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# circular



Executive Sweets

# Executive Sweets

"Chicks ain't got ears," someone protested to Elektra's East Coast A&R coordinator Ann Purtill. The someone was also a woman.

The record business thrives on change more than almost any other industry in the country. Today's youthful fad or cause will undoubtedly be reflected in tomorrow's Top 10, and vice-versa. Record execs scramble to be part of the latest scene. Look how quickly they traded in all those superbly tailored three-piece suits for all those superbly tailored faded blue jeans.

Yet, women's lib hasn't made a big impact on the record business. It's OK for Joni or Judy or Buffy to pull in the dollars by singing all those good songs. But there aren't that many women in position to make key decisions about Joni or Judy or Buffy.

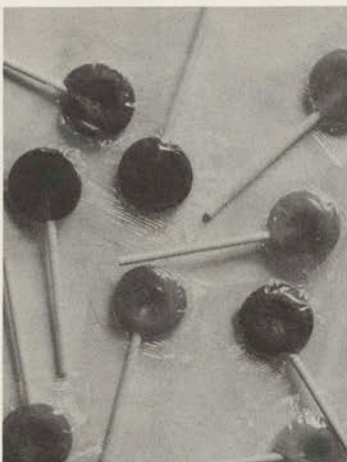
In a recent check of 28 record companies, it turned out that there are 56\* women who have jobs above secretarial level, meaning that there are 1.96 women with some responsibility at each company. Of those 56 women, 19, or 34%, are in publicity and/or advertising. Perhaps it's because of that well-known fact that women have big mouths and love to gossip.

## A Billie by Any Other Name . . .

That unfortunate myth about women certainly does not apply to WB's own publicity director, Billie Wallington. Ms. Wallington obviously did not reach her lofty posi-

tion because her first name confused some male chauvinist. She came to Warner Bros. a year ago after a five and a half year stint as Columbia's manager of national publicity.

Hailing from Wichita, Kansas, where she got her start on the *Wichita Eagle*, Billie studied music in New York after getting out of college and then got a job in



music publicity at Prestige Records. Leonard Feather helped her move on to Virginia Wick's office, which was the best music publicity outfit in town. After five years there, Billie went to work at Riverside Records, where she became publicity and advertising director.

Not one to generalize about the position of women in the record business, Billie says: "I can only speak for myself. I don't feel that anyone has done anything to hamper my advancement. I've been able to go as far as I want to go. Usually I think only in terms of the present. In doing what I do, fortunately, things seem to have evolved upward."

## The Rise of a Producer Lady

Like Billie, most of the women I spoke to who have made a mark for themselves don't think that their gender has held them back. Vicki Wickham, who produces and manages Labelle, is among the very few producers who are female, but she says she didn't find obstacles on her way to the control room.

Vicki started out in England as the hostess of the very successful "Ready Steady Go" television show. When it ended, she went on to produce two records by Rosetta Hightower, ex-lead singer of the Orlons. One single reached the English R&B charts. She then produced some Jamaican groups. In 1971 she and Patti Labelle and the Bluebells met and Vicki became their manager-producer and they became Labelle.

"It's not at all difficult for women to become producers," Vicki says. "First of all, if you're a producer, it's either that you have the money, which I hadn't, or you've arranged to get it through the contract, which means that once you're a producer, you go in the studio and everybody has to listen to you. They've got no alternative. As far as getting a deal, if you've got an act that's good enough, like Labelle, it's not a problem."

Musing about why more women aren't producers, Vicki agreed that maybe women just aren't that interested in the field. "I really think that has to be it," she says. "I just don't believe that anybody said to anyone ever, 'Because you're a girl, you can't do it.' I think they

haven't the 'gumpf' or the audacity to do it. But the problem then comes to the record companies who won't take you seriously because you're a girl."

## The Importance of Ears

Over at Warner's kissing cousin, Elektra, Ann Purtill's reputation for having that valuable "good ear" got her the job as A&R coordinator. Ann, who had worked for a music publicist and for Vogue, came to Elektra about a year and a half ago to screen unsolicited material.

"I found Harry Chapin by hanging out in clubs," she says, "which made my credibility very good." It wasn't long before Elektra President Jac Holzman, who is very much in favor of women executives, moved Ann up.



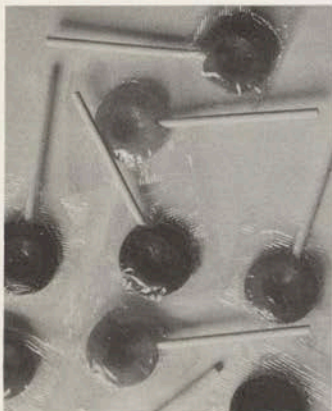
Billie Wallington

Taking over her original job is a man. She laughs: "For his job he was asked if he could type, because he'd have to do his own letters. That's about my favorite kind of thing with all the stereotypes of 'We know you went to Vassar. How fast can you type?'"

Only twice has Ann come up against managers or agents who don't want to play their music for

\*These figures are as accurate as possible. But you all know that the rapid turnover at record companies these days makes real accuracy impossible.

“I wouldn’t mind working with a male for a change.”



a “chick.” Anyone who won’t deal with Ann is immediately put through to Holzman, who lays it on the line: if you want to be with Elektra, you have to get used to dealing with women, not only Ann, but you’ll have to work out the contracts with Sue Roberts, administrator of business affairs.

### Suspended Honor

Sue started at Elektra five years ago as secretary for the head of business affairs and zipped right up that famous ladder of success. Although she finds that many men outside the company don’t want to take her seriously because she is a woman, she does point out that there are times it helps.

“Men will agree to certain things,” she says, “a few small points in a contract, where they would normally, if they were working with a man, consider it on their honor to win.”

No woman executive questioned on the subject seemed to mind flirting of the harmless variety.

Stax’s publicity director, Deannie Parker, started out as a recording artist until she realized

she didn’t dig facing audiences. She says the flirting problem only surfaces with artists who may think they can get her to work harder for them if they get on her right side. Otherwise, Deannie has found very few problems. Still she does think that she’s been put through a lot of tests in which she was left alone to solve a problem so that she would learn how to handle a situation without help.

### The Rebellious Secretary

One of women’s biggest problems, though, is not men, but other women. Sue pointed out how difficult it is to find secretaries willing to work for women. “The attitude seems to be,” says Sunny,



Diana Balocca

“‘Why should I sit and do your filing? What do you think I am, your maid?’”

Despite progress on the equal rights front, many male executives would be happier to have women working for them than the other way around. Some record companies are more male chauvinist than others. One company has had several equal rights cases involving women filed against it with the Human Rights Commission in New York.

Warner Brothers, however, manages to keep in step with the times and does count heavily on its womanpower. Aside from Billie Wallington, they boast other “liberated” female executives, all eager and outspoken on a woman’s role in the record company.

### A Place for Males

Lorrie Jansen, production coordinator, agrees that being a woman hasn’t held her back in advancing from a secretarial position eight years ago. In fact, she claims her sex has helped her handle people on the job, but cites attitude as the deciding factor.

“I feel that any woman who works hard, is prepared and is willing to learn should have no problems in this business,” says Lorrie. Although she realizes that women working with other women may cause problems or jealousy, Lorrie hasn’t experienced any trouble. “Still,” she emphasizes, “I wouldn’t mind working with a male for a change.”

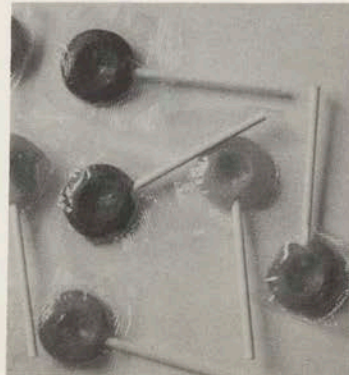
Mary Martin, Warner Bros. new East Coast Director of A&R, has a string of credentials any male in the biz would envy. She too feels, as Billie Wallington and Vicki Wickham do, that being a female has never impeded her. Besides working for Columbia and Al Grossman, Mary managed Van Morrison and Leonard Cohen, and her position at Warner Bros. seems like a logical step in her career—not a milestone in the Women’s Movement.

“I was like Billie,” Mary says, “I never felt I was being discriminated against.”

Asked what she thinks about all the brouhaha about discrimination in the record industry, Mary was vociferous. “It was only when those hussies started to cry, people like Kate Millett, that anyone ‘discovered’ an issue. Prior to that we (women in the music business) were just doing what we believed in.”

The company’s head of advertising, Diana Balocca, on the other hand, went through two girls before finding a compatible secretary. “Maybe it’s because I’m only 23 and older people resent my age,” she explains, “and sometimes you just end up competing with your secretary.”

Diana feels very strongly about the age old question, “to flirt or not to flirt.” “I think a woman loses ¾ of her credibility if she engages in that sort of thing. Men try it all the time, but when they see it doesn’t work with me, they go to the other extreme and assume a tougher-than-normal approach. It makes me somewhat of a different person in and out of the office.” As an executive, Diana considers herself one of the “lucky few,” especially considering her age.



# Sweets



Mary Martin

## Prepared to Boost Herself

Another lady who thinks she's had little trouble getting ahead is Jean Lumley, assistant to V.P. Stan Cornyn. "I'm prepared to promote myself to any job I think I'm capable of doing. You have to be that way because there's



Jean Lumley

usually some inborn resentment against women from male executives. But not at Warner Bros., of course," she hastily adds, smiling wryly.

Fern Cranston, director of royalties and licensing, has held her position for the past seven years. According to her, it was the first female executive opening in the company. Since she assumed the responsibilities way back in

1965, Fern predictably thinks the company was way ahead of its time, but Fern acknowledges she's had to work hard to get and keep the job. "Being a woman though, gives me an edge on dealing with men," she said, "because they aren't prepared to react to a woman."

## Primal Attitudes

All agree that most women have been conditioned to be subservient to men. "Males think they can just roll right over females and bulldoze them into seeing things their way," observes Diana.

"Sometimes you have to put on a hard exterior when dealing with men," Fern concurs, "but you should remain a lady at all times."

To a woman, all believe that dealing with men and women inside the company bears no relationship to outside relationships. Warner Bros. is a "pretty liberated" company according to Jean. "They're really loose and pay little attention to title except for the purposes of paychecks and relating to people from the



Lorrie Janson

outside. Mo Ostin (chairman of the board) is still Mo to everyone here."

## Who Earns What?

Among the WB ladies, only two complaints arise. One of them is pay. Although all admit it's getting better, they still feel some women are making less than a man would at the same job.

"We've broached the subject here a few times," says Jean, "and we seem to be obtaining results bit by bit."



Fern Cranston

Insight into the final complaint can be easily gained just by sitting in the front lobby one morning while the Warner Bros. minions make their way to work. The ratio of women to men streaming in the door is about 70% to 30%—an imbalance prompting this comment relative to the state of company parties: "They're not always *that* much fun, if you know what I mean."

Obviously, *that* was said by a woman. ■

# The Mailing of Martin Mull

As is its occasional wont, *Circular* is gifting its staunch readers with a special surprise, just in time for Christmas.

Or at least almost in time.

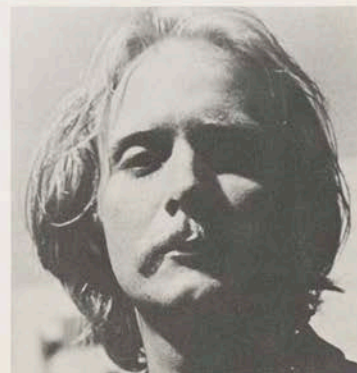
Either accompanying this issue or the next, depending on who and where and why you are, is a genuine free Christmas record from Santa's own Martin Mull, a record available to no one who doesn't pay the penalty of receiving *Circular*.

It's called "Santa Doesn't Cop Out on Dope" and it's predictably seasonal and staunchly anti-narcotic.

If you happen to get the disc after Christmas, say around the Ides of March, a possibility not beyond imagination given *Circ's* usual mail travails, you can either play it for its message value or save it for next Yule.

Value it, for it is free and rare and odd and whimsical.

And don't forget to generally consume *Martin Mull*, the lad's pioneering Capricorn album which introduced a rather small portion of civilization to a brand new musical craze: joke-rock. ■



# Double Singles Preserve History

Old singles never die, they just lose their B sides. Warner/Reprise periodically packages two hits of the past on the same 7-inch disc.

This Back to Back Single, as it is called, finds its way to the golden oldies section of your neighborhood record mart.

The list of Back to Backs brings back fond memories and the sober thought that we've all grown older, right along with our records.

The first Back to Back releases by both Warner Bros. and Reprise are the same two songs. "If I Had a Hammer" and "Lemon Tree" are interpreted by Trini Lopez on Reprise and Peter, Paul and Mary on Warner Bros.

The lists go on. Frank Sinatra, Reprise patriarch, is immortalized by six Back to Backs, including "Strangers in the Night," "It Was a Very Good Year," and "Something Stupid," which he did with daughter Nancy. "Boots" is on one of Nancy's own Back to Backs and "Summer Wine" is included on two Back to Backs. It's backed with "Sugar Town" on REP 0721 and backed with "Jackson" on REP 0726.

"Cherish" and "Along Comes Mary" are together, as are the Association's "Windy" and "Never My Love"—matches that couldn't have been bettered in heaven.

The hits of Dean Martin are preserved right along with those of Jimi Hendrix, but not on the same record.

Bill Cosby and Allan Sherman have both been saved from commercial ignominy. Time may have marched right by Tiny Tim, but "Tip-toe Thru' the Tulips With Me"

on the same record with "Great Balls of Fire" will surely tug on the pursestrings of music lovers everywhere.

The latest release of Back to Backs has already, hopefully, found a warm place in local stores.

Joni Mitchell is represented with two: "Chelsea Morning" backed with "Both Sides, Now" and "Big Yellow Taxi" backed with "Carey."

Todd Rundgren (nee the Runt) is on the boards with "We Got to Get You a Woman" backed with "I Saw the Light," along with numerous other artists the likes of Neil Young, T. Rex, The Allman Brothers Band, Van Morrison and Alice Cooper.

Quite a few acts actually. The 22 Back to Backs released last month brought the total on Warner/Reprise and satellite labels to 93.

All hits, they range in age from about 9 to 1 year old.

## Back to Back Singles

Warner Bros.

7100 Lemon Tree/If I Had a Hammer—Peter, Paul and Mary



- 7101 Puff/Blowing in the Wind—Peter, Paul and Mary  
7102 Downtown/I Know a Place—Petula Clark  
7103 I Couldn't Live Without Your Love/A Sign of the Times—Petula Clark  
7104 This Is My Song/My Love—Petula Clark  
7105 Along Comes Mary/Cherish—The Association  
7106 The 59th Street Bridge Song/Come to the Sunshine—Harpers Bizarre  
7107 Color My World/Round Every Corner—Petula Clark  
7108 Ai Di La'/Solo Piu Che Mai—Emilio Pericoli  
7109 Young and in Love/Thou Shalt Not Steal—Dick and Dee Dee  
7110 Cathy's Clown/So Sad—The Everly Bros.  
7111 Crying in the Rain/Lucille—The Everly Bros.  
7112 Hello Mudduh, Hello Faddah!/Sarah Jackman—Allan Sherman  
7113 Who Am I/Don't Sleep in the Subway—Petula Clark  
7114 Rhythm of the Rain/The Last Leaf—The Cascades  
7115 Angel on My Shoulder/Cast Your Fate to the Wind—Shelby Flint  
7116 Out of Limits/Batman Theme—The Marketts  
7117 Let's Go (Pony)/Mashy—The Routers  
7118 Portrait of My Love/It's a Beautiful World—The Tokens  
7119 Windy/Never My Love—The Association  
7120 Wake Up Little Susie/Bird Dog—The Everly Brothers  
7121 Bye Bye Love/All I Have to Do is Dream—The Everly Brothers  
7122 The Other Man's Grass/Kiss Me Goodbye—Petula Clark  
7123 Anything Goes/Chattanooga Choo Choo—Harpers Bizarre  
7124 Rock Around the Clock/Shake, Rattle and Roll—Bill Haley  
7125 I Dig Rock and Roll Music/500 Miles—Peter, Paul and Mary  
7127 Classical Gas/Baroque-a-Nova—Mason Williams  
7128 Sixteen Reasons/Make Believe Lover—Connie Stevens  
7129 Johnny Get Angry/One Boy—Joanie Sommers  
7130 But It's Alright/Four Walls—J. J. Jackson  
7131 Do Your Thing/Till You Get Enough—Watts 103rd Street Rhythm Band  
7132 Leaving on a Jet Plane/Day Is Done—Peter, Paul and Mary  
7135 Long Ago and Far Away/Sweet Baby James—James Taylor  
7136 Love Land/Express Yourself—Charles Wright and the Watts 103rd Street Band  
7137 Moondance/Crazy Love—Van Morrison  
7138 Domino/Into the Mystic—Van Morrison  
7139 Blue Money/Call Me Up in Dreamland—Van Morrison  
7140 Vehicle/L.A. Goodbye—The Ides of March

- 7141 Eighteen/Caught in a Dream—Alice Cooper  
7142 Don't Think Twice, It's All Right/For Lovin' Me—Peter, Paul and Mary  
7143 Follow Me/The Song Is Love—Mary Travers  
7144 You've Got a Friend/Steamroller—James Taylor  
7145 Fire and Rain/Country Road—James Taylor  
7146 One Tin Soldier, The Legend of Billy Jack/Say Goodbye, 'Cause You're Leavin'—Coven  
7147 Wedding Song (There Is Love)/Sebastian—Paul Stookey  
7148 Wild Night/Jackie Wilson Said (I'm in Heaven When You Smile)—Van Morrison



- 7149 Desiderata/Esperanza—Les Crane  
7150 Stay With Me/Miss Judy's Farm—Faces  
7151 Only a Boy/Love and Hate—Jan and Dean  
7152 Cherie/Wait Until Dark—James Darren  
7153 The Last Waltz/Strolling Through Gateshead—James Last  
7650 A Horse With No Name/I Need You—America  
7651 Suavecito/Cafe—Malo  
7652 Be My Lover/Under My Wheels—Alice Cooper



- 7653 Truckin'/Johnny B. Goode—Grateful Dead  
7654 Hush/Kentucky Woman—Deep Purple

#### Reprise

- 0700 If I Had a Hammer/Lemon Tree—Trini Lopez  
0701 Love Eyes/These Boots Are Made for Walkin'—Nancy Sinatra  
0702 That's Life/My Kind of Town—Frank Sinatra  
0703 Let the Good Times In/Lay Some Happiness on Me—Dean Martin  
0704 Get Me to the World on Time/I Had Too Much to Dream—Electric Prunes  
0705 Tiny Bubbles/Do I Love You?—Don Ho and The Aliis  
0706 Softly As I Leave You/The September of My Years—Frank Sinatra  
0707 Sit Down I Think I Love You/Me About You—The Mojo Men  
0708 Sunny Afternoon/Deadend Street—The Kinks  
0709 Everybody Loves Somebody/A Million and One—Dean Martin  
0710 Strangers in the Night/Summer Wind—Frank Sinatra



- 0711 Come Running Back/Somewhere There's a Someone—Dean Martin  
0712 Dedicated Follower of Fashion/Who'll Be the Next in Line—The Kinks  
0713 It Was a Very Good Year/Theme From "The Cardinal"—Frank Sinatra  
0714 I Will/Houston—Dean Martin  
0715 A Well Respected Man/Set Me Free—The Kinks  
0716 Not the Lovin' Kind/I'm a Fool—Dino, Desi & Billy  
0717 (Remember Me) I'm the One Who Loves You/You're Nobody Till Somebody Loves You—Dean Martin  
0718 Send Me the Pillow You Dream On/The Door Is Still Open to My Heart—Dean Martin  
0719 Tired of Waiting for You/All Day and All of the Night—The Kinks  
0720 What Kind of Fool Am I/Gonna Build a Mountain—Sammy Davis, Jr.  
0721 Sugar Town/Summer Wine—Nancy Sinatra  
0722 You Really Got Me/It's All Right—The Kinks  
0723 Baby Don't Go/Love Is Strange—Sonny and Cher

- 0724 Pepino the Italian Mouse/What Did Washington Say—Lou Monte  
0725 La Bamba/Kansas City—Trini Lopez  
0726 Jackson/Summer Wine—Nancy & Lee  
0727 Somethin' Stupid/World We Knew—Frank Sinatra  
0728 Purple Haze/Foxey Lady—Jimi Hendrix Experience  
0729 Some Velvet Morning/Lightning's Girl—N. Sinatra/L. Hazlewood  
0730 In the Chapel in the Moonlight/Little Ole Winedrinker, Me—Dean Martin  
0731 Turn Around, Look at Me/My Special Angel—The Vogues  
0732 Pata Pata/Malayisha—Miriam Makeba  
0733 Lonely Is the Name/I've Gotta Be Me—Sammy Davis, Jr.  
0734 Cycles/My Way—Frank Sinatra  
0735 In the Misty Moonlight/Not Enough Indians—Dean Martin  
0736 No, Not Much/Earth Angel (Will You Be Mine)—The Vogues  
0737 Just Dropped In/But You Know I Love You—The First Edition  
0742 Crosstown Traffic/All Along the Watchtower—Jimi Hendrix



- 0743 Lola/Apeman—The Kinks  
0744 If You Could Read My Mind/Me and Bobby McGee—Gordon Lightfoot  
0745 Talking in Your Sleep—Gordon Lightfoot  
0746 Only Love Can Break Your Heart/Cinnamon Girl—Neil Young  
0747 Something's Burning/Someone Who Cares—Kenny Rogers and The First Edition  
0748 Tell It All Brother/Heed the Call—Kenny Rogers and The First Edition  
1151 Metal Guru/Jeeper—T. Rex  
1152 Heart of Gold/Old Man—Neil Young  
1154 Chelsea Morning/Both Sides Now—Joni Mitchell  
1155 Big Yellow Taxi/Carey—Joni Mitchell

#### Bearsville

- 0030 I Saw the Light/We Got to Get You a Woman—Todd Rundgren

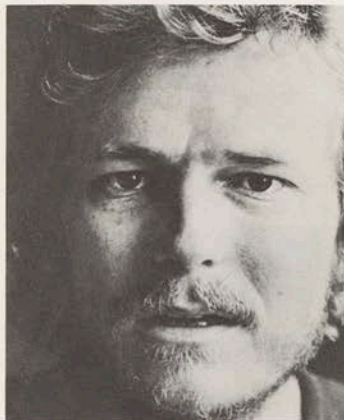
#### Capricorn

- 0050 Aint' Wastin' Time No More/Blue Sky—Allman Brothers Band ■

## Items

### The Pony Man

★ While Gordon Lightfoot's current album, *Old Dan's Records*, is attracting portly airplay across this country and in his native Canada, word has filtered to Reprise that Harpers Press plans an illustrated



children's book based on Lightfoot's "Pony Man," a song which has always delighted on Gordon's debut Reprise album, *If You Could Read My Mind*.

### New Mac

★ Fleetwood Mac are steady changers. Latest personnel shift, reported by the British musical press, sees the departure of Danny Kirwan, replaced by Bob Weston on lead guitar, along with ex-Savoy Brown singer Dave Walker on vocals. An American tour is set for December, after which they will return to England to begin a new album.

### Birthday Ballyhoo

★ This week's celebrations include musical notables: Freddie Cannon (Dec. 4), Dennis Wilson (Dec. 4), Little Richard (Dec. 5) and Sammy Davis, Jr. (Dec. 8).

## A Letter to the Editor



Dear Mr. Circular:

I have noticed—and with some chagrin—that in the two history-making times you mentioned my alma mater (Harpur College), you misspelled the name of this venerable institution in two very inventive ways:

- 1) *Harpus College*: owing only to the erstwhile research of an overzealous archeology major on the west coast of eastern Long Island, we have found that the word "harpus" is really an obscure dutch elm disease, whose only external manifestation is the secretion of a yellow sticky substance called "harpuspus." What an unfortunate misnomer for my upstate alma etc.
- 2) *Harper College*: little is known about this 19th century fly-swatter-maker, except that sometimes on the first Sunday of each month, Walt Whitman would invite him over to discuss mating procedures for drosophiles melanagaster (sp?) and related species. The Harpur is no fly-by-night institution. Perhaps you could rectify this situation.

Sincerely,  
JEFF ADAMS  
Rye, N.Y.

# Fast Spins

## Seagull

Dion

Warner Bros. single WB 7663

Dion, a man who's had more reasons than most of us to think of the world as an ugly place, has contributed immeasurably to its beauty with "Seagull." The song, which Dion wrote together with his lyricist friend Bill Tuohy, could well be described as a love song



for life, love expressed by thoughts of reaching out, touching, soaring and, above all, feeling. All those words could be applied with equal aptness to Dion's vocal, which producer Russ Titelman has mated with a remarkable setting by arranger Nick DeCaro. Using strings and harp, DeCaro highlights the song's seaside ambience and its romantic appeal alike without the slightest hint of excess sweetness. A pure delight sonically, lyrically and musically, "Seagull" is from Dion's current LP, *Suite for Late Summer*.

## The Twelve Days of Christmas (The Game Plan To Beat Miami)

The Monday Morning Quarterback with the Grossmont High School Pep Band

Warner Bros. single WB 7664

WB 7664 is being shipped all by itself in a special one-record release. Small wonder; T.M.M.Q. W.T.G.H.S.P.B. has brought together on one disc of shining vinyl, the two greatest seasons of 1972 or any other year: the pro football season and the Christmas season. Santa Claus, meet George Allen. (And Merlin Olson, Duane Thomas and Joe Willie Namath). The exact details of the Game Plan were still a closely guarded secret at presstime, though the Singles Reviewer was able to find out that those unsympathetic with the nobler and more tragic qualities of pro sports might characterize "Twelve Days" as a comedy record. The word has gone out that this single will be the beneficiary of "Special Merchandising," this also being a part of the Game Plan, no doubt.

## Too Much Time

Captain Beefheart and the Magic Band

Reprise single REP 1133

At last, the moment is at hand for a single whose destiny has been manifest ever since its conception a few weeks ago as part of the Captain's new *Clear Spot* album. This is the song you read about in the Nov. 20 *Circular*—the one where the Captain steps out more grandly than ever, flanked for the first time by horns (arranged by Jerry Jumonville) and a vocal group (The Blackberries). Even

more momentously, this is the song where the Captain makes clear to all what his loyalists have



always proclaimed—that beneath the Captain's cloak of outrage beats the prime beefheart of a sublime lyricist, melodist and singer. Though there's just enough of his magical mischief in the bridge to make all his old friends feel right at home, it is the thought of all the new friends the Captain will make through this record that's most exciting. The Captain, after all, doesn't bite—but oh, that growl!

## Chug Chug Chug-a-Lug (Push 'n' Shove) Part I

The Meters

Reprise single REP 1135

"It's not hard to find a groove in this here song," sing The Meters on this brand-new single, which energetically continues the top-level terpsichorean tradition they established with their debut Reprise album—*Cabbage Alley*—a few months back. Bass, drums, organ and guitar all testify to the unique abilities of their owners (George Porter, Zig Modeliste, Art Neville and Leo Nocentelli) to make meaty,

beaty dance music, that first-rate "second line" rhythm that's kept the Crescent City cooking ever since Louisiana first got purchased. This tough little two-parter, produced for you and your itchy feet by Allen Toussaint and Marshall Sehorn, is the best argument yet for the adoption of the Metric System.



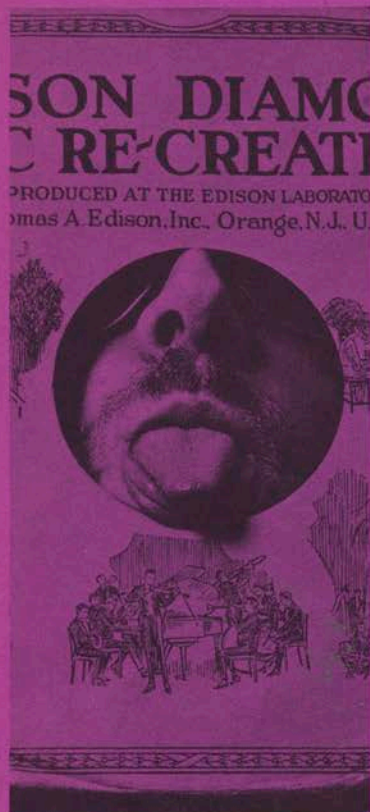
## I Never Asked

Miss Abrams and the Strawberry Point Fourth Grade Class

Reprise single REP 1136

Mill Valley's favorite singing teacher is captured in a more intimate setting than usual on this gentle ballad from the recent album named after herself and her charges. This track might be described as "Miss Abrams After School." She has it pretty much all to herself, and it's a love song directed to someone who obviously calls her Rita, not Miss Abrams. The quality of the song is more than sufficient to qualify the singer-songwriter for adult education; her voice easily merits adjectives—like "haunting"—that the moppet set might not quite be ready for. Erik Jacobsen and Miss A. produced it sweetly, reliably and nicely, with strings.

# Dr. Demento



The answer to last week's pseudonymous quiz is short 'n' sweet: 1-C, 2-F, 3-E, 4-B, 5-G, 6-A, 7-H, 8-D. The equations Chester Burnett = Howlin' Wolf and McKinley Morganfield = Muddy Waters have recently been celebrated in album titles; the blues also contributes Robert Brown = Washboard Sam (a titan of the 1930s and 40s perhaps best known for "We Gonna Move to the Outskirts of Town") and Robert Byrd = Professor Longhair. (Here the scalpel slipped a bit; though the Prof. once recorded under the name Robert Byrd, his *real* name, which also appeared on a label or

two, as Roy Byrd. Longhair even made a few records as Roy "Bald Head" Byrd.)

From the halcyon days of rock (whatever they may be) come J. P. Richardson = Big Bopper and Don Van Vliet = Captain Beefheart. Evidently feeling that his given name was lacking in the bizarreness befitting songs like "Transfusion" and "Ape Call," Jimmy Drake became Nervous Norvus.

Finally, a Broadway singer named Marion Slaughter decided about 1920 to give his name a rural twist. Gazing at a map of Texas, he combined the names of two towns and became Vernon Dalhart. A few years later (in 1924) Vernon completed the transformation by recording "Prisoner's Song," the first of a long series of smash hits in an affected but effective imitation-hillbilly style, thereby antcipating one of the major music trends of the 1970s by almost 50 years.

## Question for Next Week

Warner Bros. Records recently changed its Burbank address from 4000 Warner Blvd. to 3701 Warner Blvd. This is rather remarkable in a sense, because WB continues to raise its disken crop in the same building as before, and despite our occasional suspicions no one has actually seen the building levitate or otherwise depart from its foundations in Burbank *terra firma*.

In any case, 4000 Warner Blvd, now joins 311 Venice Blvd. and 1435 So. La Cienega Blvd. in the hallowed roster of places where great record companies used to be. That brings us to this week's Doctoral inquiry: one famous record company, in another city, had

its former address thoroughly immortalized as the title of a recording by a very famous group, which was not at the time under contract to the label in question. For the WB/Reprise single catalog album of your choice, be the first to name company, address, and group.

The winner of Dr. Demento's four-weeks-ago contest (Q: Record label whose products sold for 15¢ each in the early 1930s; A: Hit-of-the-Week) is Rod Weller of Tampa, Florida, who requested *Old Dan's Records* by Gordon Lightfoot.

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

## Top Ten

Warner Bros. Sales Figures for Week of Nov. 27-Dec. 1

1. Grateful Dead/*Europe '72* (3WX/K5A/K8A 2668)
2. Seals & Crofts/*Summer Breeze* (BS/M5/M8 2629)
3. Jethro Tull/*Living in the Past* (2CH/K5C/K8C 1035)
4. Duane Allman/*An Anthology* (2CP/J5/J8 0108)
5. Black Sabbath/*Vol. 1* (BS/M5/M8 2602)
6. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
7. Jimi Hendrix/*War Heroes* (MS/M5/M8 2103)
8. Doobie Bros./*Toulouse Street* (BS/M5/M8 2634)
9. James Taylor/*One Man Dog* (BS/M5/M8 2660)
10. America/*Homecoming* (BS/M5/M8 2655)

# Artist Itineraries

## Arkansas

**Deep Purple**  
12/13, Barton Coliseum, Little Rock  
**Fleetwood Mac**  
12/13, Barton Coliseum, Little Rock  
**Dick Heckstall-Smith**  
12/13, Barton Coliseum, Little Rock

## California

**Grateful Dead**  
12/10-12, Winterland, San Francisco  
**Malo**  
12/15, Fresno Convention Center, Fresno  
12/16, Bakersfield  
**Frank Zappa**  
12/15, Winterland, San Francisco

## Florida

**Deep Purple**  
12/16, Sportatorium, Hollywood  
**Fleetwood Mac**  
12/16, Sportatorium, Hollywood  
**Dick Heckstall-Smith**  
12/16, Sportatorium, Hollywood

## Illinois

**Foghat**  
12/15, Aragon Ballroom, Chicago

## New Jersey

**Bonnie Raitt**  
12/16, Glassboro State, Col., Glassboro

## New York

**John Hartford**  
12/16-17, Castaways, New York City  
**Bonnie Raitt**  
12/14, Univ. of Buffalo, Buffalo  
12/15, Nazareth Art Center, Rochester

## Tennessee

**Deep Purple**  
12/14, Mid-South Coliseum, Memphis  
**Fleetwood Mac**  
12/14, Mid-South Coliseum, Memphis  
**Dick Heckstall-Smith**  
12/14, Mid-South Coliseum, Memphis

## Texas

**Mason Proffit**  
12/12-16, Liberty Hall, Houston

## Inspirational Verse

Drunk man  
Street car  
Foot slip  
There you are

— The Crickets  
"I'm Lookin' for Someone to Love"