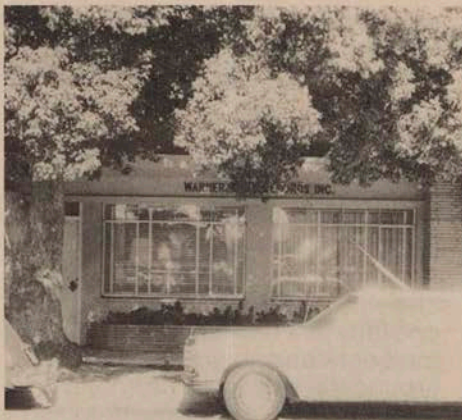
"In the past two years, we've set some sort of a record for partitioning. We buy this wall paneling by the mile. The conditions under which people work here are incredible. I can't imagine why anyone would take it."

Downstairs, over the sound of studio carpenters taking apart yet another section of the glass-enclosed people in the center of the ground floor, *Circular* spoke to some of the inhabitants.

"It's a little hard to take sometimes, but I love it."

"As much as they look in, we look out. And the people and things that go by make it worth it."

"As long as we keep having office parties every day, I don't mind





the conditions so much.”

Appropriately enough, the artists and repertoire department plays musical offices with producers trying to arrange their schedules not just on studio availability, but around office availability as well.

Over in what used to be the mail-room, neatly paneled in you-know-what, someone from the art department saw the WB effect this way:

“Having to live and work so closely with each other to a certain extent has helped shape the success of the company. Of course, when the air conditioning breaks down in the summer or the heat in winter . . .”

Typewriter Gauntlet

In the dark-paneled converted attic just now being included in the air conditioning scheme, secretaries work so close together that when there's typing being done and carriages thrown, passage between them is at your own risk.

But progress is being made in the dark side of the building. Walls are being demolished and windows are being added. In the interim, tour coordinator Carl Scott's imposing figure has been evicted from his office, replaced by a dropcloth shroud.

“I was sitting at my desk typing. Two men in coveralls came in, set up the ladder they were carrying and removed a section of the ceiling directly above the ladder. Two feet, followed by legs and the rest of another covered man emerged.

He climbed down the ladder, they folded it up and left. No one said a word. I'm on vacation next week.”

The Vanishing Room

Five people and four offices are packed into a creative services section. And there's also that heavily traveled side entrance.

“Hal hired me, took me in here, and said this was my office,” relates one lady in a tiny space with room for a desk and some boxes stacked around the sides. “I was here a week and he went on vacation. Monday of my second week, someone came in and told me that I would have to move my stuff as this office was supposed to be for someone else. I'll have to talk with Hal about this as soon as he gets back.”

“Right now, we've got offices in trailers, Hollywood Way, Pass Avenue, with Warner Publishing over in Hollywood. The Warner/Elektra/Atlantic people just moved into their new offices on Barham Boulevard, so there's been tremendous maneuvering for the empty offices,” Prexy



Smith fondly reminisced.

“When I started with this company 11 years ago, the whole of Warner Bros. Records was on this top floor. Four offices with cardboard filing cabinets in the halls. Downstairs was a warehouse and the foreign film department. On hot days without air conditioning things got pretty interesting.”

Gazing about with a tear in his eye, Joe sighed. “We certainly haven't come very far, have we?”

A Little Art Through

And—oh, yes!—the telephones.

One of the many coincident effects of the Warner Brothers Records' expansion has taken place across the street.

A year ago, “across the street” would have referred to Warner Bros. Studios, the film company that gave the record company its name and its origins.

Today, though, a series of consolidations-of-facilities-within-the-industry has taken place, and “across the street” is The Burbank Studios, Inc.

Sharing space with Warner Bros. Studios are Columbia Pictures and Screen Gems, moved in from Hollywood, and The Burbank Studios' corporate offices, an operating company formed when Warner Bros. and Columbia decided to share lots.

Additionally, a number of independent production companies have moved in.

All within the last year.

And all connected to the same telephone switchboard. With the same incoming number: (213) 843-6000.

Which is, as you may have noticed, the same number that you call if you want to speak to a Warner/Reprise record mogul.

If that doesn't explain why you've been getting all those busy signals (and dialing out hasn't been sheer Heaven, either!), perhaps *Circular* should let switchboard department head Norma Smith explain.

“Last year, we were handling about 7,000 calls a day on 75 lines. Now, with The Burbank Studios, we've got 131 lines, and about 12,000 calls a day. We've just added two new board positions, giving us a total of 11 operators working at

...le to Read While You're Waiting to Get h to the Warner Bros. Switchboard

peak shifts. Several years ago, the telephone company published their estimate that a good operator could handle 850 calls a day. Each of *ours* has to handle 2,500. I've got the hardest-working operators in the Valley!"

The sudden demand upon the Warner Bros. audio and visual telephone lines has brought about a certain amount of difficulty, usually taking the form of time expended in making what would be an otherwise routine call. Steps are being taken to overcome the inconvenience; one of the most notable being an additional number.

Not many people know about 843-7280 yet, says Norma, so your chances of reaching WB through that number are somewhat cheering.

In a few months, Warner/Reprise will be getting its own switchboard, and its own number—reducing the load across the street by as much as 30% and making Norma, the operators and various movie and record moguls nearly beside themselves with joy at the prospects.

In the meantime, if you are calling in, try to avoid the peak hours (10-12:30; 3-5:00), use the 843-7280 number, give the extension number of the office you're calling (otherwise, the operators have to look it up, which takes time), be patient, and try to say something cheerful to those operators.

If you can't say something cheerful to the operators, try to think of yourself handling 2,500 calls a day.

You'll cheer up.



Can Radio Change Its Spots?

You're tooling along in your Chevy, listening to the Stones. When the record's over the DJ starts to tell you about the grown-up way to fight blemishes. You reach out and push the button, landing in the middle of a jingle about cheap burgers and change from a dollar. Push the next one and get blessed relief: music. But as soon as the song is over and it will be soon, the search must be begun anew.

It is this type of erratic listening behavior that turns Top 40 radio station Program Directors gray. How can they possibly keep an audience when as many as 14 minutes of commercials are programmed each hour?

24 Free Hours

Two Phoenix radio stations have solved this problem. KUPD and KRIZ both offer one day a week of programming totally free from ads.

The Hamilton Report, a radio programming information weekly where *Circular* first heard the news, sees the commercial-free day as a new trend, especially for stations using the hyper-commercial Top 40 format.

The sought-after 18 to 24 year-old audience is beginning to realize the "commercial rip-off" of Top 40, according to the report. KUPD began to lure them back by scratching ads on Sunday and KRIZ followed their lead with all-music Mondays.

Other stations reportedly are considering the same tactic in an effort to combat the softer sell of the laid back FM-style programming. A day without commercials is the natural end result of the "twin-spin" and "triple-ripple" style of playing two or more singles without any ads between them.

Items

Allman Time Out

★ The Allman Brothers Band have begun an extended vacation which will last through November, after



three and a half years on the road. The latter part of the vacation will be devoted to recording a new album, set for next January.

Etched in Dust

★ Fourteen years ago this month WB made its bid for the popular market with the following LPs: *The Dixieland Story* by Matty Matlock, *Ira Ironstrings Plays Music for People with \$3.98*, *Sousa in Hi Fi* by Warner Bros. Military Band, *Have Organ, Will Swing* by Buddy Cole and *Oh, Johnny* by Bonnie Baker.

Birthday Bonanza

★ This week's celebrations include the following musical notables: Frankie Avalon (Sept. 18), Brook Benton (Sept. 19), Ray Charles (Sept. 23), Kenny Gill (Sept. 23) and Anthony Newley (Sept. 24).

And Thereby Hangs a Cocktail

★ Lest you are lulled into thinking that record companies can do nothing more creative than crank out eccentric album jackets, posters, newsletters and 8 by 10 glossies, allow *Circular* to note that the WB merchandising department is touting a Capricorn-developed drink called the Wet Willie, a potion brewed from bananas and assorted other fruits. The group which inspired the cocktail, Wet Willie, have a new album, *Wet Willie II*.

Fast Spins

And I'm Leaving

White Witch
CPR 0012

White Witch is a group from Tampa which has dedicated itself to the positive uses of the occult, and has in the process produced some delightful rock music. The group's first album, *White Witch*, has gotten considerably better-than-average reception for a new act, both on the airwaves and in the marketplace,



which leads one to the refreshing conclusion that there's still room for some good folks in the cold, hard world of rock. "And I'm Leaving" is an especially gentle and wistful moment from the album, featuring the voice of Ronn Goedert (ga-DAIRT) and the keyboards of Buddy Pendergrass (which two fellows also wrote the song).

Mockingbird

Barry Goldberg
REP 1120

Barry Goldberg, organist, is one of those musicians who makes rock records which will be worth money 20 years from now, just like Bix Beiderbecke records are worth their weight in platinum today. One of the Chicago crowd from way back, Barry's already recorded with at least two salutary bands of his own (The Barry Goldberg Blues Band and The Barry Goldberg Reunion) in addition to innumerable

gigs as sideman for the very best. Muscle Shoals is the locale of Barry's here-issued Reprise debut; his chief sidewoman here is a singer of enormous reputation and even bigger talent, Clydie King. Russ Titelman and Gerry Goffin, no less, did the production, and y'all know the song.

The Slider

T. Rex
REP 1112

"The Slider," already honored far beyond the dreams of most discs by having been selected as the title cut of the new T. Rex album, now soars into singles-land as well, launched by Reprise with reckless disregard for the consequences (such as the shivers and blushes of America's virgin automobiles as their radios relay Marc's voice singing, "I have never kissed a car before . . ."). Replete with sensual rhythm track slinking snakewise, "The Slider" also boasts such startling surrealisms as "The cosmic sea was like a bumblebee." Supreme sublimity is reached with the chorus, "And when I'm sad, I slide." Having easily proved its merit, "The Slider" further confirmed its extraordinary appetite for ears by choosing "Rock On" from among its merry mates on the album as a soaring singles partner.

The Wind Cries Mary

The Jimi Hendrix Experience
REP 1118

For those who followed The Jimi Hendrix Experience from its beginnings, "Mary" lives on as the earliest and most thrilling example of Jimi's lyrical muse, equally as ravishing as the ominous "Hey Joe" and the definitively psychedelic "Purple Haze" that preceded her to the top of the British singles charts. Unlike most products of that florid era, "Mary" has continued to sound better and better with each passing year. Since (1) "Mary" never got her chance as an A-side in the



U.S.A.; (2) the album in which she lives (*Are You Experienced*) sells more copies each month today than many brand-new albums do; and (3) today's Reprise stereo singles can at last do her true fast-spinning justice, Reprise is more than glad to nominate this child of 1967 (!) as a smash of 1972.

Top Ten

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (BS/M5/M8 2072)
3. Van Morrison/*St. Dominic's Preview* (BS/M5/M8 2633)
4. Doobie Bros./*Toulouse Street* (BS/M5/M8 2634)
5. Seals & Crofts/*Summer Breeze* (BS/M5/M8 2629)
6. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
8. Allman Bros./*Eat a Peach* (2CP/J5/J8 0102)
8. *Captain Beyond* (CP/M5/M8 0105)
9. Deep Purple/*Machine Head* (BS/M5/M8 2607)
10. Foghat (BR/M5/M8 2077)

Inspirational Verse

**They told me he was bad
But I knew he was sad
That's why I fell for
The leader of the pack**

— Shangri-Las
"Leader of the Pack"

Kindred Kontest

With the approach of summer, the folks who purse the strings of Warner Bros., Reprise and associated labels are beginning their annual demand for economy around the office.

Always anxious to do its part, *Circular* has asked the various craftsmen who put it together each week to reduce overhead. The writers, eager to cooperate, have started typing on both faces of the page. The editors are using blue pencils lifted from the NBC censor's office down the street. And the typesetters . . .

"Economy?" they shouted. "You've got to be kidding. We belong to a very strong union, you know." *Circ* asked them to think hard. After a few days at time-and-a-half (union rules say that thinking's considered overtime), the typesetters did come up with something.

"You know," said their spokesman at double-time (union rules say that talking's double time) there is one way that we can cut down. Too many K's."

"What?"

"Too many K's. Ever since the Kinks krept akross the kountry to that label with the dog and the gramophone, we've had a whole barrel of K's sitting over in the kornor. We kould have kast them out, but our kontrakt says we kan't. We got rid of some of them on the *Kink Kronikles* kover, but there are still plenty more. If we kould kome up with a way to use them up, we kould kut down on storage space, at least."

Hence, the Kindred Kontest. Kome up with the korrekt answer to the kwestions below, and *Cirkular* — er, *Circular* — will award you with the komplette Kindred katalog, plus a personally-auto-graphed photo (Kodak, no dobut) of the office. This kontest is, by the

way, konkurrent with Dr. Demento's kwiz, and does not konflikt with it. Send your answers to

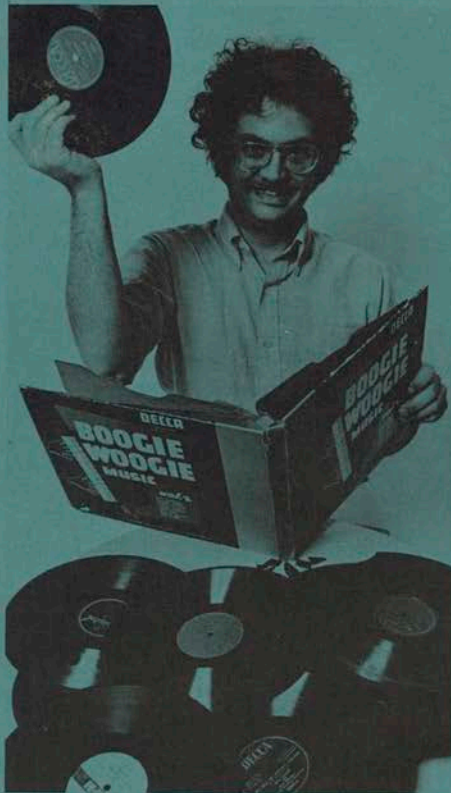
Kindred Kontest
Warner Bros. Rekords
4000 Warner Boulevard
Burbank, Kalifornia

Complete entries should be received no later than Oktober 21.

- 1.) Kindred is a (a) kwintet (b) kwartet (c) sextet
- 2.) How many Reprise albums have Kindred appeared on?
- 3.) The most recent komponent of Kindred is (a) Marty Rodgers (b) Bobby Cochran (c) Jimmy Erickson (d) Rod Grinel
- 4.) One member of Kindred worked for a while at Disneyland. That person is (a) Gloria Gaione (b) Bill Utley (c) David Bluefield (d) Bernie Mysior
- 5.) That person worked there as a (a) rider operator (b) street sweeper (c) dancer (d) dwarf
- 6.) There are nine songs on Kindred's kurrent album. Of them, how many were komposed by members of the group?
- 7.) Kindred is kurrently touring with a very popular group. *Which* very popular group?
- 8.) Kompose a statement, 50 words or less, telling some nice things about Kindred's music. You have to use as many K's as possible, just like above. They may be used as K's, as a hard "C" sound or in place of "Q." To help the skorer, put the number of K's in a circle at the end of the komposition, where *Circ* kan see it. Entries will be judged on the sense they make, as well as the number of K's, so be kareful. Ties will be decided by postmark; you'd better get your entries in by Oct. 2, though, anyway.

Dr. Demento

Five Burbank-distributed artists wrote well-known (or at least notorious) songs for other singers before beginning their current singing careers, and we asked you to identify them. If you correctly identified (1) Allen Toussaint as the writer of "Get out of My Life Woman," popularized by Lee Dorsey; (2) Randy Newman as the composer of "I Don't Want to Hear It Anymore," a 1964 Jerry Butler hit, (3) Frank Zappa



(with help from Ray Collins) as creator of "Memories of El Monte," recorded by The Penguins, (4) Memphis Slim (nee Peter Chatman) as the songsmith for "Mother Earth," which furnished name as well as material for the one-time Reprise group, and (5) Bobby Charles, who signed his given name of Robert Guidry to the manuscript of "See You Later Alligator" of Bill Haley fame, then you are the kind of

person every record company needs to weed out creeping misinformation.

Question for Next Week

A few months ago we investigated the subject of the first stereo disc recordings. Pride of place, as you may recall, goes to the late lamented Cook Laboratories, whose procedure was to cut one channel on the outside part of the record and the other channel on the inside part (that was before anybody figured out how to get two channels into one groove). Now we go back a bit further: for the WB/Reprise single

catalog album of your choice, be the first to respond with the name of the first stereo recording of any kind ever to be heard by a large number of listeners (well into seven figures, in fact).

The winner of Dr. Demento's two-weeks-ago contest (Q: Names of companies with unusual recording subsidiaries; A: Bally, Playboy, Holiday Inn) is David Weiss of Milwaukee, Wisc., who requested *Spike Jones in Stereo*.

Honorable mention, but no album, to Allan Rinde of Hollywood, Calif.

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

Arizona

Nazareth
9/28, Community Center, Tucson
Mason Proffit
9/30, Univ. of Arizona, Tucson

California

Mason Proffit
9/28-29, Earth Ballroom, San Diego
Banana & the Bunch
9/29, Davis Coffee House, Davis
Nazareth
9/29, Swing Auditorium, San Bernardino
9/30, Sports Arena, San Diego
10/1, Palladium, Los Angeles

Connecticut

Seals & Crofts
9/29, Univ. of Bridgeport, Bridgeport

Illinois

Doobie Brothers
9/30, Auditorium Theatre, Chicago
T. Rex
9/30, Auditorium Theatre, Chicago

Maryland

Captain Beyond
9/29, East Wind Hall, Baltimore
Fanny
9/30, Prince George College, Fargo

Massachusetts

Fanny
9/29, Worcester Polytechnic Institute, Worcester

Michigan

Doobie Brothers
9/29, Ford Theatre, Detroit
T. Rex
9/29, Ford Theatre, Detroit
Herbie Hancock
9/29-10/8, Baker's Keyboard, Detroit

New Jersey

Grateful Dead
9/26-28, Stanley Theatre, Jersey City
Malo
9/30, Fairleigh Dickinson Univ., Teaneck

New York

John Hartford
9/28-29, National Entertainment Conference,
New York City
Gordon Lightfoot
9/29, State Univ. of New York, Brockport

Ohio

Doobie Brothers
9/28, Allen Theatre, Cleveland
T. Rex
9/28, Allen Theatre, Cleveland
Seals & Crofts
9/30, Ohio Univ., Athens
10/1, Taft Auditorium, Cincinnati

Pennsylvania

Doobie Brothers
9/27, Syria Mosque, Pittsburgh
T. Rex
9/27, Syria Mosque, Pittsburgh
John Hartford
9/30, Scranton

South Dakota

Mary Travers
9/28, Augustana College, Sioux Falls

Texas

Nazareth
9/27, Univ. of Texas, El Paso
Eric Quincy Tate
9/29, Memorial Coliseum, Corpus Christi

Washington

Cold Blood
9/27-29, Aquarius Theatre, Seattle
9/30, Washington State Univ., Pullman
Stoneground
9/29, Paramount Theatre, Seattle

Canada

Gordon Lightfoot
9/30, Brockville Memorial Centre, Brockville, Ontario