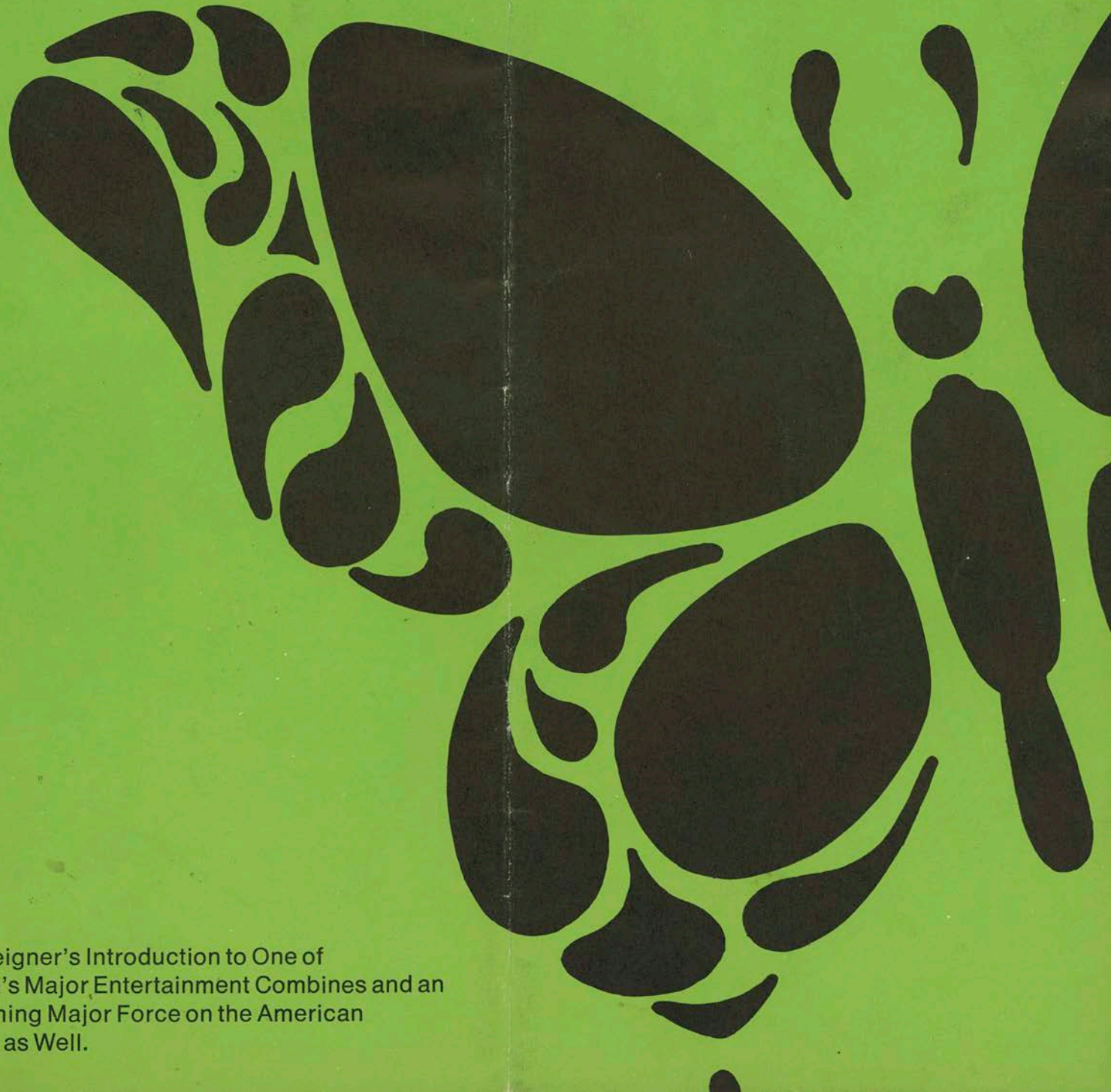


# circular

a weekly news device from warner/reprise vol. 4 number 41, monday, october 16, 1972 burbank, california



A Foreigner's Introduction to One of Britain's Major Entertainment Combines and an Upcoming Major Force on the American Scene as Well.



# A Most Fiendishly Difficult Jethro Tull Quiz

Someone who claims his name is Mike Harper (undoubtedly after the inventor of Harper's magazine) sent the following maze of questions to Circular to celebrate the release of Jethro Tull's *Living in the Past* album.

That was months ago, when the first pristine British copies of the double LP were just beginning to nest in the racks of import record stores and disc jockeys across the country were playing the hell out of it, wondering aloud when Jethro's stumblefooted American record company (yours truly) would wake up sufficiently to release it.

Since everyone on the Circular staff is still tied up in knots trying



to answer Dr. Demento's very first question, damned if they didn't just decide to pass this contest straight on to you, constant reader and Tullophile.

Meanwhile, those no longer pristine British albums have continued to pile up in those dratted import stores, month after month, much to the dismay of those at Warner/Reprise who value money more than art.

And meanwhile, this infuriating contest has gathered dust in the murk of Circular's *Someday Stories* File, waiting for the resolution of whatever it was holding up U.S. release of *Living in the Past*.

Whatever it was turns out to be Big Negotiations between WB and the Chrysalis People, English biggies whose operation is profiled



elsewhere in these pages, English biggies who manage and produce Jethro Tull.

Upshot of these talks involves the birth of a new U.S. label, Chrysalis, whose initial offering surfaces any day now. Not surprisingly, this long-lorn Jethro Tull album is among the first releases from Chrysalis.

Now that it can be told it can just as easily be questioned, which is by way of jumping out of the precede prose into the twists of Mike Harper's quiz.

Highest possible score is 200 points, says this Harper. Circular will entertain entries until midnight Nov. 3. The top scorer will be awarded three individual (or one double and one single) Warner/Reprise albums of his choice. Second place will get two (or one double). Next three places will each get a single album. Please list single albums among your choices to facilitate these awards.

Answers will be revealed in the November 13 Circular, along with the announcement of prize winners.

1. The original "Jethro Tull" existed way-back-when (or way-back-then if you prefer . . .) in the late half of the 17th, and well into the 18th century, in our native England. What was he in profession? What two de-

vices did he invent? And, in conclusion, what book did he write?

(total: 10 points)

2. Ian Anderson and his schoolmates formed a band back in the early days of British pop, in hopes of a "way out of school and university," as well as a chance at "those ace birds . . . with real nylon on." Ah yes, schoolboy memories! What was the name of this first band? What was the significance of this name? And finally, who played in this band and what instrument did each member play?

(total: 15 points)

3. What two changes occurred almost immediately in this band?

(total: 5 points)



4. That band expanded to seven members, and also "suffered" a name change; what was it? Five of its members are or have been members of Jethro Tull. Name them.

(total: 10 points)

5. The new band recorded a 'demo' record which was subsequently turned down by what record company?

(total: 4 measly points)

6. After their failure with the demo, the band split up, leaving what two members together?

(total: 5 points)





7. And finally, Jethro Tull was formed with the arrival of two more musicians. Who were these two? When did this "birth" take place? (total: 7 points)
8. Shortly after Tull's formation, Anderson took a part-time job as a "vacuum cleaner in a cinema." What did he find that he soon was to include in the band's stage act? Something else was added, that may have helped them along; what was it? (total: 5 points)

9. Where did the boys spend most of their musical times? At what festival did Tull get their first break? A Reprise exec flew over to merry old to catch the band at what major event (?); and the two, dear Jethro and Reprise, were wed. (total: 8 points)
10. So on and on . . . Tull's first tour of the states is set, but one member doesn't want to take part—who? (total: 3 points)
11. Tull loses a member, and hurried auditions take place. Who is among those told "don't call us, we'll call you"? (total: 3 points)
12. Tull found themselves in a dilemma—a veddy, veddy special "performance" and missing a member! What was the special performance, and what was the "remedy"? What happened in conclusion? (total: 8 points)
13. Finally, a fourth Jethro is added, and the group appears reasonably stable . . . for the time being. The first two U.S. tours were successful, and the third even more so. What "reward" did Anderson receive during the third tour? (total: 5 points)
14. The third tour also found Tull making its only American television appearance. On what show did they perform? Who did they work with, and what song(s) did they perform? (total: 10 points)

15. Old Member Question—Keepin' up with the Bunkers, Cornicks, etc. . . . Mick Abrahams left Jethro Tull to form what band? What is Clive Bunker doing these days? Glen Cornick left to start what current band? (total: 6 points)
16. John Evan joined the band for the fourth U.S. tour. What school and what field of studies did he quit for (shudder) fame and/or pop stardom? (total: 5 points)
17. Who did Anderson marry, and what was her job at the time? What is Mrs. Anderson's other "claim to fame"? (total: 7 points)
18. "Fat and bulbous" who? (total: 2 token points)
19. Three songs feature bassist Jeffrey Hammond-Hammond's name in their titles; name them and the album each appears on? (total: 5 points)
20. Who is Terry Ellis? (total: 3 points)
21. Who is David Palmer? (total: 3 points)
22. Who is Jimmy Grashow and what did he create for Tull? (total: 5 points)
23. Who is "Mac, who wants a bit of crack"? (total: 5 points)

24. Who is Julia Fealey? (total: 4 points)
25. What number is Anderson wearing on the first album? (total: 3 points)
26. Who was the "original" Professor Pangloss? (total: 5 points)
27. What song did Anderson "borrow" (ahem) from a classical composer? (total: 5 points)
28. What is wrong with Anderson on the second album cover? (total: 5 points)
29. What was Jethro Tull's first Number One album in America? In England? (total: 5 points)
30. Gerald who? (total: 3 points)
31. What inconsistency exists between the label and the cover of the third album? (total: 5 points)
32. The word "God" appears how many times on the fourth album? (total: 8 points)
33. Who is Burton Silverman? (total: 5 points)
34. What is a non-rabbit? (total: 3 points)
35. What is the difference between a flutist and a flautist? (total: 5 points)
36. And, the big, super-easy finale—what are the names of Jethro Tull's first five albums? (total: 5 points) ■



# Chrysalis Made Easy

A "chrysalis," the dictionary informs, is the form an insect takes between its larval and adult stages. The "worm," that is, inside the cocoon.

That definition, however, has absolutely nothing to do with why Chrysalis, the English management-production-promotion-publishing firm and record company, is so named.

As Chrysalis Records is currently in the process of making its U.S. debut (though American audiences are already familiar with several of the company's artists) via Warner Bros. distribution, it seems appropriate to provide a brief history lesson for those interested in record companies and how they grow. And, for that matter, how they come to be named.

Something like nine years ago, a young Englishman named Terry Ellis was attending a British University. For a year, says he, he had been "going to parties and getting drunk." A common enough pursuit, one might imagine, if English universities are anything like our own.

Terry, though, decided to get busy, even if not especially with his studies. He began to associate

with people organizing student activities, and asked them for something to do. The "something" turned out to be organizing dances, since the girl who had been doing it had just been fired. She had been doing what everybody else before her had done, it seems: hiring local dance bands. What the students wanted, though, were some of those scruffy, long-haired rock groups.

## College Dates

Terry found booking acts into the university to his liking, and went to work for an agency during vacation. After leaving college, he formed a booking agency specializing in college dates for bands. It was an activity theretofore, in his part of the country, ignored or badly handled by the larger agencies. With the experience he had already gained, Terry found it easy.

Meanwhile, in the North of England, another young man was doing the same sort of thing, and with equal success. In Terry's words, "He had the North pretty

well sewn up, I had the South pretty well sewn up, and we fought it out in the Midlands."

They met, liked each other, and decided that if either wanted to expand any further, a partnership would be the logical opportunity for development. Terry and Chris Wright partnered, moved to London "... because we needed to be in London to do what had to be done" and formed the Ellis-Wright Agency.

## TYA and Jethro

Chris, especially, had ambitions to enter management. He brought with him a band that he was quite enthusiastic about, Ten Years After. He had found another group,

the John Evan Band, and wanted to get involved with them, as well. Within a year, the John Evan Band had become Jethro Tull, and both that group and Ten Years After had become favorites through live performance.

"We were really spending less time with the agency than we were managing those two bands," Terry recalls, "and we'd begun to develop a different perspective after a year's experience in the industry.

"We realized that there was a lot more to the music business than being agents, and our ambitions—and hopefully our abilities—were towards management. We had tremendous problems as managers—with publishers, with record companies, promoters, and with almost everybody who was theoretically working with us on developing our acts' careers.

"So we developed a concept of a sort of all-under-one-roof company where we could handle every aspect of an artist's career. It seemed to be the only way that we could effectively coordinate things."

After a year, Ellis-Wright became Chrysalis, taking its name from







Terry's last name and Wright's first. "Already, we were thinking in terms of a name that would look good on a record label."

#### Signed to Island

Chris and Terry independently financed the production of Jethro Tull's first album, "due to the absence of any producer or record company as enthusiastic over the group as we were." The group was then signed to Island Records, an independent company known at the time primarily for reggae discs and the recordings of Traffic and Spooky Tooth, two groups managed by the label's founder, Chris Blackwell.

Island did well by Tull; enough so that Chris and Terry wanted all their acts to be on the label (one exception, Ten Years After, was already signed to English Decca). A deal was made whereby

Chrysalis acts would appear on the Island label. After a certain number of chart successes, Chris and Terry would get their own label. That number was reached within nine months, and Chrysalis Records was born.

Other Chrysalis acts at the time included Blodwyn Pig, a group formed by former Tull guitarist Mick Abrahams, and Procol Harum, a group who had come to the company for management during a "dry" period following their worldwide success with "A Whiter Shade of Pale."

Currently, the Chrysalis roster includes Jethro Tull; Wild Turkey, the group led by former Tull bassist Glen Cornick; Procol Harum; Ten Years After; an electric folk group called Steeleye Span; an acoustic folk duo, Tir Na Nog; and singer Frankie Miller. All will hereafter appear on the Chrysalis label in the U.S., with the exception of Ten Years After, who are on a long-term contract with Columbia. Upcoming Chrysalis Records acts include a band called Cottonwood, which includes some Americans in its Transatlantic membership, and a highly-rated "underground" British group called U.F.O.

## (Being a Foreigner's Introduction to One of Britain's Major Entertainment Combines and an Upcoming Major Force on the American Scene as Well.)

Additionally, Chrysalis in Britain continues as an active agency, booking more than 30 top acts, among whom are Yes, Cat Stevens, Black Sabbath and King Crimson. Chrysalis also promotes around 200 concerts a year in England.

The label's concert promotion branch recently expanded with the acquisition of London's Rainbow Theatre, an elegant showplace for rock acts which had been mis-managed into decline before Chrysalis showed up.

As if this weren't enough, the overseas Chrysalis operation also boasts a publishing division which numbers among its properties David Bowie and Mike D'Abo (a former Manfred Mann man, composer of "Handbags and Glad-rags" and currently a solo artist on A&M).

#### First Release from Chrysalis

Oct. 20 will see the first group of U.S. Chrysalis albums wing their way publicward.

Four are their number, as the list below quickly reveals:

*Living in the Past*,  
Jethro Tull 2CH 1035

*A Tear and a Smile*,  
Tir Na Nog CHR 1006

*Below the Salt*,  
Steeleye Span CHR 1008

*Turkey*,  
Wild Turkey CHR 1010.

Of primary interest here and now, though, is Chrysalis Records. And it's about Chrysalis Records that Terry is most vocal.

#### Records as Records

"If you listen to Procol Harum's *A Salty Dog*, or any of their albums, you know that given the opportunity to hear that music that there are a lot of people who would want to buy it and play it at home. And there has to be that feeling behind a record company.

"I get angry with record people I have talked to who, when you discuss an album and why it hasn't sold in certain quantities, you get the answer that the act 'isn't touring,' or 'doesn't tour enough.' Fair enough. There are artists whose records sell to their fans who watch them in concert, like them, and want some of that music at home so they can play it. But there records which I believe that people would really want to play purely because they're really, really nice records. I think that, if you're a record company, you shouldn't look to sell records on the strength of live appearances."

It's apparent that both Chris and Terry are interested in high-quality recordings by artists with an equally high rate of audience appeal. As Chrysalis' first release—including albums by Jethro Tull, Wild Turkey, Tir Na Nog and Steeleye Span—indicates, there's more than sufficient reason to expect exactly that. ■





## Fast Spins

### Good Old Days

Wild Turkey  
CHR 1010

Despite the succinctly nostalgic title, "Good Old Days" is electric philosophy for the present, presented in an urgent vocal over a resurgent hard rock beat by these noted English electrorockers. The single arrives a few days in advance of Wild Turkey's second album, *Turkey*. Both single and album are on the newly-WB-distributed Chrysalis label, by means of which Burbank will also play happy host to the American record releases of such fine fellows as Steeleye Span, Tir Na Nog, Richard Thompson and (soon) Procol Harum. Also appearing on Chrysalis, of course, will be Jethro Tull, whose former bass player Glen Cornick produced *Turkey*. The flip side of the W.T. single, by the way, presents a highlight from the group's earlier album, *Battle Hymn*, otherwise known in America as Reprise MS 2070.

### Movin' On

Kindred  
WB 7643

Having spent its adolescence thriving in the shadows of a super-group famed for its tri-canine-nocturnal name, Kindred affirms its own majority in groupdom with a single aptly titled "Movin' On." Gloria Gaioni, Marty Rodgers and Bobby Cochran give Kindred's vocals a proudly tripartite strength of their own, while keyboarder David Bluefield, bassist Bernie Mysior and percussionist Jimmy Erickson form the drive train of this motion machine. Though the reaction arising from the union of diamond stylus with these grooves of black vinyl might not scientifically qualify as chemical, its effect on the human body is tangible, beneficial and legal. In other words, though it originates as an LP cut (Kindred's second WB album, *Next of Kin*), "Movin' On" is a regular rocker, quite devoid of cerebral detours and perfect for parties.

### I Know

Bonnie Raitt  
WB 7645

Having knocked forcefully on the door of success with her first album, Bonnie Raitt shows signs of bringing the whole house down with her second. Recorded in Bearsville, *Give It Up* rings the changes on a carillon of songs from ballads to blues. Airplay has been more than encouraging on the wistful "Stayed Too Long at the Fair," the rocking "Under the Falling Sky" and the bluesy "Love Me Like a Man." But the ranking Raitt raver is her hard-soul workout on this 1961 Barbara George classic, of which ever so many of the people most successful at picking *the* cut from an album have said, "This is *the* cut." Bonnie would undoubtedly agree, for despite her winning ways with more rarefied airs, she has surprised and delighted many an interviewer by affirming her ultimate allegiance to R&B. As well she might, for if there were a feminine equivalent of "masterful" ("mistressful" doesn't make it), that would surely be the word for Bonnie's performance here. In the meantime, let it be known that she knows.

### Virginia Plain

Roxy Music  
REP 1124

Bubbling across the foam from lively England comes this daffly delightful disc, a Top Five item, no less, according to the fabled British chartmakers. And no wonder; in addition to a merrie melody which combines two-chord root-rock ecstasy with a dash of antique elegance, and lyrics right out of the golden age of movie musicals (there's even a line about flying down to Rio), this looney tune has a surprise a second, thanks to Roxy Music's amazing acrobatics on the amplifiers. The rhythm track could well be the salvation of dancing in America. Virginia's here as a sneak preview of the *Roxy Music* album, already #10 and rising in England, and due to spring forth from Burbank within the week. ■

## Dots and Dashes

Last week the ever-frigid conference room was being painted and where they held the Singles Meeting is still a mystery to Dots and Dashes. This week, both the weekly meetings were held back-to-back starting Monday at 9:30 AM due to all the bigwigs leaving on a tour to introduce Chrysalis to the United States . . .

### Roxy on the Run

The fabulous Roxy Music's first run of album covers and inner-spreads was completed in such a rush that everyone from the contract makers to the lowly editorial drones overlooked the album's listing on the Reprise side of the release sheets. You see, Roxy Music was signed to Warner Bros. Someone suggested scrapping the already-printed jackets and having new ones made (therefore delaying the release and costing untold dollars). Someone with no knowledge of computerism suggested a true collectors' item: keep the Reprise serial number (2114) but change the prefix to a WB code (BS). Finally an optimist suggested calling the group and asking them to switch to Reprise. He did and they are, now Roxy Music is on Reprise where it always belonged . . .

### Rave After Rave

Bonnie Raitt received ecstatic reviews from the promo men in the field two weeks ago. Quotes like "This chick has got it" and "Heavy, heavy play" came in from Denver and Minneapolis, along with . . . "is a monster of an LP—biggest in release—sales are great" from San Francisco, not to mention Seattle, Cleveland, Pittsburgh, Cincinnati, Buffalo, Detroit, Chicago, St. Louis, Atlanta, Miami, Dallas, Houston, New York and Charlotte . . .

### Sparks Are Flying Now

"Wonder Girl" is currently the hottest record in Omaha and rumors are that it will be busting out of the Midwest this week. Adding to the combustion is airplay out of Atlanta, Charlotte,



Pictured herein is smiling Eddie Pugh of Miami, all dressed up in his Uncle Sam and ready to promote Alice Cooper's "Elected." Unfortunately, this event was covered in D&D some weeks ago, but doesn't he look great? P.S. Eddie won \$50 from the Merit Fund for the energetic job he did for Alice.

Boston, Minneapolis, St. Louis, Cleveland, Dallas, Houston, New Orleans, Los Angeles, San Francisco, Denver, Philadelphia, Washington and New York . . .

### Killing Them with Kindness

The Bill Gavin Sleeper of the Week last week was "Summer Breeze" by Jim Seals and Dash Crofts. It's Number One in Phoenix, Number One in New Orleans, Number One in San Diego, Number Two in Augusta and Top 20 in Seattle, Baltimore, Cincinnati, Memphis, Oklahoma City and Tulsa. It currently charts at #50 withastar in *Billboard*, #48 withabullet in *Cash Box* and #53 withasquare in *Record World*. An interesting aside is that a full two months ago or more WBGN in Bowling Green had this 45 charted at #1 . . . ■



# Items

## The Title, Please

★ James Taylor is winding up his next album, whose title *Circ* has learned is *One Man Dog*. Tentatively. It's scheduled for Nov. 5 release, along with a bunch of other goodies.

## Milk Fans

★ Newly released is Christopher Milk's debut album, *Some People Will Drink Anything*, to which *Circular* commends your attention. Chris Thomas, already famed for producing Procol Harum and other



substantial English acts, has added to his laurels by producing Milk's first LP. If you want more goings on of Ralph Oswald, John Mendelsohn, The Kiddo and G. Whiz, write to Christopher Milk Fan Club, 1230 N. Ogden, Los Angeles, Calif. 90046.

## Birthday Ballyhoo

★ This week's celebrations include the following musical notables: Bert Kaempfert (October 16), Cozy Cole (October 17) and Manfred Mann (October 21). ★

## Willie in the Pen

★ Wet Willie, the Capricorn Record's group whose *Wet Willie II* album was just released, played a concert for 500 inmates of the Atlanta Federal Penitentiary Oct. 1, a show sponsored by WQXI radio in Atlanta and broadcast live over WRAS-FM, also in Atlanta. The event marked the prison's first concert in three years and its first contemporary rock show ever (previous entertainers were such as Jerry Vale, Connie Francis and The Four Seasons).

## America Woes

★ America had planned a tour to coincide with the release of "Ventura Highway," the burgeoning single, and their November album, *Homecoming*, but hepatitis has laid up Dan Peek and, taking advantage of the interlude, Dewey Bunnell and Gerry Beckley are having their tonsils out. So no tour just now. But they hope to try again in January.

## Castles in the Air?

★ Bobby Fischer, international chess champion, will record an album for Warner Bros. for release prior to December. Currently recording in New York, Fischer will discuss fundamentals and winning strategies of chess in the album, which will contain a chess board and chess markers to aid in following Fischer's instructions and philosophies. Also included with the album is a special book written by Fischer.

## Humorous Delights

★ Laughter is a rather rare commodity in this rock and roll world, so it's surprising and immensely pleasing to find two strapping examples of humor surfacing within weeks of each other from two diverse sources. First is *Rolling Stoooge*, a brilliant parody of *Rolling Stone*, put out by Blue Thumb Records to hype the newly-signed Hoodoo Rhythm Devils (a group which previously earned *Circular's* respect by calling an album *Rack Jobbers Rule*). Write to 427 N. Canon Dr., Beverly Hills, Calif., for a free copy, or check your local record store. Next is Playboy Records' parody of *Esquire's* "Heavy 100," or whatever they call it. Lots of inside L.A. record biz jokes, but very funny. If you want a copy, drop a line to Playboy Records, 8560 Sunset Blvd., Los Angeles, Calif.

## Inspirational Verse

Life is just a bowl of okra

— The Small Faces  
"Happydaystoytown"

# The Cards that Make Men Move

Promo men are the missionaries of the record biz. They sally forth to the nation's markets bringing the good news of the latest release.

Rather than one mere font of divine inspiration, the Warner Bros. promo man gets his guidance in weekly doses.

*Direction* is the name of the folded 8x10 inch listing of releases and such sent to the far flung promo men, providing them with the Word from Burbank.

Each week *Direction* tells them what records seem to have the most potential, reminds them of the really heavy movers and lists artists' itineraries. A recent copy lists 25 singles and 20 albums, all ready and willing to be sold.

Something for everybody, or failing that, surely something for someone.

Things weren't so easy years ago. The home office supplied the promo men with monthly cardboard ID cards with "The Big Five" singles on the back and a listing of 11 other "Money Makers." No albums were listed. This is understandable; the singles

are frightening enough.

"The Big Five" in May of 1961 included "Girl Machine" by Johnny Walsh, "The Great Snow Man" by Bob Luman, "Tropic Love" by the Dancing Panther Dance Band, "All This Is Mine" by Connie Stevens and "Lucy's Theme from Parrish" by George Greeley. A list only a mother could love.

But the poignancy of the promo man's plight is perhaps best illustrated by the "Money Makers." A complete listing would only needlessly hurt the survivors of that era, but suffice it to mention "Pony Walk" by Bill Doggett, "Unchained Melody" by the aforementioned Greeley and "Two Way Stretch" by Ira Ironstrings.

Ira never made it, but the promo men can hardly be blamed. They tried. Even today with a much improved list, they can't sell everyone.

For all the non-pros in *Circ's* audience, and for those promo men whose memories of Warner Bros. 11 years ago are dimming, these pages are pleased to present the contrast in directions old and new. ■

MUST SINGLES		RAPPIN'		NEW	
SWALLOW "Yes, I'll Say It"	WB 7613	FRIENDSHIP "A basket of bread from which to eat for years to come, good loaves, fragrant and warm, the miraculously multiplied, the basket never empty, the bread never staled." Peach, Ron Seal	85 2624	ALICE COOPER "School's Out"	WB 7631
SOCIETY'S BAG "Let It Creep"	WB 7622	BEAVER & KRAUSE "All Good Men"	85 2625	T. REX "The Slider" / "Back On"	REP 1122
RONNIE MILSAP "Maggie, My Agony"	WB 7629	MICHAEL HURLEY "Hi-Fi Snack Uptown"	85 2626	WHITE WITCH "And I'm Leaving"	CPB 0012
JIMMY WEBB "Love Hurts"	REP 1116	THE BUCKLEY "Greetings From L.A."	85 2627	BARRY GOLDBERG "Mackintosh"	REP 1120
BOB SEIGER "Turn On Your Love Light" / "Bo Diddley"	REP 1117	ROD MCKUEN "Destiny" (U.S., Canada & Scandinavian Countries)	85 2628	IRMO HENDEKX "The Wind"	REP 1118
DEEP PURPLE "Highway Star" (Edited Version)	WB 7634	NAZARETH "Exercises" (U.S. & Canada Only)	85 2629	FOGHAT "I Just Want To Make Love To You"	85V 0008
BENNY WHITHEAD "Baby My Heart"	REP 1121	KINDRED "Heat Of Kin"	85 2640	ARTHUR ALEXANDER "Mr. John"	WB 7633
SPARKS "Wonder Girl"	85V 0006	THIRTY DAYS OUT "Murder Lark"	REPRISE	FANNY "Young And Dumb" "Knock On My Door"	REP 1119
CHARLES WRIGHT "You Gotta Know Whatcha Doin'"	WB 7630	JOHN FAHEY "O! Rivers And Religion"	MS 2089	JETHRO TULL "Thick As A Brick" "Saint Dominic's Preview"	85 2633
TOM FAYTON "Face Will Come"	REP 1110	JACK NITZSCHE "So, Gites Cripplelegs"	MS 2092	FOGHAT "Foghat"	BR 2077
SHIRI MILETE "Good Intentions"	REP 1111	MARTIN MULL "Martin Mull"	CP 0106	CAPTAIN BEYOND "Captain Beyond" "The DOOBIE BROS. "Toulouse Street" KATYLA & VOLMAN "The Phlorescent Leech & Eddie"	CP 0105 85 2634 MS 2099
IT'S GOT TO BE "Put A Little Joy"	REP 1115				

\*Available on 8-Track and Cassette  
Part II of This Release will Ship September 5



# Doctor Demento



Three renowned soul singers became the subject of last week's question by making their first records in a religious context. First came Sam Cook, who left the Highway Q.C.s (with whom he didn't record) to join the already-famous Soul Stirrers, and made his first sides with them on March 1, 1951. (The "e" was added to his name only when he became a pop star). A year or two later, young Aretha Franklin appeared for the first time on one of the many records made during actual services at the New Bethel Baptist Church in Detroit; most of these records featured the preaching of her father, the Rev. C. L. Franklin. Completing this mighty trio is Lou Rawls, who as Louis Rawls enlivened many a fine disc by the Chosen Gospel Singers and the Pilgrim Travelers before following Sam and Aretha into popdom.

## Question for Next Week

Since its liberation from the 3:35 confines of the old 10-inch 78s, that curious artifact of mass culture known as the single record has pushed relentlessly toward the 7½-minute-plus frontiers of the 45. Columbia had barely stopped making 45s when Marty Robbins affirmed the virtues of

time liberation by scoring a Number 1 bullseye with the 4:41 "El Paso" in 1959. Successive landmarks included 1965's "Like a Rolling Stone" (6:00) and, in 1968, "MacArthur Park" (7:20) followed shortly (?) by "Hey Jude" (7:11). Forced to give the customer more music for his dime (or half a quarter) jukebox operators have threatened everything from boycott to mayhem. A side effect has been the decline (if not fall) of those wonderfully schizoid two-part singles like "Honky Tony." The Dr. Demento question for this week is (surprise) what is the *shortest* single ever to make the *Billboard* Hot 100?

The winner of Dr. Demento's two-weeks-ago contest (Q: Classical piece upon which "Bumble Boogie" was based, its composer, and the first to booglarize it; A: "Flight of the Bumble Bee," Nikolai Rimsky-Korsakov, and Jack Fina) is Phil Bailey of Madison, Ind., who requested *Spike Jones in Stereo*.

Honorable mention, but no album, to Bud Buschardt of Dallas, Texas.

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

**Cold Blood**  
10/27, Coliseum, Phoenix

## California

**Jesse Colin Young**  
10/26-28, Lion's Share, San Anselmo

**Doobie Brothers**  
10/27, Sacramento Civic Auditorium, Sacramento

**James Taylor**  
10/27-28, Shrine Auditorium, Los Angeles

**Tower of Power**  
10/27, Memorial Auditorium, Sacramento

**Wet Willie**  
10/27-28, Fox Theatre, Long Beach

**Cold Blood**  
10/28, Greek Theatre, Berkeley

**Incredible String Band**  
10/28, Berkeley Community Theatre, Berkeley

10/29, UCLA Royce Hall, Los Angeles

## Colorado

**Foghat**  
10/23, Tulagi's, Boulder

**Dionne Warwick**  
10/29, University of Denver, Denver

## Illinois

**Dionne Warwick**  
10/28, Southern Illinois University, Carbondale

## Kansas

**Dionne Warwick**  
10/27, Wichita State University, Wichita

## Massachusetts

**Captain Beefheart**  
10/27, Boston University, Boston

**Swallow**  
10/27, Xavier High School, Westward  
10/28, University of Massachusetts, Amherst

**Martin Mull**  
10/28-29, Clark University, Worcester

## New Hampshire

**Martin Mull**  
10/27, Durham

## New York

**John Sebastian**  
10/23, Palace Theatre, Albany

**Dion**  
10/25-30, Bitter End, New York City

**Seals & Crofts**  
10/27, Philharmonic Hall, New York City

**Kindred**  
10/27-29, My Father's Place, Roslyn, Long Island

**Tim Buckley**  
10/28, War Memorial, Syracuse  
10/29, Harper College, Binghamton

**Captain Beefheart**  
10/28, Town Hall, New York City

**Foghat**  
10/28, Hofstra College, Hempstead  
10/29, Colgate University, Hamilton

**Frank Zappa**  
10/28, War Memorial, Syracuse  
10/29, Harper College, Binghamton

## Ohio

**Grateful Dead**  
10/26, Music Hall, Cincinnati  
10/27, Municipal Auditorium, Columbus  
10/28, Auditorium, Cleveland

**Malo**  
10/28, Ashland College, Ashland

**Randy Newman**  
10/28, University of Toledo, Toledo

## Texas

**Cold Blood**  
10/23, University of Texas, Austin

**Stoneground**  
10/23, University of Texas, Austin  
10/27, ABC Metro Theatre, Houston  
10/28, Majestic Theatre, Dallas

## Wisconsin

**Grateful Dead**  
10/23-24, Performing Arts Center, Milwaukee

# Top Ten

1. Seals & Crofts/*Summer Breeze* (BS/M5/M8 2629)
2. Mickey Hart/*Rolling Thunder* (BS/M5/M8 2635)
3. T. Rex/*The Slider* (MS/M5/M8 2095)
4. Bonnie Raitt/*Give It Up* (BS/M5/M8 2643)
5. Foghat (BR/M5/M8 2077)
6. Pentangle/*Solomon's Seal* (MS/M5/M8 2100)
7. Captain Beyond (CP/M5/M8 0105)
8. Tim Buckley/*Greetings from L.A.* (BS/M5/M8 2631)
9. Tower of Power/*Bump City* (BS/M5/M8 2616)
10. Ed Sanders/*Beer Cans on the Moon* (MS/M5/M8 2105)